GENERAL PANEL – SESSION 1 // MONDAY, JULY 9TH, 14.00 – 15.30

GENERAL PANEL – SESSION 2 // TUESDAY, JULY 10TH, 9.00 – 10.30

GENERAL PANEL – SESSION 3 // WEDNESDAY, JULY 11TH, 9.00 – 10.30

GENERAL PANEL – SESSION 4 // WEDNESDAY, JULY 11TH, 11.00 – 12.30

GENERAL PANEL – SESSION 5 // THURSDAY, JULY 12TH, 14.00 – 15.30

GENERAL PANEL – SESSION 6 // FRIDAY, JULY 13TH, 9.00 – 10.30

GENERAL PANEL – SESSION 7 // FRIDAY, JULY 13TH, 14.00 – 15.30
General panel – session 1 // Monday, July 9th, 14.00 – 15.30

1. Ancient Greece and Questions of Identity
   Chair: Ioana Szeman, University of Roehampton

   Rasmus Cromme, Ludwig-Maximilians-Universität München
   "Medea – unfamiliar theatrical concepts and projections of a refugee"

   Marina Kotzamani, University of the Peloponnese
   "The citizen as the other: staging the Acharnians in Greece, in times of crisis"

   Will Shüler, Royal Holloway, University of London
   "A Promise to Artemis: Hippolytus, Male Virginity, and Queer Spectatorship in the 5th Century BCE"

2. The Performativity of Costume Design and Mobile Scenography
   Chair: Barbara Gronau, Berlin University of the Arts

   Rachel Hann, University of Surrey
   "Scenographics and Microstates: Arguments for a renewed politics of border"

   Wolf-Dieter Ernst, University of Bayreuth
   "Cosmopolitanism and mobile scenography. How to sense difference in Isaac Julien’s 'WESTERN UNION: small boats' (2007)"

   Charlotte Østergaard, The Danish National School of Performing Arts
   "Disconnect – Reconnect"

3. Invisible Faces of Immigration
   Chair: Milija Gluhović, University of Warwick

   Shira Wolfe and Lidija Andonov
   "In/Visible Faces - Dramatherapy as a tool for creating a space of possibilities with refugees"

   Ozlem Hemis, Kadir Has University
   "Aestheticization of Suffering"

   Jurgita Staniskyte, Vytautas Magnus University
   "Moving Targets: Tactics of Relocation in Contemporary Baltic Theatre"
4. **Migrating the Practices and Principles of Eastern Theatre Tradition**  
   Chair: Michael Bachmann, University of Glasgow

   **Harue Tsutsumi, Meiji University**  
   “Three Kabuki plays which deal with migration: ‘The Battles of Kokusenya’ (Kokusenyakassen, 1716), ‘Real Life Image of Kokusenya’ (Kokusenya Sugatanoutsushie, 1872) and ‘Wanderers’ Strange Story: Western Kabuki’ (Hyoryu Kitan Seiyo Kabuki, 1879)”

   **Chieko Hiranoi, Hosei University**  
   “Shakespeare in Bunraku Puppet Theatre”

   **Maiya Murphy, National University of Singapore**  
   “Edward Gordon Craig, Movement, and Orientalism: Attempts at Migrating Embodied Cognitive Possibilities”

5. **Curated Panel – Migrating Concepts in Performance**  
   Chair: Pieter Verstraete, Bilkent University Ankara

   **Pilvi Porkola, University of the Arts Helsinki**  
   “Questions of Translating in Library Essays”

   **Hanna Järvinen, University of the Arts Helsinki**  
   “Restaging, remaking, reconstructing, reimagining”

   **Annette Arlander, Stockholm University of the Arts**  
   “Authorship, agency and performing in ‘Year of the Dog-Sitting in a Tree’”

   **Tero Nauha University of the Arts Helsinki**  
   “Performance as thinking or performance philosophy?”

6. **Migration and Utopia: Political Theatre (PPWG Curated Panel)**  
   Chair: Clare Wallace, Charles University, Prague

   **Veronica Rodriguez, Royal Holloway, University of London and Canterbury Christ Church University**  
   “This is Our Song: Aeschylus’s ‘The Suppliant Women’ in a Version by David Greig”

   **Paola Botham, Birmingham City University UK**  
   “Beyond the ‘Affective Turn’? Post Avant-Garde Political Theatre”

   **David Pattie, University of Birmingham**  
   “Everyone’s Welcome Here: Migration and Utopia in David Greig”
7. **Migrating Through the Archive – New Methodologies**  
Chair: Julia Stenzel, University of Mainz

Janina Piech, University of Vienna and Sara Tiefenbacher, University of Vienna  

Varvara Sklez, Russian Presidential Academy of National Economy and Public Administration  
“Past is Another Country Performing Documents in Contemporary Russian Theatre”  

Pía Gutiérrez, Universidad Católica de Chile  
“Archives of the Other: Violence and Racism in Representations of the Mapuche People in Chilean Theatre”

8. **Politics, Performativity and Liminality of Public Sphere**  
Chair: Kevin Landis, University of Colorado Colorado Springs

Nesreen Hussein, Middlesex University  
“Performing Utopia / Reclaiming the Public Sphere”  

Aristita I. Albacan, independent scholar and artist  
“To Be or Not to Be Political: The Ritual of Affective Citizenship”  

Chris Collins, University of Nottingham  
“Slavery, Trafficking and Performance”

9. **Performing the Other**  
Chair: Mia Amir, Playwrights Theatre Centre

Clara-Franziska Plum, Institut Theaterwissenschaft Johannes Gutenberg Universität Mainz  
“Staging the Other. Santa Catarina the German Part of Brazil”  

Valerie Kaneko-Lucas, Regents University London  
“The Migrants Tale: Voices of the Dispossessed”  

Signy Lynch, York University  
“Direct Audience Address in Cliff Cardinal’s ‘Huff’: Complicity, powerlessness and sovereignty”
10. Shifting concepts  
Chair: Ajeet Singh, BPS Women University Khanpur Kalan

Radka Kunderová,  
"Postmodernism Migrating into a Systemic Crisis"  
Alessandra Cianetti, performingborders.live & Something Human Ltd UK  
"Performingborders. Live art, Crossings, Europe"  
Dieneke Bittermann  
"The Disabled Body in Perspective"

11. Crosscultural Encounters  
Chair: Birgit Wiens, Ludwig-Maximilians-Universität München

Tomoko Akai, Kobe Pharmaceutical University  
"Cultural Transfer between London and Takarazuka: Translation and Adaptation of Western Comedy in Late 1910s-1920s Japan"  

Henry Bial, University of Kansas  

A. Bernard Adjirackor, Mendel University in Brno  
"Migration & cultural adaptation theories in Kobina Sekyi's The Blinkards"

12. Disciplinary Migrations  
Chair: Maja Milatović Ovadia, Royal Central School of Speech and Drama

Bertie Ferdman, City University of New York and Jovana Stokić, City University of New York  
"Disciplinary Migrations: Issues in Contemporary Performance Art Research"  

Joonas Lahtinen, Academy of Fine Arts Vienna  
"On the dynamic of perception, power and exclusion – 'sensory fields', 'experience fields' and 'body techniques' as performance analytical and epistemological tools"  

Felisberto Da Costa, University of São Paulo USP and Maria Helena Bastos, University of São Paulo USP  
"The mask as a dramaturgical device in contemporaneity"
13. *Curated Panel – Mobility Within Artistic Media*

*Chair: Peter W. Marx, University of Cologne*

**Plessiet Cedric, Université Paris 8**
“*Experiencing avatar direction in theatrical mixed reality setup*”

**Georges Gagneré, Université Paris 8**
“*Puppet, golem, autonomous avatar: a journey towards mixed reality stage*”

**Tim White, University of Warwick**
“*The Argos Catalogue: Motion Capture and Performance*”

14. *Theatre Architecture Working Group sponsored panel – Architecture, Mobility and Spatial Knowledge*

*Chair: Andrew Filmer, Aberystwyth University*

**Dorita Hannah, UTAS Australia Aaalto Finland**
“*PHONEHOME: An Installation Staging Architecture A/Part*”

**Helen Stratford, University of Sheffield**
“*Performative Architectures - between theory and practice*”

**Sascha Foerster, University of Cologne, Department Media Culture and Theatre**
“*Concrete Mobilities: The National Theatre London between brutalist stasis and dynamic narratives*”

**General panel – session 2 // Tuesday, July 10th, 9.00 – 10.30**

1. *Hikesia, Migratory Identities*

*Chair: Kati Röttger, University of Amsterdam*

**Christopher Balmé, Ludwig-Maximilians-Universität München**
“*Suppliant Guests: Hikesia and the Politics of Asylum*”

**Brian Singleton, Trinity College Dublin**
“*Migrating Histories & The Others in the Archive: CoisCéim & ANU Productions’ ‘These Rooms’*”

**Ulf Otto, Ludwig-Maximilians-Universität München**
“*The theatre of responsibility. Refugee constructions and the institutional desires of the German stage*”

**Ivan Medenica, University of Arts in Belgrade**
“*How to Conceive the History of the World Theatre in an Era of Migration and Globalization*”
2. **Theatre as Utopian Engagement** *(PPWG curated panel)*  
*Chair: Charlotte McIvor, National University of Ireland, Galway*

*Trish Reid, Kingston University*  
“Uncovering the Contradictions of Scottish Political Theatre”

*Pieter Verstraete, Bilkent University Ankara*  
“Standing after Gezi: Theatre as Civic Engagement and Passageway for ‘Artists in Exile’ from Turkey in Germany”

*Tessa Buddle, University of Glasgow*  
“Utopia on Tour: The Suitcase Ensemble’s Travelling Show”

3. **The Performativity of Gender Politics**  
*Chair: Anke Charton, University of Vienna*

*Laura-Elina Aho, University of Helsinki*  
“Transnational aspects of the Feminine Representation of a Nation in the repertoire of the Finnish Theatre Company”

*J. Andrew Salyer, University of Wisconsin-Madison*  
“Cultivated Failure: White Men and the Performative Politics of Falling”

*Sigridur Lara Sigurjonsdottir, University of Iceland*  
“The immigrant women of #metoo in Iceland #höfumhátt and anonymity”

4. **Curated panel – Dance of Others**  
*Chair: Emilie Pine, University College Dublin*

*Mariko Okada, Oberlin University, Tokyo*  
“The Power of Outsiders: A Dance Movement in Japan Driven by Marginal Women”

*Naomi Inata, The Tsubouchi Memorial Theatre Museum, Waseda University, Tokyo*  
“A reversal of cultural recognition: The ballet choreography of Ishida Taneo and Japanese dance culture in the 1960s”

*Satomi Abe, Theatre Museum, Waseda University*  
“Villains Become Heroes: Reversed Narratives in the Dance of Conquest”
5. **The Immigrant Identity and the Notion of Home**  
Chair: Anja Klöck, Hochschule für Musik und Theatre Leipzig

Gabriel Wankar, Jesuit School of Theology of Santa Clara University, California  
“The Notion of Home between Migration and Identity in Iyorwuese Hagher’s Global Home”

Brittany Kraus, Dalhousie University  
“Francisco-Fernando Granados Ungrateful Art”

Nese Ceren Tosun, University of Warwick  
“Performing Home: à la Turca Foodscapes in London”

6. **New Forms: Site Specific, Interactive and Documentary Theatre**  
Chair: Gustavo Fijalkow, Coventry University

Diana Benea, University of Bucharest, Romania  
“No more living in the shadows: Performing Undocumentedness in Recent U.S. Documentary Theatre”

Lily Kelting, FLAME University Pune, India  
“Eating racism, eating history: UNBORDERED at Berlin’s Neue Nationalgalerie”

Thomas Riccio, University of Texas at Dallas  
“Dead White Zombies: Open Ended Encounters”

7. **Curated Panel – Personal Body as Transnational Vector for Movement**  
Chair: Hayato Kosuge, Keio University

Ken Hagiwara, Meiji University  
“Hara Sachiko’s Body in Her Recent Works in Germany Regarding Migration”

Rina Tanaka, Meiji University  
“The Theatre of Ghosts and the Other under the Threat of Mass Deaths: Ethics and Aesthetics in Plays of Genocide”

Mariko Miyagawa, Koichi International University  
“Ohno Kazuo and his experience of gymnastics and German culture in the early 20th century”
8. *Curated Panel – Images of Migration and Migration of Images*
   Chair: Patricia Gaborik, American University of Rome

   **Michael Bachmann, University of Glasgow**
   “Return of the Diorama: Scenes of Migration in Vox Motus’s ‘Flight’ (2017)”

   **Peter W. Marx, University of Cologne**
   “Peeping through the key-hole: Hagemann directs Vasantasena, 1915”

   **Sharon Aronson-Lehavi, Tel Aviv University**
   “A Theatrical Tour: The Migration of Images in The Ohel Theatre’s 1928 ‘Jacob and Rachel’”

   **T. Sofie Taubert, University of Cologne**
   “Around the Empire in 80 minutes. Imaginations of the foreign in 19th century set design”

9. **Different Spaces and Acts of Migrating (PPWG Curated Panel)**
   Chair: Bryce Lease, Royal Holloway, University of London

   **Gustavo Guenzburger, Universidade Federal do Estado do Rio de Janeiro**
   “Melodrama in Brazil and the politics of traveling affective forms”

   **Zofia Smolarska, Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw**
   “Blind Alleys of Participatory Theatre. Migrations and Migrants in Rimini Protokoll’s ‘Situation Rooms’”

   **Marta Ostajewska, University of Warsaw**
   “Migration video performance – an artistic exploration of impermanent, transient and porous spaces of abandoned factory”

10. **Modern Classics Crossing the Borders**
    Chair: Magnus Thorbergsson, University of Iceland

    **Ruth Schor, University of Oslo**
    “A new intimacy? Ibsen and the evolving theatre-going culture of late nineteenth century Berlin”

    **Nilu Kamaluddin, University of Oslo**
    “‘An Enemy of the People’: A Narrative Discourse of Time and Space-The Emergence of Codominant Dramaturgy”

    **Bagryana Popov, La Trobe University**
    “The Uncle Vanya project: Performing Chekhov in the Australian landscape”
11. **Curated Panel – Migration and Stasis in Oberammergau**

Chair: Jovana Karaulić, Faculty of Dramatic Arts, University of Arts in Belgrade

Julia Stenzel, University of Mainz

“On the doorstep. The Judas of/in Oberammergau between migration and stasis”

Jan Mohr, Ludwig-Maximilians-Universität München

“The sacred within. Travelling, shifting mind sets and testifying bodies in Oberammergau tourism”

Dominic Zerhoch, Johannes Gutenberg University Mainz

“How Jesus migrated to Oberammergau. Processes of spatial construction in its political context”

Céline Molter, Ludwig-Maximilians-Universität München

“Oberammergau’s Da Vinci table - Performing stasis in a post-modern Bavarian village”

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12. **Curated Panel – How Migrations Shaped Iranian Theatre**

Chair: Andres Kalawski, Pontificia Universidad Católica de Chile

Zahra Khosravi, Tarbiat Moddars University

“Metaphoric Identity: Representation of migration in Iranian Theatre”

Maryam Dadkhah, University of Tehran

“The Self and The Other: How Immigrant Dramatists Shaped National Identity in Modern Iran”

Azadeh Ganjeh, Tehran University of Art

“Migration: A Cultural Birth Effects of Migration on Iranian Modern Theatre”

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13. **Perception and Identity: Audience Migration**

Chair: Chris Collins, University of Nottingham

Brigitte Bogar, York University

“Come from Away’ - perception and national identity”

Ayumi Sugiyama, Sugiyama Jogakuen University


Junko Okamoto, Osaka University

“Migrating Audience as Strategies to Clear Censorship in Franco’s Spain – In the Case of Buero Vallejo and Sastre”
14. Ethnonostalgia and Ethnofuturism
Chair: Michael Anderson, University of Kent

Julia Pajunen, University of Helsinki
“Translations of ethnofuturism - Andrus Kivirähk in Finland”

Ewa Bal, Uniwersytet Jagiellonski Krakow
“Does Theatre really reflect the contemporary migratory policy? Nostalgia for locality in contemporary theatre in Upper Silesia in Poland in the face of migration policy and nationalism”

Teemu Paavolainen, University of Tampere
“Performing the Anthropocene: Migratory Histories and Cartographic Inversions”

15. Arabic Theatre Working group sponsored panel
Arab Theatrical Identities Between Migration And Stasis
Moderator: Hazem Azmy, Ain Shams University
Discussant: Marvin Carlson, City University of New York

George Potter, Valparaiso University
“Between Migration and Identity: Ziryab and the Construction of Palestinian Identity in Chicago”

Roaa Ali
“Negotiating the Politics of Representation in Arab American Theatre”

General panel – session 3 // Wednesday, July 11th, 9.00 – 10.30

1. Cultures of the Left - Migration, Belonging, Dissent and Radical Performances
Chair: Brian Singleton, Trinity College Dublin

Elaine Aston, Lancaster University
“Socialist-feminist Be/longing and the Theatre of Caryl Churchill”

Ameet Parameswaran, Jawaharlal Nehru University
“Between Movement and Stasis: Theatricality and the Problem of Scale in Left Aesthetics”

Bishnupriya Paul, Jawaharlal Nehru University
“Re-inscribing histories into lost geographies: Migrant Labour and socialist imaginations”
2. **Curated panel – Amateur Theatre and Immigration**  
Chair: Susan Haedicke, University of Warwick

Meike Wagner, Stockholm University  
“Performing Citizenship. Liebhabertheater around 1800”

Magnus Thorbergsson, University of Iceland  
“Connecting communities: Touring networks and competitions of Icelandic-Canadian amateur theatres”

Sarah Penny, University of Warwick  
“Making a Song and Dance at Sea: The Rise of SODS Opera in the Royal Navy”

3. **Transnational Theatrescapes, Mobility and Stasis**  
Chair: Carpani Roberta, Università Cattolica del Sacro Cuore, Milan

Ulrike Garde, Macquarie University, Sydney  
“International Festival Co-Productions as ‘Migrating’ Theatre: Exploring the Interplay of the National and Transnational in the Production and Critical Reception of Falk Richter and Anouk van Dijk’s Complexity of Belonging”

Gustavo Fijalkow, Coventry University  
“National dance platforms in a globalised dance world”

Nic Leonhardt, Ludwig-Maximilians-Universität München  
“The show business has gone all to pieces’ – Theatrescapes, Mobility and Stasis during World War I”

4. **Strategies of Participatory Approaches**  
Chair: Savit Cofman-Simhon, Kibbutzim College

Emilie Pine, University College Dublin  
“Freedom of Movement?: Site-specific performance and the role of the empathetic spectator in Irish theatre now”

Emer O’Toole, Concordia University, Montreal  
“The Ambiguous Aesthetics of THEATREclub’s ‘The Game’”

Immanuel Schipper, Rimini Protokoll; Arts & Social Change - MSH Hamburg  
“From global research to walking audiences. Migration in Rimini Protokoll's ‘State 1-4’”
5. **Curated Panel – Theatre, Refugees, Home**  
Chair: Stephen Wilmer, Trinity College Dublin

- **Pirkko Koski, University of Helsinki**
  "The theatre as a refuge: Other Home from the audience perspective"  
- **Outi Lahtinen, Academy of Fine Arts Vienna**
  "Refugees watching refugees"  
- **Jussi Lehtonen, The Finnish National Theatre**
  "Other Home: A hybrid community of artistic expression"

6. **Curated Panel – Performing Migration Disability and Displacement in Israel – Palestine**  
Chair: Milena Dragićević Šešić, University of Arts in Belgrade

- **Dror Harari, Tel Aviv University**
  "Migration, Transplantation and Utopia in the Early Action Works of Israeli-Moroccan Artist Pinchas Cohen Gan"  
- **Avital Barak, Tel Aviv University**
  "Moving Sounds at a Migrated space: The Audio-Walk ‘Echoing Yafa’ as a Performatve Act of Memory"  
- **Daphna Ben-Shaul, Tel Aviv University**
  "Harnessed to Performance: Will-Powering Movement and Migrated Memory in ‘The Walk’"  
- **Dorit Yerushalmi, University of Haifa**
  "Khashabi Theatre: Performing the Right to a Palestinian City in Downtown Haifa"

7. **Construction of the Other Performing Landscape**  
Chair: Ulf Otto, Ludwig-Maximilians-Universität München

- **Nanako Nakajima, Shobi-gakuen University**
  "Disassembling the dancing subject for the good of cleaning"  
- **Angela Campbell, Federation University**
  "Big Walk to Golden Mountain: Re-performing migratory pathways between China and Australia"  
- **Mia David, University of Novi Sad**
  "From inability to overpower the politics of populism, and for the sake of the stability of ‘One’s’ own identity, ‘I’ runs into constructed realities and quasi identities"
8. Borders of the Body: Mobility or Stasis of Personal Self  
Chair: Nina Živančević, Université Paris 8, la Sorbonne 1  
Kevin Landis, University of Colorado, Colorado Springs  
"Public Body: The Movement Performance of Eiko Otake"  
Barbara Gronau, Berlin University of the Arts  
“Aesthetics of Standstill as Countertemporalities”  
Dijana Mitrović, University of Wisconsin-Madison  
“Performing Passivity: Marina Abramović’s ‘The Artist Is Present’”

9. Migratory Geographies in Visual and Performing Arts  
Chair: Andy Lavender, University of Warwick  
Keri Watson, University of Central Florida and Julia Listengarten, University of Central Florida  
“Found in Translation: Performing Displacement and Migratory Geographies in a Visual and Performing Arts Collaboration”  
Raivo Kelomees, Estonian Academy of Arts  
“Performing and Contemplating Identity on the Border of EU”  
Ruta Mazeikienė, Vytautas Magnus University  
“Placelessness: Representations of Emigration in Contemporary Lithuanian Drama”

10. Spaces, Non-places and Mobility  
Chair: Heike Gehring, Rhodes University  
Laurens De Vos, University of Amsterdam  
“The homely and national identity in contemporary theatre”  
Rebecca Free, Goucher College  
“Sited Theatre and Representations of Migration in Contemporary Marseille”  
Osita Ezenwanebe, University of Lagos, Nigeria  
“Identity Beyond Boarders: Contesting Gendered Space in Modern African Drama”
11. Posthumanist Performativity
Chair: Mark Pizzato, University of North Carolina

Sarah O’Brien, Teesside University
“The Alienated Self? Addressing the Border Between the Digital Self and Participation in Immersive Experiences”

Isabella Draghici, University of Bucharest
“Migration, Theatre and New Technologies. A Case Study: Tele-Encounters”

Raman Kumar, Jawaharlal Nehru University
“What Happens when a Process Migrates: Performing Offshore Business in India, a case study”

12. Interculturality: Memory and Violence
Chair: Paul Rae, University of Melbourne

Joanne Tompkins, University of Queensland
“Migration, Qualitative Research Methods, and the Reshaping of National Identities in Australian Performance”

Carlos Vargas-Salgado, Whitman College, USA
“Theatricality as a Memory Place in Peruvian Civil War”

Hugo Salcedo Larios, Universidad Iberoamericana - Ciudad de México
“Insecurity and violence. Representations of immigration in the theatre of Mexico”

13. Representation of Migration in Contemporary British Theatre (PPWG Curated Panel)
Chair: Benjamin Poore, University of York

Louise Owen, Birkbeck, University of London
“In circulation: discourses of austerity and nation in Kaleider’s ‘The Money’”

Marilena Zarouli, University of Winchester
“Border Disorders and Affective Economies: Representations of Migration in Contemporary British Theatre”

Rachel Clements, University of Manchester
“Not bogged down in old-fashioned agit-prop: Rapid responses and austerity politics in the case of Theatre Uncut and Take Back Theatre”
14. **Staging Migration: Towards and Beyond Identity**  
Chair: Hanna Järvinen, Theatre Academy of the University of the Arts Helsinki, Finland

Milton Loayza, State University of New York at Oswego  
“*Migrating Into the Scientific Bunker and the Future Beyond: Three Latin American Plays*”

Jen-Hao Hsu, Theatre Arts Department, National Sun Yat-Sen University  
“*Staging Migration, Performing Alterity: On Zhao Chuan’s Grassroot Stage*”

Darko Lukić, University of Zagreb  
“*Static Migrations/Inner Exiles: Challenging Collective Memories and Deconstructing National Mythologies in Drama and Theatre*”

15. **Performance as Research Working Group sponsored panel**  
**Migration-in-Practice / Practice-in- Migration**  
Chair: Johnmichael Rossi, University of Northampton

Diana Damian Martin & Generative Constraints, Royal Central School of Speech and Drama  
“*Break Up Variations*”

Xabiso Vili & Manola Gayatri, University of Pretoria/ Scribe Rites:  
“*Migrating intimacies: deconstructing the Global South through relational aesthetics*”

Laurelann Porter, Benedictine University Mesa  
“*Jack Colby, Cowboy Anthropologist as Trickster-Artist- Scholar: Narrating Intercultural Encounters*”

**General panel – session 4 // Wednesday, July 11th, 11.00 – 12.30**

1. **Curated Panel – Cultures of the Left - Negotiating histories: Strategies of solidarity in a post-migrant world**  
Chair: Silvija Jestrović, University of Warwick

Janelle Reinelt, University of Warwick  
“*Problems of and for the Left in Our Times*”

Trina Nileena Banerjee, Centre for Studies in Social Sciences, Calcutta  
“*The Migrating Aesthetics of Revolution: Kallol and the Design of History*”

Milija Gluhočić, University of Warwick  
“*Europe in Crisis, Refugees, and the Challenge of Migration*”
2. Curated Panel – The Theatre of Ghosts and the Other
Chair: Hayato Kosuge, Keio University

Tomoko Kusuhara, Keio University
“The Theatre of Ghosts and the Other under the Threat of Mass Deaths”

Mariko Tanaka, Meiji University
“The Emigrant Marie Antoinette: The Recontextualization by Japanese Bodies in Musicals”

Yukari Ito, Yamanashi Prefectural University
“The Theatre of Ghosts and the Other under the Threat of Mass Deaths: The Theatre of Mobility and Stasis of Toshiki Okada”

3. Transnational Theatre and Intercultural Dialogue
Chair: Matthias Warstat, Freie Universität Berlin

Sarita Malik, BPS Women University Khanpur Kalan, Sonipat
“Re articulation of Identity/Identity Negotiation: Dialectic Interplay Between Transnational Theatre and Intercultural Dialogue”

Houman Zandi-Zadeh, Flinders University Graduate
“Orghast: Othering the Other in Their Homeland”

A. Gabriela Ramis, Olympic College
“From Cuba to Colombia: Mérida Urquía’s Inward Journey Leading to the Encounter with her Audience”

4. Dancing Across the Borders – Breaking Boundaries
Chair: Jurgita Staniskyte, Vytautas Magnus University

Nicole Hantzinger, Paris-Lodron University of Salzburg and Amanda Pina
“DANZA Y FRONTERA: choreography of resistance at the border between Mexico and the US”

Luke Forbes, Monash University
“Expansive choreography: enacting and challenging Australian colonialist projects and aesthetics through contemporary concert dance”

Karen Vedel, Copenhagen University
“Migratory Choreography and Possibility of Dissent”
5. **Performance as a Space for Migrating**  
Chair: Aleksandar Dunderović, Royal Birmingham Conservatoire, Birmingham City University

**Tania Neofytou**, Open University of Cyprus  
“*Queens of Syria: An Adaptation of Euripides’ ‘The Trojan Women’ or Documentary Theatre?*”

**Asha Kudhari Chaudhuri**, Gauhati University, Guwahati  
“*Migrating Macbeths: Tracking Travelling Texts*”

**Olga Muratova**, City University of New York  
“*European Tango, Korean-Style: A Staging of ‘The Seagull’ in Seoul*”

**Mitsuko Sumida**, National Institute of Technology, Tsuyama College  
“*The Narrative in 887: Construction of Identity as Québécois and the Collective Memory*”

6. **Theatre of Cultural Belonging**  
Chair: Catriona Fallow, University of Birmingham

**Ioana Szeman**, University of Roehampton  
“*Roma Performances of Belonging and Citizenship: from Bollywood Dance to Gypsy Music*”

**Yuko Saito-Nobe**, Tokyo University of the Arts  
“*Seeking the identity of Vietnamese modern theatre -a challenge of Le Khanh, actress that does not migrate*”

**Anja Klöck**, Hochschule für Musik und Theatre Leipzig  
“*Negotiating Public Space: European Democracy, Migration and Public Theatres in Germany*”

7. **Censorship and Subversion in Theatre Making**  
Chair: Candan Kizilgol, Ankara University

**Fatine Bahar Karlidag**, Yeditepe University  
“*From East End to the West End: Theatre Workshops immigrant productions*”

**Hanna Voss**, Johannes Gutenberg-Universität Mainz  
“*Prefabricated Biographies? Young Actors of Color in Institutionalized German Theatre*”

**Kristina Trajanovska**, Ss. Cyril and Methodius University Skopje  
“*‘Lord Chamberlain’s Blue Pencil’: Post-War British Drama Before and After Censorship*”
8. **The Motifs of Migration in Drama Plays**  
   Chair: Ameet Parameswaran, Jawaharlal Nehru University

   **Rantimi Julius-Adeoye, Redeemer's University**  
   “Exile and Resistance Narrative in Nigerian Historical Drama: A study of Ahmed Yerima's 'The Trials of Oba Ovonramwen' and 'Attahiru'”

   **Gordana Marić, Faculty of Drama Arts**  
   “Person without ID Card - Person with False Identity: The Future of Theatre as a Method of Social Intervention”

   **Leah Sidi, Birkbeck, University of London**  
   “A post-asylum dramaturgy? Displacement and Community Care as a context for Sarah Kane's 'Crave' (1998)”

9. **Performativity of the Public**  
   Chair: Tero Nauha, Theatre Academy of The University of The Arts Helsinki

   **Andy Lavender, University of Warrwick**  
   “The plebiscitary problem or, re-othering others: plural public spheres and the performance of power”

   **Patricia Gaborik, American University of Rome**  
   “Theatre on the Move: Mobile Performances and Publics in Mussolini’s Italy”

   **Caroline Herferdt, University of Hamburg**  
   “Performing the Bulwark of Europe: Notions of Nation and Identity in 19th-century Vienna”

   **Wells Hansen, National Taiwan University**  
   “Defining Imperial Rome through Public Performance: The Trial of Piso”

10. **Theatre in Exile**  
    Chair: Goran Petrović Lotina, Ghent University

    **Martina Sbaraglia,**  
    “V. Nabokov’s 'The Man from the USSR’: A Conflict of Identities in Russian Émigré Community”

    **Mikko-Olavi Seppala, University of Helsinki**  
    “Actress in exile - Liina Reiman in Finland, 1944-61”

    **Rosa Peralta, GEXEL, Autonomous University of Barcelona**  
    “Spanish Republican Theatre in Exile: A Social Question”
11. Breaking Boundaries
   Chair: Nataliya Atanasova,

   Carol Fisher Sorgenfrei, University of California, Los Angeles
   “One Way Crossing: Terayama Shūji’s Dissolving Walls and the Failure of Gender
   Terrorism”
   Jon Venn, University of Exeter
   “A New Flame: Suicide-as-Protest and the Migration of Self-Immolation in David Grieg’s
   ‘Fragile’”
   Susana Egea, Institut del teatre - Escola Superior de Música de Catalunya
   “Fedor Chaliapin: the Development of Acting in the Operatic Scene in the framework of
   the Russian Revolution”

12. Heritage, Identity and Care
   Chair: Caoimhe Mader McGuiness, Kingston University London

   Diana Looser, Stanford University
   “Destination Urbanesia: Island Identities and Contemporary Cityscapes”
   Andrés Kalawski, Pontificia Universidad Católica de Chile
   “Heritage, identity and care: theatrical performance of domestic work in recent Chilean
   theatre”
   Andrea Pelegrí Krsitić, Pontificia Universidad Católica de Chile / Université
   Paris Nanterre
   “Drama translation in Teatro UC and Teatro Nacional Chileno during the dictatorship
   1973-1989: resistance and tradition”

13. Festivity Towards Belonging
   Chair: Sruti Bala, University of Amsterdam

   Hasibe Kalkan, Istanbul University
   “Beyond Belonging”
   Debanjali Biswas, Kings College London
   “In the name of the dancing deer: Performing the State in Manipur”
   Milton de Andrade Leal Jr., Federal University of the State of Rio de Janeiro
   “Zoo morphism and corporeal hybridism in Brazilian performativity”
14. Between Migration and Memory
Chair: Hanna Korsberg, University of Helsinki

**Sarit Cofman-Simhon, Kibbutzim College**
“The Suitcase in the Israeli Theatre: Between Migration and Memory”

**Yosef Yzrael Y, Tel Aviv University**
“Habima National Theatre - the unique case of exile-migration-homecoming”

**Olga Levitan, Hebrew University in Jerusalem, Tel-Aviv University**
“What did Mikhail Chekhov write to the Hebrew theatre Habima?”

15. Historiography Working Group sponsored panel
Chair: Jane Milling, University of Exeter

**Susan Tenneriello, Baruch College, The City University of New York**
“Sport and Spectacle in Olympic History: Moving the Body Politic at the 1912 Stockholm Games”

**Jim Davis, University of Warwick**
“A Long Farewell: Touring and Migrating Actors in mid-nineteenth century Australia”

**Ruthie Abeliovich, Haifa University, Israel**
“Between History and Reality: Rolf Hochhuth’s The Representative”

General panel – session 5 // Thursday, July 12th, 14.00 – 15.30

1. **Curated Panel – From Avant-Gardism to Activism: Migrations and Theatre in Former Yugoslavia**
Chair: Janelle Reinelt, University of Warwick

**Milena Dragićević Šešić, University of Arts, Belgrade**
“Transitioning Yugoslavia: migrants and migrations in performing art practices and activism”

**Aldo Milohnić, University of Ljubljana, Academy of Theatre, Radio, Film and Television**
“Migrations of Slovenian Avant-garde Directors across the Yugoslav Theatres”

**Ana Stojevska, Faculty of Dramatic Arts, Skopje**
“Macedonian – Slovenian Theatre Relations”

**Barbara Orel, University of Ljubljana**
“Staging Otherness: The Migration Flow in Slovenian Theatre at the Time of the Yugoslav Wars”
2. **Curated Panel – Revenge Through Ages: Politics of “Yoshitune and a Thousand Cherry Trees”**
   
   Chair: Ivan Medenica, Faculty of Dramatic Arts

   Akihiro Odanaka, Osaka City University and Masami Iwai, Meijo University
   “Revenge through ages: politics of ‘Yoshitune and the Thousand Cherry Trees’”

   Tove Bjoerk, Saitama University
   “When the Gods come to Town – Enacting Rural Deities on the Early Modern Kabuki Stage”

   Takayuki Hioki, Shirayuri University
   “The losers in the late 19th-century kabuki plays”

3. **The Position of Migrant and I/migrant in the Sanctuary Society**
   
   Chair: Theresa Eisele, University of Vienna

   Hye-Gyong Kwon, Dongseo University
   “Division and Migration: North Korean Defectors in the Contemporary South Korean Theatre”

   Esther Lee, University of Maryland
   “Chinese Exclusion Act and Yellowface: Representation of Chinese Labor and Immigration in American Theatre”

   Banu Ögünç, Aksaray University
   “From the UK to Turkey: Comparative Study of Migration in SuAndi’s ‘The Story of M’ and Nezihe Meriç’s ‘Sevdican’”

4. **Mobility on Networks**
   
   Chair: Valerie Kaneko-Lucas, Regents University London

   Iacob Viviana, University of Bucharest
   “Theatre in Romanian-Indian Relations during the Cold War: Post-Colonial Circulations as Second Network”

   Anika Marschall, University of Glasgow
   “Building New Worlds: How performance artists navigate para-institutional collaborations and envision political organization”

   Rosa Sanchez, Konic lab Barcelona
   “Networked performance. Performing across boundaries. Sample of works by Konic Thtr”
5. **In the Clutches of Globalization**  
   **Chair:** Pía Gutiérrez, Universidad Católica de Chile

   Natalya Atanasova,  
   "The construction of the Other through mediatic dissemination as a form of myth  
   What we say about the Other – creates us and them"

   Tithi Chakroborty, Budge Budge Institute of Technology  
   “The Impact of Globalisation on the Wandering Minstrels of Bengal: the Bauls”

   Edina Husanović, University of Reading  
   “Dis-Orient Express: Moving Places, Hybrid Identities”

6. **Curated Panel – Migration Movement and Stasis Standstill**  
   **Chair:** Ulrike Garde, Macquarie University, Sydney

   Freddie Rokem, Tel Aviv University & University of Chicago  
   “Suddenly a Stranger Enters”

   Amy Stebbins, University of Chicago  
   “Other Voices: considerations on operatic form and staging alterity”

   Kristina Hagstrom-Stahl, University of Gothenburg  
   “We Were to Live Here, Together: Notes on Strangeness, Othering, Dramaturgy, Ethics,  
   and Aesthetics”

7. **Refugee Theatre and Theatre with Refugees**  
   **Chair:** Ivana Vuić, Faculty of Dramatic Arts, Belgrade

   Stephen Wilmer, Trinity College Dublin  
   “Empowerment of Refugees through Theatre”

   Anita Piemonti, Pisa University  
   “Migration from Africa to Europe and the transformative power of performance: two  
   Italian cases”

   Anita Hallewas, Griffith University  
   “Theatre in refugee camps: a survey of current practice as a tool for social change”
8. **The Self and Others in and Beyond Theatre**  
*Chair: Yana Meerzon, University of Ottawa*

**Majeed Mohammed Midhin, University of Anbar**  
"Cultural Hybridity: The Question of Britishness in Contemporary British Theatre"

**Emma Heron, Edge Hill University**  
"Exiled Across the Mersey: Performing religio-cultural identity at the borders with the Liverpool Welsh"

**Ina Pukelyte, Vytautas Magnus University, Kaunas**  
"Migrating Histories: Russian and Jewish actors in Lithuania during the Interwar Period"

9. **War and Performativity Against it**  
*Chair: Raffaele Furno, Arcadia University*

**Priyanka Basu, The British Library, London**  
"Theatre at War and Beyond: ENSA, Entertainment and World War II: The Prelude to Geoffrey Kendall’s Shakespeareana as an Itinerant Touring Company in India and the Far East (1930-1980)"

**Jovana Karaulić, Faculty of Dramatic Arts, Belgrade**  
"Meaning of Theatre: Social Turn in a Radical World"

**Zahava Caspi, Ben Gurion University**  
"Anti-war literature and the concept of the beautiful death"

10. **Migrations, Unstable History**  
*Chair: Emer O'Toole, Concordia University, Montreal*

**Anke Charton, University of Vienna**  
"Revolving Doors: Performing nationhood as unstable history"

**Simone Niehoff, Ludwig Maximilian University of Munich**  
"Transcending the Boundaries between ‘own’ and ‘other’ Migration Experiences"

**Mary Caulfield, State University of New York**  
"Devising a Hyphenated Heritage on the Nineteenth-Century Stages of New York"
11. **Stasis vs. Moving in Dangerous Times**  
Chair: **Thomas Riccio**, University of Texas at Dallas

Eszter Jagica, University of Toronto  
“Rage Without Judgement – A Call for Justice Beyond the Face”

M. K. Raina, National School of Drama New Delhi  
“The struggle to reclaim and survival of Bhands during years of terror in the valley of Kashmir”

Sukanya Sompiboon, Chulalongkorn University  
“Likay ‘Red Demon’: Dramatic Representation of Domestic Otherness in Thailand”

12. **Theatre of Immigration and Politics of Space**  
Chair: **Erik Mattsson**, Stockholm University

Anna Sica, University of Palermo  
“Actor’s Art and Politics as/through/beyond Borders: Tommaso Salvini’s ‘Hamlet’ and the Stage of the Unification”

Daniela Sacco, University of Milan  
“The ‘theatre of emigration’ Starting with Walter Benjamin and Bertolt Brecht”

Tzu-Ching Yeh, Chang Jung Christian University  
“The Politics of Space: A Study of Samuel Beckett’s ‘Rough for Radio II’ and ‘Catastrophe’”

13. **Different Theatre Practices Towards the Migrant Topic**  
Chair: **Meike Wagner**, Stockholm University

Gad Kaynar, Tel Aviv University  
“Entvremdung instead of Verfremdung: Epic Practices of Changing Attitudes towards Migrants on the New German Stage”

Lizzie Stewart, Kings College London  
“Interculturalism – Serving the Market or the PostMigrant Presence in Theatre?”

Insoo Lee, Korea National University of Arts  
“The Song of Strangers>: pansori and immigration experiences”
14. **Political Performance Working Group sponsored panel**  
   Chair: Trish Reid, Kingston University

   **Benjamin Poore, University of York**  
   “*Until we belong to ourselves again: Nativism and Migration in Contemporary English History Plays*”

   **Vicky Angelaki, University of Reading**  
   “*Empathy beyond Pity: The Migrant Experience in Contemporary Austrian Theatre*”

   **Tony Fisher, Royal Central School of Speech and Drama, University of London**  
   “*My Country – your England’ – Problems of Stasis in the National Theatre’s ‘Brexit’ Play*”

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**General panel – session 6 // Friday, July 13th, 9.00 – 10.30**

1. **Curated Panel – Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Performance**  
   Chair: Katharina Pewny, Ghent University

   **Izumi Ashizawa, State University of New York at Stony Brook**  
   “*A case study of the intercultural production of 'Väike jumalanna The Little Goddess’ at Eesti Draamateater, Tallinn, Estonia*”

   **Indu Jain, Jawaharlal Nehru University**  
   “*Representing the Migrant Body and Performing Displacement: Contemporary Indian Feminist Interventionist Ecology*”

   **Azadeh Sharifi, Ludwig-Maximilian-University Munich**  
   “*'Frutomania' - Dramaturgies of queer-postmigrant performances in Germany*”

   **Yana Meerson, University of Ottawa**  
   “*On Mythopoetics of Migration: Staging Self in Canadian Immigrant Solo-Performances*”

   **Szabolcs Musca, University of Lisbon**  
   “*‘White people all over’: Refugee Performance, Fictional Aesthetics and Dramaturgies of Representation*”
2. Performing/Crossing Borders (PPWG curated panel)
Chair: Avra Sidiropoulou, Open University of Cyprus

Madli Pesti, Estonian Academy of Music and Theatre, Tartu University
“Performing borders: questions of national identity on the example of two productions that discuss the relationship of Estonians and Russians”

Maria Grazia Turri, Queen Mary University of London
“Migrating laughter: the ‘othering’ effect of Commedia dell’Arte between Italy and France”

Raz Weiner, Royal Holloway University of London
“Dress-Crossing the Lines: Tilda Death and the Question of Alliance in Gender and Ethnic Drag”

3. Theatrical Migrations: from the Self to Being With Others
Chair: Jen-Hao Hsu, Theatre Arts Department, National Sun Yat-Sen University

Patricia Fagundes, Universidade Federal do Rio Grande do Sul
“In transit between worlds: experiences of an anthropophagic theatre director in South Brazil”

Vinia Dakari, Aristotle University of Thessaloniki
“Emigrating to the kingdom of the ill: Territories of the unpresentable and aesthetic nomadism in cancer-themed performance”

Radmila Nastić, University of Kragujevac, Serbia
“Where is Home?”

4. In Searching of Identity
Chair: Henry Bial, University of Kansas

Wai Yam Chan, International Association of Theatre Critics Hong Kong
“Reviewing the process of ‘Archive and Oral History Project on Hong Kong Drama’ Phase 1 and its prospect for Phase 2”

Priyanka Chatterjee, Budge Budge Institute of Technology
“Transcending form of Jatra: an Evolution”

Fatemeh Parchekani, Kharazmi University
“Theatrical Techniques Used by Pioneer Theatricals in The Orient”
5. Activism, Resistance and Political Performativity
Chair: Marina Kotzamani, Theatre Studies Department University of the Peloponnese

Maria Estrada-Fuentes, University of Warwick
“Border crossing in the Colombo-Venezuelan border: a Porous Left”

Pujya Ghosh, School of Arts and Aesthetics, Jawaharlal Nehru University
“Know Your Activist!!”

Serap Erincin, Louisiana State University
“Politicized Body as Site of Resistance: Stillness as Peaceful Protest”

6. Case Studies
Chair: Debanjali Biswas, Kings College London

Andreea Chirita, University of Bucharest
“Constructing and destroying boundaries in a Chinese transcultural performance of Kafka’s ‘The Great Wall’”

Una Bauer, Academy of Drama Art, University of Zagreb
“Transparency in BADco.’s production The Stranger”

Anita Orfini, Roma Tre University
“Between stasis and movement: Dismorphomania by Vladimir Sorokin and the migration of Shakespearian texts”

7. The Migrating Role of Theatre in Contemporary Society
Chair: Bertie Ferdman, City University of New York

Erik Mattsson, Stockholm University
“Scene Changes: The Second Wave of Independent Theatre in Sweden”

Daniela Pillgrab, University of Vienna
“From Being Alien To Alienation. Revisiting Brechts Revolutionary Conception of Theatre”

Ksenija Marković-Božović, Faculty of Dramatic Arts in Belgrade
“Social Role of Theatres: Case study of Belgrade’s public city theatres system”
8. Supporting the Refugees  
Chair: Ruth Schor, Centre for Ibsen Studies, University of Oslo  

Kurt Taroff, Queens University Belfast  
“Blood and Soil and Sweat: Lynn Nottage’s Depiction of Migrancy and Stagnation”  
Maja Milatović Ovadia, Royal Central School of Speech and Drama  
“Smiling while waiting for decision on asylum”  
Nina Živančević, Université Paris 8, la Sorbonne 1  
“Memory of the recent ‘avagarda’, does it spell migrations or ‘resistance’?”

9. Transgressing Borders  
Chair: Nanako Nakajima, Shobi-gakuen University  

Christina Novakov-Ritchey, University of California, Los Angeles  
“Crossing the River: Transgressing the Folk/Contemporary Border”  
Ajeet Singh, BPS Women University Khanpur Kalan  
“Negotiating the Choice Between Migration and Stasis: (Re)viewing Multi-locational Positioning of Self in Biljana Srbljanovic’s ‘Belgrade Trilogy’ and ‘Family Stories: Belgrade’”  
Sonja Zdravkova Djeparoska, University “Ss. Cyril and Methodius”, Faculty of Music  
“Short historical review - Intercultural relations and migration. Examples of the dance scene in Macedonia”

10. Dramaturgy and Theatre of Mobility  
Chair: Rebecca Caines, University of Regina, Canada  

Fiona Wilkie, University of Roehampton  
“Pioneers, vagabonds, and ‘genuine visitors’: intersecting narratives of theatre touring and migration”  
Berenika Szymanski-Dull, LMU Munich  
“Migrants in Theatre - A look into the 19th century”  
Catriona Fallow, University of Birmingham  
“What Goes Around Comes Around: Theatregoround and the Dramaturgy of Mobility”
11. Mass-theatrical Aesthetics
   Chair: Tzu-Ching Yeh, Chang Jung Christian University
   
   Evelyn Annuß, Free University of Berlin
   “On the Move. Outperforming Trench Warfare”

   Jukka von Boehm, University of Helsinki
   “Constructing ‘Us’ by Defeating the ‘Abstract Evil’. Religious Elements in Interwar Nazi and Soviet Mass Performances”

   Caoimhe Mader McGuinness, Kingston University London
   “Ambivalent theatre: the difficulty of community in ATC and David Greig’s ‘The Events’”

12. Performance, Religion and Spirituality Working Group sponsored panel

   Performing Community Identity Crisis
   Chair: Kim Skjoldager Nielsen, Stockholm University

   David Mason, Rhodes College
   “Performing Community Identity Crisis”

   Sanjay Kumar, Central European University CEU, Budapest, Hungary
   “Enacting Crisis in Communities: A study of theatrical interventions in the discourses of Migration and Identity in Central Eastern Europe”

   Manpreet Kaur, Columbia University
   “A Sangat of Tanks in the Dargah”

General panel – session 7 // Friday, July 13th, 14.00 – 15.30

   Chair: Christopher Balme, Ludwig-Maximilians-Universität München

   Kati Röttger, University of Amsterdam
   “Translating the tragic”

   Mark Fleishman, University of Cape Town
   “Migrating Mia: Strategies of translation across the borders of genre and nation”

   Jacki Job, University of Cape Town
   “Daai za Butoh Lady: A description of a series of dance performance that translate hybrid South African identity”

   Sruti Bala, University of Amsterdam
   “Can the European translate?”
2. **Curated Panel – Performing the Politics of Mobility and Immobility**  
Chair: Maria Delgado, Royal Central School of Speech and Drama, University of London

Paul Rae, University of Melbourne  
“Performing Island Australia in a Time of Offshore Detention”

Susan Haedicke, University of Warwick  
“Migrant Farmscapes: Performative Interventions into US Agriculture”

James Harding, University of Maryland  
“Staging Sedition and the Politics of Immobility, Theorizing Guerrilla Equivocation”

3. **Researching the Borders of Drama: text and translation**  
Chair: Lizzie Stewart, Kings College London

Rina Otani, Paris-Sorbonne University  
“Jean Anouilh’s British and American Audiences: Limits and Conflicts that Intercultural Adaptation Faces”

Maria Mytilinaki Kennedy  
“Translation as Historiographical Method: The Ottoman ‘Alexandrovodas the Unscrupulous’ (1785) in English”

Roberta Carpani, Università Cattolica del Sacro Cuore, Milan  
“Italian Migration during XX century on stage: Italian narrative theatre as an instrument for shaping consciences”

4. **Dimensions in the Post-migrant Theatre**  
Chair: Kurt Taroff, Queens University Belfast

Matthias Warstat, Freie Universität Berlin  
“Affective Dimensions of Contemporary Forms of Post-Migrant Theatre”

Mark Pizzato, University of North Carolina at Charlotte  
“The ‘Other’ of the Inner Theatre”

Taiwo Afolabi, Department of Theatre, University of Victoria, Canada  
“Performing border within ethos of displacement: theatre in the forgotten corridor of internally displaced people in Africa”
5. **Acting approaches: Between Migration and Stasis**  
Chair: Karen Vedel, Copenhagen University

Ewa Uniejewska, SWPS University of Social Sciences and Humanities in Warsaw  
“Transmission of the Russian acting system into the ground of American movie industry”

George Mascarenhas, Federal University of Bahia  
“In a queue: poetic and socio-political dimensions of movement and stasis in a contemporary Brazilian corporeal mime production”

Theresa Eisele, University of Vienna  
“Of Coffeehouses and Card Games: Staging Notions of Belonging in Fin de siècle Vienna”

6. **Migrating Towards Immersive Artificial Spaces**  
Chair: Sarah O’Brien, Teesside University

Sarah Youssef, University of Cologne  
“Reimaging Shakespeare: Digital Art in the RSC’s production of ‘The Tempest’ (2017)”

Mia Amir, Playwrights Theatre Centre  
“Geologic Formations: A performance-based case study of the politics and limits of perception and empathy in the fight against the global rise of fascism”

Sanja Vodovnik, University of Toronto  
“Artificial intelligence performed: the dramaturgy of the reset button”

7. **Culture as a Space of Mobility**  
Chair: Akihiro Odanaka, Osaka City University

Heike Gehring, Rhodes University  
“Third space as meeting point: beyond first space/second space dualisms”

Raffaele Furno, Arcadia University  
“From Savonarola to ISIS and Trump: When Cultural Becomes the Enemy”

Giulia Emma Innocenti Malini, Università Cattolica del Sacro Cuore  
“Social Community Theatre with Refugees in Italy”
8. **Experiment as Movement Beyond Stasis**  
Chair: Joanne Tompkins, University of Queensland

Ravi Chaturvedi, Indian Society for Theatre Research  
“Indian Theatre and Migration: A Panoramic View”

Sara Brady, the City University of New York, The Drama Review  
“March On: Movement and Stasis in the Performance of Politics”

Rebecca Caines, University of Regina, Canada  
“Fragile Devices: Migrating Across and Between Through Improvisation”

9. **Identity of the European Space**  
Chair: Laurens de Vos, University of Amsterdam

John Andreasen, Aarhus University  
“Eutopia Stage – a counterpoint to a ghetto?”

Ana Pais, CET - Universidade de Lisboa INET-MD - Faculdade Motricidade Humana  
“Beautiful ladies, beautiful gentlemen the borders are open’: game, power and affect in Rimini Protokoll’s ‘Home visit Europe’”

Goran Petrović-Lotina, Ghent University  
“Immigration, Populism and Identifications”

10. **Interdisciplinary Performing Space**  
Chair: Louise Owen, Department of Performing Arts, University of Winchester, UK

María José Martínez Sánchez, Birmingham City University and Aleksandar Dundjerovic, Birmingham City University  
“4:48 Macbeth”

Yuko Kurahashi, Kent State University  
“Voices of the Insiders and Outsiders: Ping Chong + Company’s Two Projects”

Candan Kizilgol, Ankara University  
“As A Stranger Give It Welcome’: A Derridean Encounter with the Other in Philip Ridley’s’ Moonfleece”
11. **Pedagogy as a Mobility Process**  
Chair: Ruta Mazeikiene, Vytautas Magnus university  

Anja Keranen, University of Tampere and Yvette Janko Szep, Babes-Bolyai University  
“The Colours of Burnt Orange - Language and Culture through Drama and Theatre”  

Michael Anderson, University of Kent UK  
“The early history of the Belgrade theatre, Coventry”  

Milena Ferreira Mariz Beltrao, Federal University of Rio Grande do Sul  
“Theatrical Genetics of the Moon: the staging book as an indicator of spirituality”

12. **The Transformative Power of Theatre**  
Chair: Rachel Clements, University of Manchester  

Birgit Wiens, LMU Munich, Theatre Studies  
“Theatrical Reflections on Europe’s colonialist, imperialist Past: On Frank Castorf’s Adaptation of Goethe’s ‘Faust’ (Volksbühne Berlin, 2017)”  

Javiera Larraín George, Pontificia Universidad Católica de Chile  
“Melodramatic imagination in current Chilean theatre. The case of ‘Los contadores Auditores’ (The Auditors Accountants)”  

Marisa Keuris, University of South Africa  
“Migration theatre in South Africa with reference to Mike van Graan’s ‘When swallows cry’”

13. **Sponsored panel jointly organized by Scenography and Intermediality Working Groups**  
**Digital Spaces and Migrating Forms - new strategies for performance**  

Scott Palmer, University of Leeds  
“Designing Audience Experience for Mobile Performance: Atmospheres, Environment and Technological Agency”  

Maria Kapsali, University of Leeds  
“Attention in the Cellular Age: Mobile phones and theatre practice”  

Stephen Di Benedetto, University of Miami  
“Who Owns the Land? Experiments with digital technologies in the development and preservation of immersive performance at a Cultural Heritage Site”