1. SAMUEL BECKETT WORKING GROUP .............................................. 3
2. TRANSLATION, ADAPTATION AND DRAMATURGY WORKING GROUP 4
3. HISTORIOGRAPHY WORKING GROUP ........................................... 6
4. THEATRICAL EVENT WORKING GROUP ......................................... 8
5. DIGITAL HUMANITIES IN THEATRE RESEARCH WORKING GROUP .... 10
6. EMBODIED RESEARCH WORKING GROUP ...................................... 11
7. PERFORMANCE AS RESEARCH WORKING GROUP ............................ 13
8. PROCESSUS DE CRÉATION WORKING GROUP ............................... 15
9. CHOREOGRAPHY AND CORPOREALITY WORKING GROUP ................ 17
10. MUSIC THEATRE WORKING GROUP ............................................. 20
11. SCENOGRAPHY WORKING GROUP ................................................ 22
12. INTERMEDIALITY IN THEATRE AND PERFORMANCE WORKING GROUP 25
13. THEATRE ARCHITECTURE WORKING GROUP .................................. 27
14. FEMINIST RESEARCH WORKING GROUP ....................................... 32
15. POPULAR ENTERTAINMENTS WORKING GROUP ............................. 35
16. ARABIC THEATRE WORKING GROUP ............................................ 37
17. AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP 38
18. ASIAN THEATRE WORKING GROUP .............................................. 39
19. QUEER FUTURES WORKING GROUP ............................................. 41
20. PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP ....... 43
21. PERFORMANCE IN PUBLIC SPACES WORKING GROUP .................... 45
22. PERFORMANCE AND DISABILITY WORKING GROUP .......................... 46
WORKING GROUPS PANELS

WG 1 Mon July 9th
9:00-10:30

WG 2 Mon July 9th
11:00-12:30

WG 3 Tue July 10th
14:00-15:30

WG 4 Wed July 11th
14:00-15:30

WG 5 Thu July 12th
9:00 – 10:30

WG 6 Thu July 12th
16:00 – 17:30

WG 7 Fri July 13th
11:00 – 12:30
Samuel Beckett Working Group
Note: all sessions are open to all audiences

WG 1  Mon July 9th, 9:00-10:30
Migration of Beckett in Different Media
Chair: Nicholas Johnson, Trinity College Dublin

Jonathan Bignell, University of Reading
"When 'Beckett on Film' Migrated to Television"
Predrag Todorović, The Institute of Literature and Arts, Belgrade
"Performing Beckett in Different Media in Serbia"

WG 2 Mon July 9th, 11:00-12:30
Displacement in Beckett
Chair: Nicholas Johnson, Trinity College Dublin

Anita Rakoczy, Karoli Gaspar University of the Reformed Church
"Restlessness, Wanderlust and Migration in ‘Endgame’"
Teresa Rosell Nicolas, University of Barcelona
"Extraterritorial Beckett"

WG3 Tue July 10th, 14:00-15:30
Intercultural and Interdisciplinary Beckett
Chair: Mariko Hori Tanaka, Aoyama Gakuin University

Yoshiko Takebe, Shujitsu University
"Translating Beckett in Different Cultures"
Nicholas Johnson, Trinity College Dublin
"Samuel Beckett and 'Border Thinking'"

WG 4 Wed July 11th, 14:00-15:30
Drawing and Staging Beckett
Chair: Nicholas Johnson, Trinity College Dublin

Carla Taban
"Drawing on Beckett: William Kentridge’s personal-political art"
Enjolras de Oliveira Matos
"Memories in steps: the traces left by Samuel Beckett’s ‘Footfalls’"

WG 5 Thu July 12th, 9:00-10:30
Samuel Beckett Working Group’s business meeting
Translation, Adaptation and Dramaturgy Working Group

WG 1 Mon July 9th, 9:00-10:30
Adaptation and Migration
Chair: Mark O’Thomas, University of Greenwich

Graça Corrêa, Center for the Philosophy of Science, Universidade de Lisboa, Portugal
“Longing and Belonging through Migration: Dramaturgical Concepts of Alterity in Philosophy and Theatre”
Annika Rink, Department of Theatre Studies, Johannes Gutenberg University Mainz
“Adaptation as Migration. Migrating Structures”
Christophe Collard, Vrije Universiteit Brussel
“Ecological Homologies: Between Metaphorical Migration and Technological Extension”

WG 2 Mon July 9th, 11:00-12:30
Translatability: Travel and Resistance
Chair: Dorothy Chansky, Texas Tech University

Silvia Dumitriu
“Theatricality and/or Translation”
Bernadette Cochrane, University of Queensland
“Ethics, Agency and the Other: Plays Resisting Translation”
Margherita Laera, University of Kent
“Is This Translatable? Two Italian Playwrights Travel to Europe and the Other’s Don’t”

WG 3 Tue July 10th, 14:00-15:30
Dramaturgies of Migration
Chair: Graça Corrêa, Center for the Philosophy of Science, Universidade de Lisboa, Portugal

Kornelia Slavova, Sofia University
“Migration and Cultural Translation: The Travels and Travails of Eugene O’Neil on the Bulgarian Stage”
Stuart Young, University of Otago
“Migrant, Theatre of the Real, Dramaturgy”
Karen Quigley, University of York
“The Play is getting in the Way of me Explaining it: Displacing Impossibility, Negotiating the borders of the possible”
WG 4  Wed July 11th, 14:00-15:30
Forced Migration
Chair: Duška Radosavljević, Royal Central School of Speech & Drama

Katja Krebs, University of Bristol
“Enforcing Mutation: The Violence of Adaptation”

WG 5  Thu July 12th, 9:00-10:30
Spaces of Migration, Nation and Imagination
Chair: Kasia Lech, Canterbury Christ Church University

Ann-Christine Simke, University of Glasgow
“Migrating Repertoires, Migrating Audiences: The Case of the Volksbühne Berlin”
Mark O’Thomas, University of Greenwich
“Both Alike in Dignity – The Royal National, the Royal Court and the Precarious State of the Nation”
Ulla Kallenbach, University of Southern Denmark
“Dramaturgy and Imagination”

WG 6  Thu July 12th, 16:00-17:30
Migrating the Classics
Chair: Margherita Laera, University of Kent

Jane Barnette, University of Kansas
“The Spectator-Based Model of Adapturgy and Staging a Mexican ‘Medea’ as Other”
Pilar Ezpeleta-Piorno, Jaume I University
“The Comedy of Errors’ as a Play of Renegade Migrants, Servants and Women”
Kasia Lech, Canterbury Christ Church University
“No-longer the Ibsen’s Language of the Gods: Verse and Under-represented Communities in Polish and British Theatres”

WG 7  Fri July 13th, 11:00-12:30
Migration in Space and Time
Chair: Ann Christine-Simke, University of Glasgow

Ken Cerniglia, Disney Theatrical Productions
Migrations of “The Lion King: The First 20 Years on Stage”
Stephanie Sandberg, Washington and Lee University
“Teenage Borderlines: Tina Fey’s ‘Mean Girls’ and Jocelyn Bioh’s ‘The African Mean Girls Play’”
Dorothy Chansky, Texas Tech University
Adapting to the Times: Marvin’s ‘Room and Medicine’ Then and Now
Historiography Working Group

WG 1  Mon July 9th, 9:00-10:30
Historiography WG I
Chair: Nora Probst, University of Cologne

Nazlı Ümit, Istanbul University
“Theories of Origin Reconsidered: Narratives of Migration and Central Asia in Turkish Theatre Historiography”
Lisa Skwirblies, University of Warwick
“Theatres of Colonialism”
Anita Gonzalez, University of Michigan at Ann Arbor
“Maritime Migrations and Transatlantic Performance”

WG 2 Mon July 9th, 9:00-10:30
Historiography WG II
Chair: Rashna Nicholson, Ludwig Maximilian University of Munich

Tancredi Gusman, Freie Universität Berlin
“Performance art in the 1970s. The role of documentation in the formation of a new transnational art field.”
Dorota Sosnowska, University of Warsaw
“Theaster Gates’ ‘Black space’ and Robert Kušmirowskis ‘Trauma ruins’ - archives, leftovers and performance”
Hanna Korsberg, University of Helsinki
“Survivals from the Past: a film as a source for a theatre historian?”

WG 3 Tue July 10th, 14:00-15:30
Cultural Diplomacy
Chair: Jo Robinson, University of Nottingham

Rashna Darius Nicholson, Ludwig Maximilian University of Munich
“On the ImPossibilities of a Free Theatre”
Gautam Chakrabarti, Ludwig-Maximilians-Universität München
“A Month in India: Boris Babochkins Theatrical Passage to the Subcontinent”
Rebecca Rovit, University of Kansas
“Reclaiming Heimat: Hubs of Exile, Migrating Histories, and Theatre in occupied post-war Vienna”
Mechele Leon, University of Kansas
“Theatre Historiography and Cultural Diplomacy”
WG 4 Wed July 11th, 14:00-15:30
Historiography WG III
Chair: Janne Risum, Aarhus University

Sabine Päsler, University of Cologne, Department of Media Culture and Theatre
“Naming a new theatrical practice: A question of mutation and its methodological challenges”

Dassia Posner, Northwestern University
“Bulgakov’s ‘The Crimson Island’ at the Moscow Kamerny Theatre”

Jane Milling, University of Exeter
“Performing Services: historiographies of performing servants on the eighteenth-century British stage.”

WG 5 Thu July 12th, 9:00-10:30
Methodologies
Chair: Mechele Leon, University of Kansas

Nora Probst, University of Cologne
“Re-Collecting Theatre History. Theatre Archives and the Epistemology of Historiography”

Jo Robinson, University of Nottingham
“Onstage, backstage and in the archive: re-arranging the record with volunteer historians at the Theatre Royal Nottingham”

Kate Newey, University of Exeter
“How to Write about Pleasure Historically”

David Coates, University of Warwick
“Theatre Historian as Grave Hunter”

WG 6 Thu July 12th, 16:00-17:30
Historiography IV
Chair: Professor Kate Newey, University of Exeter

Janne Risum, Section for Dramaturgy, School of Communication and Culture, Aarhus University
“The Myths and the Facts: Who said what at the concluding Russian debate on 14 April 1935 to sum up the experiences from the Chinese performer of female roles Mei Lanfang’s guest appearance in Moscow?”

Ewa Partyga, Institute of Art, Polish Academy of Sciences
“Some real and many imagined boarders in the history of 19th century theatre in Poland”

Laurence Senelick, Tufts University
“Emigre Cabaret and the Invention of Russia”

WG 7 Fri July 13th, 11:00-12:30
Working Group Business Meeting
Theatrical Event Working Group

WG 1  Mon July 9th, 9:00-10:30  
Chair: Beate Schappach, Institute for Theatre Studies, University of Bern

Naphthaly Shem-Tov, The Open University of Israel  
“Mizrahi autobiographical performance”

Rikard Hoogland, Stockholm University  
“The call against low quality and immorality at Albert Ranft’s theatres in Stockholm 1921.”

WG 2 Mon July 9th, 11:00-12:30  
Chair: Vicki Ann Cremona, University of Malta

Willmar Sauter, Stockholm University  
The Explanatory Value of Contexts

Peter Eversmann, University of Amsterdam  
“Contexts for understanding theatrical events. The role of real world knowledge and experience with fictive worlds for engaging with theatre.”

WG 3 Tue July 10th, 14:00-15:30  
Chair: Willmar Sauter, Stockholm University

Daria Skjoldager-Nielsen, Stockholm University  
“How can audience development projects influence the contexts of theatrical event?”

Susan Bennett, University of Calgary  
“Performance in the National Context: Canada 150”

WG 4  Wed July 11th, 14:00-15:30  
Chair: Rikard Hoogland, Stockholm University

Janne Tapper, University of Helsinki  
“Set Theory in Theatre: Philosophy as an Event”

Frithwyn Lippok, University of Hildesheim  
“Affective framing of the theatrical event – a phenomenological approach to Jürgen Kruse’s ‘Leonce and Lena’”
WG 5 Thu July 12th, 9.00 -10.30  
Chair: Peter Eversmann, University of Amsterdam  

Beate Schappach, Institute for Theatre Studies, University of Bern  
“From Page to Stage – and back. Text as Context of Theatrical Events”  
Vicki Ann Cremona, University of Malta  
“Strategies of power and protest”

WG 6 Thu July 12th, 16:00-17:30  
Chair: Willmar Sauter, Stockholm University  
General discussion about working group’s plans
Digital Humanities in Theatre Research Working Group
Note: We welcome conference participants interested in the work of our group to attend the sessions.

WG 3 Tue July 10th, 14-15:30
Nic Leonhardt, LMU Munich & Franklin Hildy, University of Maryland
Introduction & Welcome

Harmony Bench, The Ohio State University & Kate Elswit, Royal Central School of Speech and Drama, University of London
“Dance in Transit--Katherine Dunham’s ‘Southland’ and American Civil Rights on Tour”

Jens-Morten Hanssen, University of Oslo, Centre for Ibsen Studies
“The Global Production History of Ibsen’s ‘Ghosts’ – A Quantitative Approach”

WG 4 Wed July 11th, 14:00-15:30

Doug Reside, New York Public Library
“The Illicit History of the Broadway Bootleg”

Antje Budde, University of Toronto
“Performing ‘ACT247’ - Intersectional Processes and Challenges of Making Statistics as Performance”

WG 5 Thu July 12th, 9-10:30

Klaus Illmayer, Austrian Academy of Sciences
“Theadok – Collecting metadata of performances”

Franklin Hildy, University of Maryland
“Sustainability, Efficiency, and the Challenge of Crown Sourcing with Citizen Scholars for DH projects in Theatre History”

Anna Lawaetz, The Royal Danish Library
“Performing Arts and National Net Archives – A Case Study on How SIGNA.dk is Stored in two Net Archives”

WG 6 Thu July 12th, 16-17:30
Business Meeting (internal)

WG 7 Fri July 13th, 11-12.30
Jennifer Roberts-Smith, University of Waterloo
“What would a lab that integrated Theatre and Digital Humanities look like?”
Embodied Research Working Group

The Embodied Research Working Group (ERWG) supports individual and collaborative research projects in which embodied practice is an explicit and essential part of the methodology. While embodiment has been a major interest for theatre and other scholars across several decades at least, the claim that embodied practice can constitute a mode or method of academic research is relatively new and in some contexts still controversial. The ERWG aims to establish an international platform through which to share innovative and traditionally informed approaches to the methodological, epistemological, and ontological questions provoked by embodied research.

At IFTR 2018 in Belgrade, the ERWG will explore a range of practice structures designed to facilitate knowledge exchange. These include established formats such as lightning presentations, curated workshops, curated paper/video feedback sessions, and moderated discussions; as well as new exchange structures like “Dynamic Configurations with Transversal Video” (a research method developed by Ben Spatz), “No Table” (an adaptation of Lois Weaver’s “Long Table”), and “practice in response to practice” (inspired by Peter Sciscioli’s IIAC exchanges). For more information, please contact the ERWG conveners.

Conveners:
Ben Spatz <b.spatz@hud.ac.uk>
Elizabeth de Roza <elizabeth.roza@lasalle.edu.sg>

Participants:
Ozgul Akinci and Sevi Bayraktar, University of California, Los Angeles
“Embodied Research in Turkey Today: Two Examples in Conversation”

Melanie Beddie, La Trobe University
“Celebrating the Mongrel Practitioner: Diagrams of Influence- A model for charting artistic lineages”

Alexander Boyd, Theatre & Dance, University of California at Davis and Andrea Maciel Garcia, University of Bristol
“Developing methodologies for reciprocity in embodied practice research: foregrounding people before performance.”

Elizabeth de Roza, LASALLE College of the Arts
“The Body Remembers: an excavation of embodied memories”

Nathalie Fari, Nordic Summer University
“The Body as Translator”

Melissa Ferreira, Universidade Federal de Ouro Preto
“Embodied research and childhood in contemporary theatre”
Leslie Gray, University of Maryland College Park
“The Resistant Slow Drag: Black Depression, the Erotic and the Threat of Hope”

Anu Koskinen, University of arts Helsinki
“Corporeal working method: In climate change with Foucault”

Bridie Moore, University of Huddersfield
“Significance and Accomplishment: Migrating towards an Aged Female Embodiment”

Daniel Mroz, University of Ottawa and Marije Nie
“Spontaneous Generation: The Alchemy of Emergent Insight in Artist Exchanges”

Sandra Parra, Universidade Estadual de Londrina
“The notion of rigor in Embodied Research”

Shrinkhla Sahai, Jawaharlal Nehru University
“Sit, Stay, Move: Negotiating Gender in Public Spaces in Urban India”

Brian Schultis
“Sojourn: An Experiment in Emplacement within Transience”

Melina Scialom, University of Campinas, UNICAMP, Brazil
Workshop

Georgia Snowball, Federation University Ballarat
“The Body as Permeable Border”

Ben Spatz, University of Huddersfield
“Making a Laboratory: Embodied Research and the Audiovisual Body”

Carmen Wong, University of Warwick
“Embodying Place and Food Memories in ‘Breakfast Elsewhere’”
Performance as Research Working Group

Note: all sessions are closed to Group Members.

WG 1  Mon July 9th, 9:00-10:30
Introductory Session led by Co-convenors:
Bruce Barton, University of Calgary, Manola Gayatri, University of Pretoria/
Scribe Rites & Johnmichael Rossi, University of Northampton

WG 2  Mon July 9, 11:00-12:30
Documented Workshop Group #1

Bruce Barton, University of Calgary
“Introductioon to ‘Memory Weaving’”
Rakel Ezpeleta, Universitat Autònoma de Barcelona
“Erbeste: exile,uncertainty,and otherness.”
Alice Stefania Curi, University of Brasília
“Displacements: coexistence, collaboration and creation”

WG 3  Tue July 10, 14:00-15:30
Documented Workshop Group #2

Johnmichael Rossi, University of Northampton
Traces of Pedagogical Practice: Standing on the shoulders of our own personal
‘Pedagods’
Juan Manuel Aldalpe, University of California Berkeley
“Border Wounds, Alienage, and Corporealities: Foreign Feelings in Performance
Research”
Lucy Fielding, University of Hull
“The migration of biomechanics from 20th Century Russia, to 21st Century United
Kingdom.”

WG 4  Wed July 11, 14:00-15:30
Performance Conversation Group #1

Idiko Rippel, University of Worcester
“‘NO WOMAN’S LAND’ performance or documentary film”
Flavia Domingues D’Avila, Royal Conservatoire of Scotland/University of St
Andrews
“Performance Research Tests on syncretic theatre and devising”
Myer Taub
“Shifting contours: Mapping, memory and the metaphor of the counter-performance practice: to arrive at questions around cartographic modes in making de-colonial performance”
Christina Kapadocha, East 15 Acting School-University of Essex
“Waiting for: Somata in-between migration and stasis”
Orestes Perez Estanquero, Universidad Autónoma de Barcelona
“Mapping the routes and Migratory Processes within an investigation about performing of real people”

WG 5 Thu July 12th, 9:00-10:30
Documented Workshop Group #3

Walmeri Ribeiro, Federal Fluminense University
“The power of to be in-act”
Johanna Bucknall, University of Birmingham
“Reflective Hypermnesis”: Recall, Remembering and “Rememberance”
Cristina Schmutz, University Autònoma Barcelona, Institut del Teatre
Workshop on encounter and (in)dividuality

WG 6 Thu July 12th, 16:00-17:30
Performance-as-Research Longtable (all members)

WG 7 Fri July 13th, 11:00-12:30
Closing Reflection Session led by Co-convenors:
Bruce Barton, University of Calgary, Manola Gayatri, Univeristy of Pretoria/
Scribe Rites & Johnmichael Rossi, University of Northampton
Processus de Création Working Group

WG 1 Mon July 9th, 9:00-10:30
Introduction: Luk Van den Dries, University of Antwerp

La place du spectateur dans le processus de création/ The place of the spectator in the creative process

Sophie Lucet, Université Rennes 2 France
"Quand regarder c’est créer”
Sofia Vilasboas Slomp, University of São Paulo-USP/ECA
"Object-bicho / Object-body: aesthetic procedures between performance, visual arts and audience”

WG 2 Mon July 9, 11:00-12:30
Stratégies de documentation du processus de création / Strategies of documenting the creative process

Eleni Papalexiou, University of the Peloponnese
“Visualizer le processus de création: considérations et perspectives”
Marcilene De Moura, The Federal University of the State of Rio de Janeiro
"Le système de création dEnrique Diaz : le spectacle ’OTRO’ et ses frontières floues”

WG 3 Tue July 10, 14:00-15:30
L’entrainement comme une phase d’alignement pour s’engager dans un processus de création. : Training as an alignment for starting a rehearsal process

Maria Joao Brilhante, Faculdade de Letras da Universidade de Lisboa & Ana Clara Santos, University of Algarve, University of Lisbon Centro de Estudos de Teatro
"Repérage du training dans le processus de création de ’O Inferno’ (2017) par O Bando Portugal : vers ‘une conscience de l’acteur’”
Luk Van den Dries, University of Antwerp
"From Act to Acting. The use of training techniques in the creative process of Jan Fabre"
WG 4 Wed July 11, 14:00-15:30
Traces of gender in dealing with the creative process

Natalija Jakubova, University of Music and Performing Arts, Vienna
"Electra in the Lower Depths? Looking for Hofmannsthal's Inspirations in the Theatre of his Time"

Proshot Kalami, Bunker Hill Community College
"Collective Creation of 'The Impossible', The Site Of Telling, Healing and Transformation in Performing The Voices of the Community"

WG 5 Thu July 12, 9:00-10:30
Processus de création et contemporanéité / The creative process and the context of contemporaneity

Ines Stranger, Pontificia Universidad Católica de Chile
"La réinvention de la forme scénique dans le théâtre de la transition politique chilienne"

Giovanni Covelli, Universidad Pedagógica Nacional de Colombia
“Research – Creation / Education” Processes focused towards Social and Community Projects"

WG 6 Thu July 12, 16:00-17:30
Conclusion(s): Discussions et perspectives / Conclusion(s): discussion and perspectives: open discussion
Choreography and Corporeality Working Group

Members of the working group circulate their papers in the weeks leading up to the conference. Members read all of the papers in advance and come along ready to discuss each other’s work. A provisional timetable is circulated to members once the papers are submitted and read, and then the discussion agenda is finalized at the first meeting. Papers are linked together on the basis of shared problems, concerns or treatment.

New members are always welcome. If you propose to join us this year and would like to read the papers, please come along to our first meeting and we will arrange for you to receive the papers. Also, if you would like to join our group, you may wish to email us beforehand:
Aoife McGrath: aoife.mcgrath@qub.ac.uk;
Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk

Juan Ignacio Vallegas
“Dance and National identity in Argentina: ’Adentrol’ by Diana Szeiblum”

Raxá de Castilla
“A world where other worlds fit. The theater made in community”

Kélina Gotman, Kings College London
"Categorizing Dancing: Language in Motion"

Meghna Bhardwaj, Jawaharlal Nehru University
"Investigating the notions of ‘navigation’ and ‘movement-making’ in the post-2000 India: Preethi Athreya’s ’Conditions of Carriage’"

Eylül Fidan Akinci, The Graduate Center, CUNY
"Corporealities of Necropolitical Performance"

Prarthana Purkayastha, Royal Holloway University of London
"Race on Display: Dance in Human Exhibits"

Dara Milovanović, University of Nicosia
"Challenging the Male Gaze: Subjectivity, Corporeality, and Authorship of Female Dancers in Bob Fosses Choreography"

Jeffrey Kaplan, Manhattanville College
"Refugees in Motion: The Non-Hero’s Journey"

Susanne Foellmer, Coventry University, Centre for Dance Research
"Media Migrations in Dance"
Seok Jin Han, Korea National University of Arts
"Curating Dance in the Museum in South Korea"

Adeline Maxwell, Université Paul Valéry Montpellier III
"Chilean Scenic Dance : A practice made of migrations"

Annalisa Piccirillo, University of Naples L'Orientale
“Choreographies of Resistance in The Mediterranean Performance Zone. Politics of Border, Poetics of Touch"

Katja Schneider, Ludwig Maximilians University Munich
“Transmigrational dance: the self-logic of cities and sites"

Sofia Muñoz, Ludwig Maximilians University Munich
"Figures of the in-vention. Kurt Jooss in Santiago de Chile. "

Rosemary Candelario, Texas Womans University
"Serve the People: Social Movements, Cultural Production and the case of Asian American Dance Theater and the Asian New Dance Coalition"

Miriam Althammer, University Bayreuth
“Body of histories – Movement repertoires in post-socialist Europes contemporary dance and performance scenes"

Rachel Fensham, University of Melbourne
“Red slashes and an evening cape: fabricating costumes as post-migration choreography"

Aoife McGrath, Queens University Belfast
“Dance and the Maternal”

Stacey Prickett, University of Roehampton
“Post-war identities: Britain, migration and ballet”

Leonie Persyn, Ghent University
“Installing an aesthetic moment sound as a boundary-crossing iteration for itinerancy“

Stormy Budwig
“Choreographing a Deconstruction: Creating Freedoms with Dance Performance in 2018”

Nigel Stewart, Lancaster University
“Kinaesthetic cognition in Wayne McGregor's Woolf Works“
Aneta Stojnić, Faculty of Media and Communication in Belgrade
“Trapped in Motion”

Hetty Blades, Coventry University
“What’s it Worth? Dance, Value, Money and Politics. “

Roisín Ó Gorman
“Moving the monuments of motherhood: a somatic approach to the politics of the maternal.”

Andrew Eglinton, Konan Women’s University Kobe, Japan
“Dwelling” on the Documentary Body in Takuya Murakawa’s ‘Independent Living’”

Alexandra Kolb, University of Roehampton
“Multiculturalism in Contemporary British Choreography: Akram Khan and Lloyd Newson“

Tomasz Ciesielski, University of Lodz
“Modelling the dance situations”
Music Theatre Working Group

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 10-minute overview of their paper and abstracts will be available to everyone. The remaining 20-minutes will be used for a discussion of the paper.

WG 1 Mon July 9, 9:00-10:30
SESSION 1
Chair: George Rodosthenous, University of Leeds

Phoebe Rumsey, The Graduate Center, City University of New York
“Social Dance in the Musical Allegiance: How the Dancing Body Permeates Boundaries of Nationhood and National Identity in Musical Theatre”

David Savran, The Graduate Center, City University of New York
“The Cosmopolitanism of Korean Musical Theatre”

WG 2 Mon July 9, 11:00-12:30
SESSION 2
Chair: George Rodosthenous, University of Leeds

Millie Taylor, University of Winchester
“‘Macbeth’ to ‘Matilda’: the Royal Shakespeare Company’s Musicals”

Marcus Tan, National Institute of Education, Nanyang Technological University, Singapore
“A plague o’ both your houses’: Affective Frequencies in Two Romeos and Juliets”

WG 3 Tue July 10th, 14.00-15.30
SESSION 3
Chair: Marcus Tan, National Institute of Education, Nanyang Technological University

Jerri Daboo, University of Exeter
“Transnational migration in musicals: Bollywood on the British Stage”

Christine Snyder, The Graduate Center, City University of New York
“In America, the Streets Are Paved with Gold’: U.S. Nostalgic Constructions of the Immigrant in Titanic, Transnational Iteration, and the Contemporary Migrant”

John Severn, Macquarie University
“Operagoing, Migration, Asylum, Displacement”
WG 4  WED July 11th, 14.00 – 15.30
SESSION 4
Chair: Marcus Tan, National Institute of Education, Nanyang Technological University

Demetris Zavros, University of Wolverhampton
“‘Musical Dramaturgy’ and Migratory Practices in Development”

Tereza Havelkova, Charles University, Prague
“Documentary Gesamtkunstwerk, or, Can Lenin Sing?”

José Batista (Zebba) Dal Farra Martins, Universidade de São Paulo
“Voices in State of Siege. We are Voices in State of Siege.”

WG 5 Thu July 12, 9:00-10:30
Chair: George Rodosthenous, University of Leeds and Marcus Tan, National Institute of Education, Nanyang Technological University

Working Group Meeting & Elections
(closed – working group members only)
Scenography Working Group
Convenors: Sofia Pantouvaki, Aalto University and Nick Hunt, Rose Bruford College

WG 1 Mon, July 9, 9:00-10:30
Scenographic strategies: spatial narratives and interpretation
Chair: Nick Hunt, Rose Bruford College

Dominika Łarionow, University of Lodz
“The image of a Hassid in the works of Tadeusz Kantor as an example of the migration of the sign from the drawing, through the theater to the living monument.” (Seminar/Provocation)

Nevena Mrđenović, University of Technology
“Scenographic strategies in tracing post-war domestic mise-en-scene in the former SFR Yugoslavia” (Seminar/Provocation)

Monika Ponjavić, University of Novi Sad
“Scenographic body in shifting scenography: Who would be God in Bosnia?” (Seminar/Provocation)

WG 2 Mon July 9, 11:00-12:30
Activating the audience: scenography, participation and inclusion
Chair: Adam Alston, University of Surrey

Maiju Loukola, Aalto University

Gabriella Kiss, Hungarian University of Fine Arts
“Out of the Comfort zone - facing with the Other” (Seminar/Provocation)

Nick Wood, Royal Central School of Speech and Drama
“Draft C Flatness and Depth - the Play” (Seminar/Provocation)

WG 3 Tue July 10, 14:00-15:30
Landscape, location and scenography: migrating in new environments
Chair: Lucy Thornett, University of the Arts London

Nick Hunt, Rose Bruford College
“Cuddington: An ongoing photography project” (Seminar/Provocation)

Geneva Foster Gluck, Arizona State University
Where the future takes place: Vibrant matter, power geometry and artist event making (Seminar/Provocation)

Sofia Pantouvaki, Aalto University
Through Figaro’s Dream: Scenography as a Means to Migrate into Children’s Creative Minds and Social Worlds (Seminar/Provocation)
WG 4 Wed July 11, 14:00-15:30
Migration as a shift in scenographic practice
Chair: Nevena Mrđenović, University of Technology, Sydney

Lucy Thornett, University of the Arts London
“Aesthetic Shifts: Online image tools, filter bubbles and contemporary performance design” (Seminar/Provocation)

Scenography Working Group Business meeting

WG 5 Thu July 12, 9:00-10:30
From past to present: representations of spaces and bodies
Chair: Sofia Pantouvaki, Aalto University

Jérôme Maeckelbergh, OISTAT
“Migration of Heritage Theatre Technology to Contemporary Performance Spaces” (Academic Paper)
Petra Dotlacilová, Stockholm University
“Costuming the Other: Aesthetic and Moral Interplays of the Exotic Costume in the Late Eighteenth century” (Academic Paper)
Adam Alston, University of Surrey
“The radical witch: Decadence and the scenographic body in Lauren Barri Holstein’s ‘Notorious’” (Academic Paper)

WG 6 Thu July 12, 16:00-17:30
Costuming individual and collective performing bodies
Chair: Petra Dotlacilová, Stockholm University

Fausto Viana, University of São Paulo
“Antonio Jose, the poet and the inquisition: a costume design project” (Seminar/Provocation)
Maria Celina Gil, University of São Paulo
“Textile poetry and experimental costumes” (Seminar/Provocation)
Charlotte Østergaard, Danish National School of Performing Arts
“Disconnect – Reconnect” (Seminar/Provocation)
WG 7 Fri July 13, 11:00-12:30
Scenography as socio-cultural force
Chair: Dominika Łarionow, University of Lodz

Věra Velemanova, Arts and Theatre Institute Prague
“Russian Stage Design in Inter-war Czechoslovakia: A beautiful Invasion of the East”

Ewa Kara, Columbia University
“The scenography of refugee migration in Ariane Mnouchkine’s ‘Le dernier Caravansérail’ (2005) and Rimini Protokoll’s ‘Evros Walk Water 1&2’ (2017)”
(Academic Paper)

Dalmir Rogerio Pereira, University of São Paulo
“Exhaustion and creation: the object as a power device in the image-uprising”
Intermediality in Theatre and Performance Working Group

Note: All WG panel sessions are open to whoever wishes to attend with the exception of the second half of WG Panel 6 and WG Panel 7, which are designated for WG discussions to co-ordinate prospective collaborative research projects.

WG 1 Mon July 9, 9:00-10:30
VR & Shakespeare
Chair: Lynne Kendrick, Royal Central School of Speech and Drama

Aneta Mancewicz, University of Birmingham
“Shakespeare in Cybertheatre”
Chiel Kattenbelt, Utrecht University
“Exploring the Affordances and Intentionalities of Virtual Reality and Motion Capture in the Hamlet Project with CREW”
Robin Nelson, Royal Central School of Speech and Drama
“PaR and CREW’s Hamlet Encounters”

WG 2 Mon July 9, 11:00-12:30
Intercultural experimentation
Chair: Chiel Kattenbelt, Utrecht University

Aikaterini Arfara, Onassis Cultural Centre, Athens
“The Migration of Stories: On Wael Shawky’s Intercultural Narratives”
Anna Maria Monteverdi, University of Milan
“Memory as Wunderkammer: ‘The Seven Streams of the River Ota’ and ‘The Dragons Trilogy’ by Robert Lepage”
Sanjin Muftić, CityVarsity
“Migrant Weaves a Performance: A Critical Analysis of Performing Satirical Images Across Cultures Through Media”
Vincenzo del Gaudio, University of Salerno
“Zombie Performance in Italian Intermedial Theatre”

WG 3 Tue July 10, 14:00-15:30
Online Performance
Chair: Maria Kapsali, University of Leeds

Christina Papagiannouli, University of South Wales
“Internet, Theatre and National Identity: The Dis-United Kingdom and its National Theatres”
Antonio Pizzo, Universita Degli Studi Di Torino
“Devising a Space with Dramaturgical Intelligence”
Ralf Remshardt, University of Florida
“Intermedial Borderlines: Performance Capture and Its PreHistory”
Liam Jarvis, University of Essex
“Appification & Technologies of the ‘Other’: Performing Neurological Disorders and ‘Obscene Immortality’ in VR Charity Apps”
WG 4 Wed July 11, 14:00-15:30
Non-human performers & technologized asynchronicities
Chair: Christina Papagiannouli, University of South Wales

Yaron Shyldkrot, University of Surrey
“When Robots Breathe: Dislocation and Non-human Performers”

Lynne Kendrick, Royal Central School of Speech and Drama
“Migratory Sounds: Theatre Aurality and Resonance in Performance”

Marleena Huuhka, University of Tampere
“I Into the Void – Examination on Non-Human Performativity, Errors and Immersion”

Eirini Nedelkopoulou, York St John University
“Performing in Solitude: When The Lonely Machine Meets Its Participant(s)”

Rosemary Klich, University of Essex
“Untangling the Visiophonic Knot: Audio-Visual Immersion in Intermedial Performance”

WG 5 Thu July 12, 9:00-10:30
Migrating Identities, Haptics & Data Bodies
Chair: Eirini Nedelkopoulou, York St John University

Lib Taylor, University of Reading
“Death and the Migration of Identity: Social Media Traces as Performance”

Máiréad Ní Chróinín
“As Hybrid Bodies to Haunted Bodies: Designing Prosthetic Memories of Migration and Displacement in the Mixed-reality Experience, Shelter from the Storm”

William Lewis, University of Colorado Boulder
“As Between Potential and Actualization in Corporatized Theatres of Virtual Reality”

Clio Unger, Royal Central School of Speech and Drama, co-authored with Nell Beecham, London School of Economics
“Extra/Ordinary Orgasms: OMGYES and the Virtual Disciplining of Sexual Pleasure”

WG 6 Thu July 12, 16:00-17:30
Digital, Drawing & Dramaturgy
Chair: William Lewis, University of Colorado Boulder

Piotr Woycicki, Aberystwyth University
“Disorienting landscapes in the intermedial version of Our Lady of Shadows”

Vincenzo Sansone, Cultures and societies department of University of Palermo
“Drawing and Animation in Marcel•lí Antúnez Roca’s Technological Theatre”

WG 7 Fri July 13, 11:00-12:30
WG meeting: closed session
Theatre Architecture Working Group

Note: The sessions of the Theatre Architecture Working Group are open to all conference delegates. The Working Group circulates written papers in advance of the conference, and members are invited to give short presentations about their papers, followed by discussion.

WG 1 Mon July 9, 9:00-10:30
Chair: Andrew Filmer, Aberystwyth University

Magdalena Golaczynska, University of Wroclaw
“Post-war forced migrations in Central Europe: Site-specific performances”

Sidsel Graffer, Norwegian Theatre Academy
“The National Theatre, Oslo, Norway - Rehabilitation and Discourse”

Cathy Turner, Exeter University
“Performance, environmental activism and the struggle for Chennai’s beaches”

WG 2 Mon July 9, 11:00-12:30
Chair: Dorita Hannah, University of Auckland

Visnja Žugić, University of Novi Sad and Attila Antal, University of Theatre and Film, Budapest
“Grasping the Moment: The Ephemeral Nature of Non-Theatre Performance Spaces”

Stephen Bain, University of Tasmania
“Performing fiction and unsettling reality”

Giselly Brasil, The Federal University of Paraná
“Walking tour with Grupo XIX de Teatro.”

Hari Marini, Queen Mary University of London
“Urban Ruins: An Impermanent Shelter for Graffiti”

Efrat Shalom, Technion IIT
“Patterns of Experience: Theatre and Urban Life”

WG 3 Tue July 10, 14:00-15:30
Chair: Cathy Turner, Exeter University

Adela Bravo Sauras, Universitaet der Kuenste, Berlin
“The ‘Architectonic Turn’ in theatre or the ‘Architectonic Theatre’”

Rafael Magrou, ENSA Paris-Malaquais
“Boundaries between actor and spectator: the space at stake / Pommerat & Soyer’s ‘Cairo. Fin de Louis 1 : the fourth wall questioned”

Katalin Bagosi, Technical University of Cluj Napoca
“Theatrical space as extension of the scenography of a performance”
WG 4 Wed July 11, 14:00-15:30
Chair: Hari Marini, Queen Mary University of London

Andrew Filmer, Aberystwyth University
“A Clear Cut: Dance, Architecture and Ecological Aesthetics”

David DeGrow, University of Toronto
“Section 37 and Theatre Architecture in Toronto”

Kristiina Reidoly, Tartu University
“Theatre in border areas”

Romana Bošković Živanović, University of Novi Sad
“Home of Culture in Ravno Selo: architecture, technology and management”

Working Group business meeting

WG 5 Thu July 12, 9:00-10:30
Chair: Helen Stratford, University of Sheffield

Sarah Blissett, University of Roehampton
“Performative Architecture: Fluid Structures & Migrant Ecologies”

Nadine Civilotti, University of Mainz
“Migrating space-related performative practices of perception and subjectivation: Louvre Abu Dhabi”

Sven Mehzoud, Massey University
“Presencing Collections: a migration exhibition project for a regional Australian museum”

WG 6 Thu July 12, 16:00-17:30
Chair: Sidsel Graffer, Norwegian Theatre Academy

Magdalena Kozień-Woźniak, Cracow University of Technology
“Theatre architecture for non-exclusive community”

Evelyn Lima, The Federal University of the State of Rio de Janeiro
“City, Migration and Impermanent Spaces Of Performance in Brazilian Theatre”

WG 7 Fri July 13, 11:00-12:30
Chair: Dorita Hannah, University of Auckland

Panayiota Konstantinakou, Aristotle University of Thessaloniki
“The square and the Other: ‘UrbanDig’ ‘Omonoia’ by Ohi Pezoume (Athens, Greece, 2016-2017)”

Alexandra Halligey, University of Cape Town
“Playing in space: working with patterns of mobility and stasis through architectural design and theatrical improvisation”

Sampreeti Malladi, University of Hyderabad
“Indian Dance and theatrical spaces: A Complex migratory dialogue.”
Political Performances Working Group

Convenors: Cristina Delgado-García, University of Birmingham, Trish Reid, Kingston University and Julia Boll, University of Konstanz

WG 1 Mon July 9, 9:00-10:30
European responses to the European migrant crisis: empathy, sanctuary and hospitality
Chair: Julia Boll, University of Konstanz

Avra Sidirpoulou, Open University of Cyprus
“Modern Tragedies: European Theatre and the Contemporary Refugee Crisis”
Alison Jeffers, University of Manchester
"The politics of the empty gesture: frameworks of sanctuary, theatre and the city".
Clare Wallace, Charles University, Prague
"Performing the threshold: community, hospitality and the future"
Marco Galea, University of Malta
"What is the price of passport? Antoine Cassars theatrical intervention on the issue of welcoming the other in Malta"

WG 2 Mon July 9th, 11:00-12:30
Listening and retelling: Practice-as-Research
Chair: Tom Cornford, Royal Central School of Speech and Drama

Luis C. Sotelo Castro, Concordia University
"Being Heard Might Prove Fatal: Performing Memory-Listening in a Host Country"
Parichat Jungwiwattanaporn, Thammasat University
"The Voyage': A Transgressive Documentary Theatre of Migration to Siam"
Lena Šimić, Edge Hill University, and Zoë Svendsen, University of Cambridge
“Performing the Unforeseeable: A Conversation"

WG 3 Tue July 10th, 14:00-15:30
Crossing borders and genres: PPWG doctoral research
Chair: David Rodríguez-Solás, University of Massachusetts Amherst

Komita Dhanda, Jawaharlal Nehru University
"Disputed Memories of Displacement, Migration and Closed Borders: Performing Collaborative Resistance"
Camila González Ortiz, Kings College London
"Elencos ciudadanos: citizens-based cast in contemporary Chilean theatre - uses and abuses"
Andreea Micu, Northwestern University
"Metropoliz/MAAM: Art, Squatting, and the Commons as Everyday Practice in Rome"
WG 4 Wed July 11th, 14:00-15:30
Real words and real people: migration, verbatim and delegation
Chair: Cristina Delgado-García, University of Birmingham
Zheyu Wei, Guangxi Arts University
"How to Play Ourselves: Devising Cosmopolitanism in "The Good House of Happiness"
Cyrielle Garson, University of Avignon
"Fleeing Homophobia: Activism and LGBT Asylum in British Verbatim Theatre"
Sarah Bartley, Queen Mary University of London
"‘Stealing Our Jobs’: Immigration, Representational Labour, and Moving Performance"
Amanda Stuart Fisher, Royal Central School of Speech and Drama
“Care, Resistance and Solidarity in Phosphorous Theatre’s ‘Dear Home Office’”

WG 5 Thu July 12th, 9:00-10:30
Migrating theatre practices and the aesthetics of migration
Chair: Caroline Wake, University of New South Wales
Clara de Andrade, Federal University of the State of Rio de Janeiro UNIRIO
“‘Theatre of the Oppressed in France: a multicultural experience as a parameter for the transnational expansion”
David Rodríguez-Solás, University of Massachusetts Amherst
“Where would you be better than here’: ‘Castañuela 70’ and European tours for Spanish Emigrants”
Dwaipayan Chowdhury, Jawaharlal Nehru University, New Delhi
“Embodying anonymity: Aesthetics of ‘migration’ in IPTA 1948-51”

WG 6 Thu July 12th, 16:00-17:30
Confronting national histories and policies
Chair: Trish Reid, Kingston University
Bryce Lease, Royal Holloway, University of London
“History Migrates: The Demands of Postnationalism”
Niklas Füllner, Ruhr University Bochum
“Oliver Frljić’s ‘Klątwa’ [eng. The Curse] questions the Polish right-wing government’s plans for national theatre and culture”
Caroline Wake, University of New South Wales
“Performance, Protest and the Second Pacific Solution, Australia 2012— ”
WG 7 Fri July 13\textsuperscript{th}, 11:00-12:30
Dramaturgies of migration and interculturalism
Chair: Marco Galea, University of Malta

Emine Fişek, Boğaziçi University
"Representing Migration in Contemporary Turkey: Genco Erkal’s ‘Göçmenleeeeer’"
Tom Cornford, The Royal Central School of Speech and Drama
“Migrant Dramaturgies”
Charlotte McIvor, National University of Ireland, Galway
Feminist Research Working Group

This working group doesn’t offer a schedule of papers. List of participants:

Kirstin Smith, University of East Anglia
“The inscription of gender in theatrical casting”

Birgitta Johansson Lindh, University of Gothenburg
“Theorizing experience anew”

Sarah Gorman, Roehampton University
“Questions of diversity in the work of Selina Thompson, Jamila Johnson-Small and Season Butler”

Lisa Fitzpatrick, University of Ulster
“Freedom From or Freedom To: Conflicting Feminisms”

Elin Diamond, Rutgers University
“Forne and Split Britches: two interventions by the common world”

Irene Lehmann, Friedrich-Alexander-University Erlangen-Nuernberg
“Gender Relations on the Stage of Contemporary Music. Two performances by Jennifer Walshe and Eva Reiter”

Mika Eglinton, Kobe City University of Foreign Studies
“On migration and consciousness of in Naoko Tanakas Uninternalized light”

Maria Marta Baião Seba, Lais Baião Seba e Homero Sarkis Seba
“A Poética do Desmonte e o Feminismo Radical:: Coincidências conceituais e estéticas”

Maja Šorli, Academy of Theatre, Radio, Film and Television, University of Ljubljana
“Performing gender structure in Slovenian devised theatre”

Trish McTighe, University of Birmingham
“Beyond Cleaning: Maintaining the Stage”

Stefania Lodi Rizzini, Paris 3 Nouvelle Sorbonne
“The non-conforming body – politic of representation of difference”

Rebecca Fraser, University of Exeter
“The RSC, Tara Arts, and representations of the Victorian Empire: institutional power on and off stage.”
Promona Sengupta, International Research Center: Interweaving Performance Cultures, Freie University Berlin
“Good Youth Gone Bad: Exploring Juvenility, Criminality and New Feminisms in a Post-Nirbhaya Moment”

Nivedita Gokhale, University of Lincoln, United Kingdom
“‘Kanyadaan’: A Study on the Controversial Production of a Indian - Marathi Modern Political Play by Vijay Tendulkar.”

Mara Valderrama, The Graduate Center, CUNY
“Measuring the female body as contestation in Spanish contemporary performance from Esther Ferrer to La Ribot”

Sarah Balkin, University of Melbourne
“The Killjoy Comedian: Hannah Gadsby’s Nanette”

Minakshi Kaushik, PhD Scholar, Theatre and Performance Studies, School of Arts and Aesthetics, JNU
“Politics of Relocation: Collaboration and Potential Conflict in Cold War Alignment”

Aastha Gandhi, Jawaharlal Nehru University
“Displaced and exploited: performing bodies of Indian circus under the changing laws”

Carole Quigley, Mary Immaculate College, University of Limerick
“Nevertheless, She Persisted’: Deconstructing the Rape Culture Narrative in Contemporary Society”

Rebecca Hayes Laughton, Royal Central School of Speech and Drama University of London
“Women and children first: Do drama projects with refugee women reinforce traditional notions of paternalism or enable a feminist aesthetic of body and voice which effectively campaigns for social change?”

Sharanya Murali
«An Eye for an Eye: Immigrating colonial ethnography in Native Women of South India»

Miriam Haughton, NUI Galway
On Producing: Theatre, Industry and Change
Aishika Chakraborty, School of Womens Studies, Jadavpur University, India
Partition, Migration, Independence: Refugee Dancers of Bengal

Marla Carlson, University of Georgia
Pig, Pudenda, and Public Sphere: Ann Liv Young’s ELEKTRA

Kim Solga, Western University
Practicing Non-binary Gender in Performance at the Stratford Shakespeare Festival, 2018

Ana Bernstein, Universidade Federal do Estado do Rio de Janeiro
Visual and Performing Arts in Brazil: Feminist Challenges

Shonagh Hill, University College Dublin
‘Not at Home’: Migration and Abortion Journeys from Ireland

Denise Varney, University of Melbourne
The Rocky Horror Show: unstable work practices in the theatre industry

Claire Keogh, Trinity College Dublin
Between the centenaries: Shush at the Abbey Theatre
Popular Entertainments Working Group

Note: All delegates attending the 2018 IFTR Conference are invited to attend sessions of the Popular Entertainments Working Group, with the exception of the Business and Planning Meeting, Thursday 16.00-17.30. The Business and Planning session is open only to current members of the Working Group. The Popular Entertainments Working Group operates by circulating members’ draft papers in advance of the conference, enabling a more focused discussion at our meetings.

WG 1 Mon July 9th, 9:00-10:30
Welcome and housekeeping for members of the Working Group
Variety Entertainments of the Mid-twentieth Century

Jonathan Bollen, University of New South Wales, Sydney
“Visualising the entrepreneurial networks of international entertainment: The Dalrays – Touring beyond the Tivoli, 1956-66”

Larraine Nicholas, University of Roehampton
“Unskilled Theatre Workers’?: Showgirls at the Windmill Theatre”

WG 2 Mon July 9th, 12:00-13:30
Staging the Popular in Brazil and Ireland

Maria Emilia Tortorella, UNICAMP/SP
“Dialogues between popular entertainment and modern theater in the staging of the play ‘Vem Buscar-me que Ainda Sou Teu’, from Carlos Alberto Soffredini, by the Mambembe Theater Group Brazil”

Ian Walsh, National University of Ireland
“Irish Language Pantomimes at the Abbey: how popular entertainments led to a renaissance in Irish Theatre”

WG 3 Tue July 10th, 14:00-15:30
Historic and Contemporary Circus: in search of understanding circassian processes

Kim Baston, La Trobe University, Melbourne
“Don Juan in Montreal: recuperating the ephemeral”

Jonas Eklund, Stockholm University
“Towards a Body of Knowledge: a study of the intersubjective relation between bodies on stage and bodies in the audience”
WG 4 Wed July 11th, 14:00-15:30  
**Popular Entertainments and Popular Culture**

**Richard Cuming, University of Winchester**  
“Blurring the Lines: Performing The Village Fete”

**Jason Price, University of Sussex**  
“Popular Performance and the Ominvore: the shifting cultural terrain”

**Mikael Strömberg, University of Gothenburg**  
“Rural popular culture or popular rural culture?”

WG 5 Thu July 12th, 9:00-10:30  
**American Popular Entertainments, 1880-1920**

**Maria De Simone, Northwestern University**  
“Embodying Race, Defining Culture: racial/ethnic impersonation and immigrant identity in American Vaudeville”

**Gillian Arrighi, University of Newcastle**  
“Bijou Fernandez: child-actor and celebrity in the age of mass production”

WG 6 Thu July 12th, 16:00-17:30  
**Business and Planning Meeting of the Popular Entertainments Working Group.**  
*Note: this session is only open to current members of the Working Group.*
Arabic Theatre Working Group

WG 2 Mon July 9th, 11:00-12:30
Hazem Azmy, Ain Shams University & Marvin Carlson, City University of New York:
Welcome, Introduction of Participants & Opening Remarks
Review of ATWG’s Past Meetings and Activities

Mapping the Terrain
Moderator: Roaa Ali
Discussant: Marvin Carlson

Samir Al-Saber, Florida State University, USA
“At Against The Example Of Middle Eastern Heritage”
Wrap up & Conclusion of the Day

WG 3 Tue July 10th, 14:00-15:30
Theatre, Nation, and Identity in the Contemporary Arab Region
Moderator: Samer Al-Saber, Florida State University

Katherine Hennessey, American University, Kuwait
“Theatre, Migration, and Identity on the Arabian Peninsula”
Tiran Manucharyan, University of St Andrews, Scotland
Wrap up & Conclusion of the Day

WG 4 Wed July 11th, 14:00-15:30
Instructive Cases of Inter- and Intra-Arab Theatrical Migration
Moderator/Discussant: George Potter

Eiman Tunsi, King Abdul Aziz University, KSA
“The Migration of Land Seagulls: A Saudi Playtext in Iraq”
Hazem Azmy, Ain Shams University, Egypt
“Migrating (Theatre) Histories between Bible-Belt America and Post-Islamist Egypt: Tarek El-Dwiri’s ‘The Trial’”
Wrap up & Conclusion of the Day

WG 5 Thu July 12th, 14:00-15:30
New Directions in (Arabic) Theatre Research
Moderator: Katherine Hennessey, American University, Kuwait

Samir R. Mamdoh
“The Potentials of Theatre Practices for Individual and Collective Well-Being in a Post-Traumatic Context” (To be presented in French, with consecutive translation)

Marvin Carlson and Hazem Azmy
Conclusion of ATWG’s Twelfth Annual Meeting:
Preview of Future Plans and Possibilities for Collaborative Work
African and Caribbean Theatre and Performance Working Group

**WG 2 Mon July 9th, 11:00-12:30**
Bodies In Motion: Identity, Migration, Representation, Alienation
Chair: David Donkor, Texas A&M University

Izuu Nwanko, Chukwuemeka Odumegwu Ojukwu University, Igbariam
“Migratory Drums of Africa, Ambivalent Rhythms of the West: Bolanle Austen-Peters’ Saro and Wakaa, the Musical and Nigeria’s Theatre Renaissance”
Awo Mana Asiedu and Rashida Resario, University of Ghana
“Representation, Identity and Alienation: The Dancer’s Body as a multi-cultural Site”

**WG 3 Tue July 10th, 14:00-15:30**
“Sharing” Practices: Performance in/of Social Mediation
Chair: David Donkor, Texas A&M University

Sabine Kim, University of Mainz
“Vodou, Social Media, and the Global Performance of Community”
David Donkor, Texas A&M University
“'Who Said Tweah!': Social Media Memes and Co-Performative Critique in Ghanaian Digital Culture”

**WG 4 Wed July 11th, 14:00-15:30**
Critical Reflections

Awo Mana Asiedu, University of Ghana,
David Donkor, Texas A&M University,
Sabine Kim, University of Mainz,
Izuu Nwanko, Chukwuemeka Odumegwu Ojukwu University, Igbariam,
Rashida Resario, University of Ghana,
and more

**WG 5 Thu July 12th, 10:00-10:30**
Business Meeting

Awo Mana Asiedu, University of Ghana,
David Donkor, Texas A&M University,
Sabine Kim, University of Mainz,
Izuu Nwanko, Chukwuemeka Odumegwu Ojukwu University, Igbariam,
Rashida Resario, University of Ghana, and more
Asian Theatre Working Group

WG 1 Mon July 9th, 9:00-10:30
Theatre in Exile
Chair: Mitsuya Mori, Seijo University

Tsu-Chung Su, National Taiwan Normal University
“Qibla—A Neverending Story of Migration”

Meewon Lee, Korean National University of Arts
“The representative Korean-American Diaspora playwrights”

Hyunshik Ju, the Institute of Media Arts Culture, Kyonggi University
“North Korean Defectors and a Theatre of hospitality”

WG 2 Mon July 9th, 11:00-12:30
Theatre in Asian Politics
Chair: Yasushi Nagata, Osaka University

Sir Anril Pineda Tiatco, University of the Philippines Diliman
“Revolution, Documentation, Condemnation: Toward a Genealogy of Political Theatre on the Manila Stage”

Jessica Yeung, Hong Kong Baptist University
“A Pan-Asian Peoples Theatre about the Pan-Asian Histories: The Works of Augustine Chiu-yu Mok, Hong Kongs most Famous Anarchist Dramatist”

Jung-joo Choi
“The Encounter of Japanese experimental theatre with Korean Contemporary Theatre as in Kim Sujin, Oh Taesok, and Goh Sunwung”

WG 3 Tue July 10th, 14:00-15:30
Japanese Regional theatre
Chair: Mitsuya Mori, Seijo University

Kei Hibino, Seikei University
“Theatre That Holds the Self-Reflective Mirror up to Nature: Japanese Local Amateur Theatre Reconsidered”

Tomoko Goto, Tottori University
“Potentials of Amateur Theater Production in Super Aging Society: A Case Study on Theater Activities by the Elderly”
WG 4 Wed July 11th, 14:00-15:30
Tradition and Contemporary
Chair: Hayato Kosuge, Keio University

Michael Ingham, Lingnan University
“‘Off, off, you lendings! Come. Unbutton here’: The divestment of authority and the cultivation of hope in Makoto Sato’s reincarnation of Lear with Mügen Nōh elements”

Wei Feng, Shandong University
“‘Nothing’ Reshaped: Eugène Ionesco’s ‘The Chairs’ in Classical Chinese Theatre”

Balakrishna Pillai Anandha Krishnan, University of Hyderabad
“Classics in Post-colonial Indian theatre”

WG 5 Thu July 12th, 9:00-10:30
Asian Diversity
Chair: Anna Thuring

Sebnom Sozer Ozdemir
“The Aesthetics of Meşk: An Analysis of the Mode of Transmission in Traditional Performing Arts of Turkey”

Ursala Maya Tangeberg
«The World and the Word in two Hands»

WG 6 Thu July 12th, 16:00-17:30
Asian Theatre in Memories
Chair: Meewon Lee, Korean National University of Arts

Anna Thuring
“Between East and West? Changing Reception of Asian Performances in Finland”

Yasushi Nagata, Osaka University
“Representation of Manchuria in Japanese Post War Plays”

General Discussion: Future of Asian Theatre WG
Queer Futures Working Group
All sessions are open to all delegates

WG 1 Mon July 9th, 9:00-10:30
Queer Futures Panel 1
Chair: Lazlo Pearlman, Northumbria University

Joe Parslow, Royal Central School of Speech & Drama
“Stop Relying on [Those Bodies]: Local Drag Performance & Migrating Drag Practices”
Allan Taylor, independent scholar
“Drag publique: the public spectacle of queerness and the emancipated spectator”
Sarah Mullan, University of Northampton
“And there's no way to know what might happen: Migrating power in Split Britches’ Unexploded Ordnances UXO”

WG 2 Mon July 9th, 11:00-12:30
Queer Futures Panel 2
Chair: Fintan Walsh, Birkbeck, University of London

Stephen Farrier, Royal Central School of Speech And Drama, University of London
“Speaking across borders. Connecting international queer performance”
Fawzia Afzal-Khan and Fatima Maan, Montclair State University and NYU Abu Dhabi
“The Queer side of Pakistan”

WG 3 Tue July 10th, 14:00-15:30
Queer Futures Panel 3
Chair: Sarah Mullan, University of Northampton

Stephen Greer, University of Glasgow
“‘From Egypt to Scotland, across borders and genders’ – National Theatre Scotland’s Adam and the figure of the trans migrant”
Maggie Inchley, Queen Mary University of London
“Transvocalism in Jo Clifford’s Swan Song, Eve 2017”
Lazlo Pearlman, Northumbria University
“What You See is What You Get: Visuality, Erotics and the Disruptive Trans-Body”
WG 4 Wed July 11th, 14:00-15:30
Queer Futures Panel 4
Chair: Steve Farrier, Royal Central School of Speech and Drama

Ferdinando Martins, University of Sao Paulo
“Performing queer bodies in Persian culture: Censorship and dissimulation”
Ankush Gupta, Jawaharlal Nehru University
“Migrant Sexuality: The Curious Affair of Performing Identities In Urban Paces In India”

WG 5 Thu July 12th, 9:00-11:30
Queer Futures Panel 5
Chair: Steve Greer, University of Glasgow

Alyson Campbell, Faculty of Fine Arts and Music, The University of Melbourne
“Going Feral: queerly de-domesticating the institution and running wild.”
Fintan Walsh, Birkbeck, University of London
“Ghostly migrations, memory and kinship in Dickie Beau’s Re-Member Me”

WG 7 Fri 13th July, 11:00 – 12:30
Queer Futures Panel 6
Chair: Alyson Campbell, Faculty of Fine Arts and Music, The University of Melbourne

Annalaura Alifuoco, Liverpool Hope University
“Becoming Grounds: Ana Mendietas Queer Geographies of Cosmic Love”
Ben Buratta, Royal Central School of Speech and Drama, University of London
“Disrupting the scene: Re-imagining the theatrical transition for a queer dramaturgy”
Daniel Valtuena, The Graduate Center, CUNY
“Queer Memories for Better Futures: Alternative Approaches to Remembering in ‘La piedra oscura’ by Alberto Conejero”
Performance Religion and Spirituality Working Group

Note: This working group pre-circulates its papers to maximise discussion time. While these discussions are open to non-group members, it may be difficult for guests to follow them without having read these papers in advance. Guests who would like to attend our sessions are encouraged to contact the convenors in advance to see if it is possible to receive copies of the papers. Also, please note that the working group will be sponsoring a session in the general panels at 14.00, on July 13th, Friday at the Faculty of Philosophy.
Conveners: Josh Edelman and Kim Skjoldager-Nielsen

WG 1 Mon July 9th, 9:00-10:30

Introductions

Julija Pešić, University of Toronto, Centre for Drama, Theatre, and performance Studies

Marija Krnić, University of Warwick
“Saints plays and the Performance of the Croatian National Identity”

WG 2 Mon July 9th, 11:00-12:30

Maysa Utairat, Royal Holloway University of London
“The ‘reinvention’ of the Mahachat Sung Sermon as a theatre play for new generations of Thai Buddhist audience in the context of urban migration”

Kim Skjoldager-Nielsen, Stockholm University
“Foundling-Bird. The Prophetic Voice of a Hartmanian Churchplay Concerning the Rights of Refugee Children”

Hannah McClure, The University of Surrey
“Tasawwuf as Embodied Thought and Philosophy”

WG 3 Tue July 10th, 14:00-15:30

Enzo Vasquez Toral, Princeton University
“Post-Folkloric Transvestism: Transvestite Interventions and the Performance of Identity in the Peruvian Andes”

Alessandra Zanobi
“Tarantism: a Ritual Form Migrating Through the Centuries”

Josh Edelman, Manchester Metropolitan University
“Global rap, hip-hop and the performance of minority religious identity”
WG 4 Wed July 11th, 14:00-15:30

Katharina Pewny, Ghent University  
“Modes of Subjectivity, Spirituality, and Performance”

Rebecca Kastleman, Harvard University  
“Ritual Migrations on the Modernist Stage”

Silvia Battista, Liverpool Hope University  
“When the Spirits are Socially Engaged: ‘Journey to the Lower World’ by Marcus Coates”

WG 5 Thu July 12th, 9:00-10:30

Iliana Muñoz  
“Spiritual journeying through performance”

Dagmar Schwitzgebel  
“Church of Performance fucks the Patriarchy”

Discussions of other panels

WG 6 Thu July 12th, 16:00-17:30

Business meeting and convenor elections (Closed session)

WG 7 Fri July 13th, 11:00-12:30

Future plans of the group (led by new convenors) (closed session)
Performance in Public Spaces Working Group

WG 2 Mon July 9th, 11:00-12:30  
**Spaces of the Personal/Political**  
Chair: Holly Maples, Brunel University

Rebecca Savory Fuller, University of Exeter  

Lesley Delmenico, Grinnell College  
“Contesting Traditions in Public Performance: Embodying Experience, Speaking Aloud”

Ciara Murphy, NUI Galway, Ireland  
“Contested Sites and Troubled Bodies: Interrogating Everyday Experience Through Participatory Performance in Public Space in the North of Ireland”

WG 3 Tue July 10th, 14:00-15:30  
**Spaces of Migration/Transgression**  
Chair: Lesley Delmenico, Grinnell College

Elena Gordienko, The School for Advanced Studies in the Humanities, RANEPA, Moscow  
“Teatr.doc Implicit impacts: passers-by reactions as an image of social environment and frontiers”

Jia-iuan Chin, National Cheng-Kung University  
“Being Together in the Night-time: A Study of Time in Public Spaces”

Tara Fatehi Irani, University of Roehampton  
“Mishandled Archive: transposing histories, imageries and movements across geographic and temporal borders”

WG 4 Wed July 11th, 14:00-15:30  
**Spaces of History/Heritage**  
Chair: Becca Savory-Fuller, University of Exeter

Holly Maples, Brunel University  
“A Public Sense: Immersive performance and sensorial experience in site specific heritage performance”

Fraser Stevens, University of Maryland, College Park  
“The Libraries and Babel: Site-Specific Theatre for Institutions of Knowledge”

WG 5 Thu July 12th, 9:00-10:30  
**Business Meeting/Workshop**
Performance and Disability Working Group

The Performance & Disability WG, which was founded in 2012, aims to provide a venue for the sharing and dissemination of scholarly and artistic work, and best practices from around the world, which explore how diverse physical, sensorial, developmental and psychological abilities manifest themselves in all areas of performance. The aims of our Work Group are to create international dialogues, partnerships and networks at the crossovers of disability and performance, and to provide a venue for the sharing and dissemination of scholarly and artistic work, and best practices from around the world – research and practices that explore how diverse physical, sensorial, developmental and psychological abilities manifest themselves in all areas of performance.

Co-conveners: Yvonne Schmidt and Arseli Dokumaci

2018 Participants and Abstract Titles:

Charlotte Armstrong, University of York
“From Source to Stage: The Depiction of Dwarfism in Alexander Zemlinsky’s ‘Der Zwerg’ (1922)"

Tony McCaffrey, National Academy of Singing and Dramatic Arts, Ara Institute. Different Light Theatre
“Welcome to our world: the promise of hospitality and the threat of hostility in contemporary theatre with actors with intellectual disabilities.”

Jessica Stokes, University of California, Davis
“WALK ZONE: Un/Intentional Transgression Beside Disabled Embodied Performance”

Benjamin Wihstutz, University of Mainz
“Migrating Forms of Dis/ability Performance: Challenging the ‘performance principle’”

Yvonne Schmidt, Zurich University of the Arts
“Belonging together – The role of the ensemble in ‘Freie Republik HORA”

Andres Aparicio, Pontificia Universidad Católica de Chile
“Stasis and disability: challenging mobility assumptions in theatre practice”

Maria Koltsida, Aristotle University of Thessaloniki and Antonis Lenakakis, Aristotle University of Thessaloniki
“White dystopias and fish in the fish bowl: Issues of stage representation of disability”
Ildiko Sirato, Hungarian National Széchényi Library
“Therapy, Integration, Art. Theatre Companies of People with Down Syndrome in Hungary”

Margaret Ames, Aberystwyth University
“The centre of the world”

Kate Maguire-Rosier, Macquarie University
“Politicising performances of care: Dance theatre by and with Australian artists with disability”

Christiane Czymoch
“Freaks of Culture. Bodily Negotiations of Solidarity in Rehearsal and Performance”

Jessica Watkin, University of Toronto
“Convention and Precarity in Theatres and Spaces for Artists with Disability in Canada”

Akhila Vimal C, Jawharlal Nehru University
“Where the Hand goes...? Imagining Practice Based Dance Pedagogy for Blind and Low Vision Performers”

Vibeke Glørstad, VID Specialized University
“Performing citizenship”

Dave Calvert, University of Huddersfield
“There are storms we cannot weather: dialectics of stasis and dynamism in the case of Susan Boyle.”

Riikka Papunen, The University of Tampere
“Acting with the other - politics of inclusion in theatrical performance”

Michael Stokes, University of California, Davis
“Performing Science Futures: The Migration of Disability Performance in Science Fiction”