### CONFERENCE SCHEDULE AT A GLANCE

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<td>SHOWCASE 18:00 – 18:30</td>
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### OPENING CEREMONY

**Monday, July 9**

**16:00 – 16:30**

**National Theatre**

**Speakers:**
- Ana Brnabić, Prime Minister of the Republic of Serbia
- Jean Graham Jones, President of the IFTR
- Miloš Pavlović, Dean of the Faculty of Dramatic Arts in Belgrade
- Ivana Vujić, President of the Organizing Committee IFTR 2018 Belgrade

*with*
- Dejan Kolarov, dancer
- Konstantin Bunulevac, performer

### WELCOME RECEPTION

**Monday, July 9**

**19:00 – 20:30**

**Belgrade City Hall**
Monday, July 9
16:30 – 18:00
National Theatre

GORAN STEFANOVSKI - THE SPARK WHICH ESCAPES
(Narratives Between Hammer and Anvil)

The presentation analyzes the binary opposites of Migration and Stasis, Journey and Home. The powers that be usually manipulate these opposites and turn them into irreconcilable ideological narratives to wield control over family and society. This ‘Hammer and Anvil’ operation often leads to identity crises and trauma. However, sometimes, this violent process forges a magic spark which escapes as theatre. The presentation gives examples of the author’s own creative articulation of these issues.

GORAN STEFANOVSKI is a Macedonian playwright and screenwriter. He was one of the leading playwrights of ex-Yugoslavia. Stefanovski is also a teacher of scriptwriting. In 1986 he founded the playwriting course at the Faculty of Dramatic Arts in Skopje, Macedonia, where he was a full professor until 1998. Between 1998 and 2000 he was a visiting professor at the Dramatiska Institutet in Stockholm. He is now a freelance writer, living in Canterbury, UK, where he teaches at the Canterbury Christ Church University.

Tuesday, July 10
16:00 – 17:30
Faculty of Philology, The Hall of Heroes

SILVJA JESTROVIĆ - THE ETERNAL IMMIGRANT AND AESTHETICS OF SOLIDARITY

Ilya and Emilia Kabakov’s model for the sculpture called the Eternal Immigrant depicts a body lumped over a wall’s edge, upper-half on one side, lower-half on the other—neither able to cross over nor to fall back. Kabokov’s image is a point of departure to examine the reoccurring tropes and experiences of exile, as well as the emerging difference in configurations, representations and representations of the exilic figure marked by the recent refugee crisis. How to speak about ourselves and the Other with the rift between the Eternal Immigrant and the relative safety of being on the other (presumably) better side of the wall?

SILVJA JESTROVIĆ is Reader of Theatre and Performance Studies at the University of Warwick (UK) and a playwright. She is the author of Theatre of Estrangement: Theory, Practice, Ideology (U of Toronto Press, 2006) and Performance, Space, Utopia: Cities of Wars, Cities of Exile (Palgrave, 2012). With Yana Meerzon, she has co-edited the collection Performance, Exile, ‘America’ (Palgrave, 2009).


She is currently leading the British Academy funded project Cultures of the Left: Manifestations and Performances, co-editing (with Milija Gluhović, Shirin Rai, and Make Saward) The Handbook of Politics and Performance for Oxford University press and working on her next monograph The Author Dies Hard.
JAMES THOMPSON - AESTHETICS OF CARE

This paper will set out the case for care aesthetics as a counter to the focus on an aesthetics of suffering, trauma, loss and crisis. It represents a move away from James’ last 15 years work in war and humanitarian disaster settings to propose an artistic practice that prioritizes relationality and interdependency. Based in an adaption of feminist care ethics, the aesthetics of care seeks to locate a community-based performance practice in the connections made between participants and within art making processes. It is an aesthetics focusing on mutuality and attentiveness - not on individual capacity or skill. In seeking an art making practice that responds to the cruelties and violence of contemporary life, it proposes an aesthetics that attends to care as a source of politics that aims to make lives more equitable and fulfilled. While originating in Thompson’s work in situation of violent conflict, he will outline the aesthetics of care with examples taken from contemporary performance practice. His will argue for an overflow of acts of affective solidarity rather than a frequently individualized attention to suffering and loss.

JAMES THOMPSON is Professor of Applied and Social Theatre and Vice President for Social Responsibility at the University of Manchester. He leads the University’s social responsibility goal which includes how the university orientates its research, teaching/learning, community engagement, and processes to making a positive social, environmental and cultural impact on society. He is the Founding Director of In Place of War - a project researching and developing arts programs in war and disaster zones. He has developed and run theatre projects in Africa and South Asia (principally DR Congo and Sri Lanka). He has written widely on theatre applied to conflict, peacebuilding, and reconciliation and his most recent books are Performance Affects: Applied Theatre and the End of Effect (2009) and Humanitarian Performance: from Disaster Tragedies to Spectacles of War (2014).

ANA VUJANOVIĆ - STAGE AS A TRANSNATIONAL RE(S)PUBLICA

From the perspective of my own life journey through Europe – from Belgrade to Amsterdam to Berlin – where I’ve been (seen) both as an insider and outsider, I identify some of the key tendencies at contemporary European scenes around the issues of migration, identity and nationality. While referring to the performances such as Eszter Salamon’s Monument 0, Ligia Lewis’s minor matter, Janez Janša’s Republic of Slovenia, Doris Uhlich’s Boom Bodies and Ivana Müller’s Edges, I discuss the stage as a democratic re(s)publica, through the notions such as theatre as heterotopia, identity in a minor key, politics of the opaque and shared gaze. That suggests that the international looks like but is not a real alternative to the national; while a far-reaching proposal offered by the aforementioned work – among others – lies in the somewhat opaque, non-capitalist transnational, which leaves the nation, while we are still not sure where it lands...

ANA VUJANOVIĆ, Ph.D. (Berlin/Belgrade) is a cultural worker: researcher, writer, dramaturge and lecturer, focused on bringing together critical theory and contemporary art. She is a team member and mentor at SNDO in Amsterdam. She published numerous articles and authored four books, most recently Public Sphere by Performance, with B. Cvejić. She was a member of TkH [Walking Theory] and editor of TkH Journal for Performing Arts Theory (2001-2017). Currently, she is doing a research on trans-individuality and landscape dramaturgy, edits the collection Live Gathering: Performance and Politics with L.A. Piazza, and works on the documentary Freedom Landscapes by M. Popivoda.

www.anavujanovic.net
DAY 1
MONDAY
July 9
Schedule
**WG1 Monday, July 9 9:00-10:30 Faculty of Philosophy**

**SAMUEL BECKETT WORKING GROUP**
Room 512
Note: all sessions are open to all audiences
Migilation of Beckett in Different Media
Chair: Nicholas Johnson, Trinity College Dublin
Jonathan Bignell, University of Reading
“When Beckett on Film Migrated to Television”
Predrag Todorovč, The Institute of Literature and Arts, Belgrade
“Performing Beckett in Different Media in Serbia”

**THEATRICAL EVENT WORKING GROUP**
Room 409
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 law quality and immorality at Albert Ronf’s theatres in Stockholm 1921.”

**EMBODIED RESEARCH WORKING GROUP**
Room C03
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 embodiment 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 IFTIR 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 “Dynamical Configurations with Transversal Video” (a research method developed by Ben Spatz), “No Table” (an adaptation of Lois Weaver’s “Long Table”), and “practice in practice” (inspired by Peter Scacchini’s IARC exchanges). For more information, please contact the ERWG conveners:

**TRANSLATION, ADAPTATION AND DRAMATURGY WORKING GROUP**
Room 410
Adaptation and Migration
Chair: Katja Krebs, University of Bristol
Annika Rink, Department of Theatre Studies, Johannes Gutenberg University Mainz
“The question of Migration: Migrating Structures”
Christophe Collard, Vrije Universiteit Brussel
“Ecological Homologies: Between Metaphorical Migration and Technological Extension”
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”

**HISTORIOGRAPHY WORKING GROUP**
Room 103
Historiography WG I
Chair: Nora Proctor, University of Cologne
Nazli 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”

Elizabeth de Roza, LASALLE College of the Arts
“The Body remembers: on 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 Restless Slow Drag: Black Depression, the Erotic and the Threat of Hope”
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”
Shrthbha Sahai, Jawaharlal Nehru University
“Sit, Stay, Move: Negotiating Gender in Public Spaces in Urban India”
Brian Schults
“Sujaro: An Experiment in Emplacement within Transience”
Melina Scialom, University of Campinas, UNICAMP, Brazil
“Embodied dramaturgical consciousness: Choreology in action”
Georgia Snowball, Federation University Ballarat
“The Body as Permeable Border”
Ben Spatz, University of Huddersfield
“Making a Laboratory: Embodied Research and the Audiovisual Body”
Alba Vieira, Federal University of Víncosa
“Migration of movements and thought during the creative process”
Carmen Wong, University of Warwick
“Embodifying Place and Food Memories in ‘Breakfast Elsewhere’”

**PERFORMANCE AS RESEARCH WORKING GROUP**
Room 408
Note: all sessions are closed to Group Members.
Introductionary Session led by Co-convenors:
Bruce Barton, University of Calgary, Manola Gayatri, University of Pretoria/Scribe Rites & Johnmichael Rossi, University of Northampton

**PROCESSUS DE CRÉATION WORKING GROUP**
Room 313
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”

**CHOREOGRAPHY AND CORPOREALITY WORKING GROUP**
Room 510
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@ruh.ac.uk

Participants:
Juan Ignacio Valijos
“Dance and National identity in Argentina: ‘Adentro!’ by Diana Sesibum”
Raxí de Castilla
“A world where other worlds fit. The theater made in community”
Kélina Gotman, Kings College London
“Category: Video, Language in Motion”
Eyül Filan Akinci, The Graduate Center, CUNY
“Inhuman Attunements: Eiko Otake’s A Body in Places at the Met”
Prarthana Purkayastha, Royal Holloway University of London
“Race on Display: Dance in Human Exhibits”
Dara Milovanović, University of Nicosia
“Challenging the Male Gaze: Subjectivity, Corporalility, and Authorship of Female Dancers in Bob Fosse’s Choreography”
Jeffrey Kaplan, Manhattanville College
“Refugees in Motion: The Non-Hero’s Journey”

Susanne Foellmer, Coventry University, Centre for Dance Research
“Medial 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
“Chocolate Scene Dance: A practice made of migrations”

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

Soфа Muñoz, Ludwig Maximilians University Munich
“Figures of the in-vention. Kurt Joos 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 repositories in post-socialist Europe: 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
“The Dancing Body as a Site of (Overthrow and) Freedom”

Nigel Stewart, Lancaster University
“Kinaesthetic cognition in Wayne McGregor’s Woof Works”

Aneta Stojnić, Faculty of Media and Communication in Belgrade
“Trapped in Motion”

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

Rosín O’Gorman
“Moving the monuments of motherhood: a somatic approach to the politics of the maternal.”

Andrew Eglington, Konan Women's University Kobe, Japan
“Owelling” on the Documentary Body in Tokuya 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
Room 309
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.

SESSION 1
Chair: George Rodothisenous, University of Leeds

Phoebe Rumsey, The Graduate Center, City University of New York

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

SCENOGRAPHY WORKING GROUP
Room 104

Convenors: Sofia Pantouvakou, Aalto University and Nick Hunt, Rose Bruford College

Scenographic strategies: spatial narratives and interpretation
Chair: Nick Hunt, Rose Bruford College

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

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

INTERMEDIACY IN THEATRE AND PERFORMANCE WORKING GROUP
Room 105

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.

VR & Shakespeare
Chair: Lynne Kendrick, Royal Central School of Speech and Drama

Aneta Mancewicz, University of Birmingham
“Shakespeare in Cyberthrust”

Chiel Kattenbelt, Utrecht University and Joris Weijdom, HKU University of the Arts Utrecht
“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
“PO Martha Cresto’s Hamlet Encounters”

THEATRE ARCHITECTURE WORKING GROUP
Room 310

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.

Chair: Andrew Filler, Aberystwyth University

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

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

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

POLITICAL PERFORMANCES WORKING GROUP
Room 101

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

WG 1a Mon July 9, 9:00-9:45
European responses to the European migrant crisis: empathy, sanctuary and hospitality
Chair: Julia Boll, University of Konstanz

Alison Jeffers, University of Manchester
“The politics of the empty gesture: frameworks of sanctuary, theatre and the city”

MARK Galea, University of Malta
“What is the price of passport? Antoine Cassar theoretical re intervention on the issue of welcoming the other in Malta”

WG 1b 9:45-10:30
Listening and retelling: Practice-as-Research
Chair: Tom Conford, 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”

FEMINIST RESEARCH WORKING GROUP
Room 401

Note: 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”

Bigitta Johansson Lind, 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
“Fonres 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 Tanokas Uninstitutional light”

Maja Sorli, 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, University of Konstanz
“Being heard might prove fatal”

Neil McManus, University of East Anglia
“Performing the ‘other’”

Luis C. Sotelo Castro, Concordia University
“Being heard might prove fatal”

IFTR 2018 Belgrade
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 Centre: 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 King- dom  "Kanyadaan": A Study on the Controversial Production of an 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 Ballin, University of Melbourne  "The Kiljoo Comedian: Hannah Gadby’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”  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 work, and best practices from around the world – re-interweaving performance, and performance Studies Introductions: Allan Taylor, independent scholar  "Drag publique: the public spectacle of queerness and the sanctioned spectator”  Sarah Mullan, University of Northampton  "And there’s no way to know what might happen: Migrating power in Split Britches’ Unexplored Ordnances UXO”  PopulAr Entertainments Working Group  Room 301  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.
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 Dalgrams – Touring beyond the Taxis, 1954-66”  Larrivée Nicholas, University of Roehampton  "Unskilled Theatre Workers?: Showgirls at the Windmill Theatre”  Asian Theatre Working Group  Room 508  Theatre in Exile  Chair: Mitsuya Mori, Seijo University  Tsu-Chung Su, National Taiwan Normal University  "Qibia—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, Kyon- nig University  "North Korean Defectors and a Theatre of hospitality”  Queer Futures Working Group  Room 208  All sessions are open to all delegates.  Queer Futures Panel 1  Chair: Lazo Pearlman, Northumbria University  Joe Parlow, Royal Central School of Speech & Drama  "Stop Relying on [Those Bodies]: Local Drag Performance & Migrating Drag Practices”  Performance Religion and Spirituality Working Group  Room 308  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 wish 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 11.00, on July 11, Wednesday at the Faculty of Philosophy.
Convenors:  Josh Edelman and Kim Skjoldager-Nielsen  Introductions:  Julija Pešić, University of Toronto, Centre for Drama, Theatre, and performance Studies  "The Balkans Cultural Identity and Personal Narrative in the Biographical Opera ‘The Life and Death of Marina Abramović’ (2011). Directed by Robert Wilson”  Marija Knrić, University of Warwick  “Saints plays and the Performance of the Croatian National Identity”  Performance and Disability Working Group  Room 211  The Performance & Disability WG, which was founded in 2012, aims to provide a venue for the sharing and dis- semination of scholarly and artistic work, and best prac- tices 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 – re- search 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  Participants:  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 Wiltzutz, University of Mainz  “Migrating Forms of Disability 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 mobilities assumptions in theatre practice”  Mario Koltsidis, 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”  Idiko 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 Magazine-Rosario, University of Calgary  “Positively performances of care: Dance theatre by and with Australian artists with disability”  Christiane Cymock  “Freaks of Culture. Bodily Negotiations of Solidarity in Rehearsal and Performance”  Jessica Watkin, University of Toronto  “Cocktails and Proximity in Theatres and Spaces for Artists with Disability in Canada”  Akhila Vimal C, Jawaharlal Nehru University  “Where the Hand goes…? Imagining Practice Based Dance Pedagogy for Blind and Low Vision Performers”  Vibeke Glentsted, VIT Specialized University  “Performing citizenship”  Dave Calvert, University of Huddersfield  “There are storms we cannot weather: dialectics of stress and dynamism in the case of Susan Boyle.”  Rikka Papunen, The University of Tampere  “Acting with the other - politics of inclusion in theatric- al performance”  Michael Stokes, University of California, Davis  “Performing Science Futures: The Migration of Disabili- ty Performance in Science Fiction”
**SAMUEL BECKETT WORKING GROUP**
Room S12
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”

**TRANSLATION, ADAPTATION AND DRAMATURGY WORKING GROUP**
Room 410
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
“Emma Dante and Fausto Paravidino in Translation: Dealing with Foreign Audiences”

**HISTORIOGRAPHY WORKING GROUP**
Room 103
Historiography WG II
Chair: Rashna Nicholson, Ludwig Maximilian University of Munich
Tancred Gusman, Freie Universität Berlin
“Performance art in the 1970s – approaching the formation of a transnational art field through its documentation”
Dorota Sonnowska, University of Warsaw
“‘Theater Gates’ ‘Black space’ and Robert Kusmirowski’s ‘Trauma ruins’ – archives, leftovers and performance”

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**THEATRICAL EVENT WORKING GROUP**
Room: 409
Chair: Vicki Ann Cremona, University of Malta
Willmar Sauter, Stockholm University
The Explanatory Value of Contexts
Peter Evensmann, University of Amsterdam
“Contexts for understanding theatrical events. The role of real world knowledge and experience with fictive worlds for engaging with theatre.”

**EMBODIED RESEARCH WORKING GROUP**
Room C03
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 papers/video feedback sessions, and moderated discussions; as well as new exchange structures like “Dynamical 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 IAC exchanges). For more information, please contact the ERWG conveners.

**PERFORMANCE AS RESEARCH WORKING GROUP**
Room 408
Note: all sessions are closed to Group Members.
General working and planning session for all members.

**PROCESSUS DE CRÉATION WORKING GROUP**
Room: 313
Stratégies de documentation du processus de création / Strategies of documenting the creative process
Eleni Papalexioú, University of the Peloponnese
“Visualiser le processus de création: considérations et perspectives”
Maiju Loukola, The Federal University of the State of Rio de Janeiro
“Le système de création d’Enrique Díaz: le spectacle ‘OTIO’ et ses frontières floues”

**CHOREOGRAPHY AND CORPOREALITY WORKING GROUP**
Room 510
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

For the participants list, please go to page XXX

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**MUSIC THEATRE WORKING GROUP**
Room 309
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.

**SESSION 2**
Chair: George Roshenstihl, 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 Romeo and Juliets”

**SCENOGRAPHY WORKING GROUP**
Room 104
Convenors: Sofia Pantouvakis, Aalto University and Nick Hunt, Rose Bruford College
Activating the audience: scenography, participation and inclusion
Chair: Adam Alston, University of Surrey
Maizu Lokoula, Aalto University
“Scenographic Practices for Reclaiming Subjectivity through Performing Space – case ‘People’s Architecture’”
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)

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**FOR THE PARTICIPANTS LIST**
Please go to page XXX

**Elizabeth de Roza**
<e.spatz@hud.ac.uk>
Conveners:
ERWG conveners.
Exchanges. For more information, please contact the response to practice” (inspired by Peter Sciscioli’s IIAC 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). For participants list, please go to page XXX
**INTERMEDIALITY IN THEATRE AND PERFORMANCE WORKING GROUP**

**Room 105**

Note: All WG panel sessions are open to whoever wishes to attend with the exception of the second half of WG Panel 5 and WG Panel 7, which are designated for WG discussions to co-ordinate prospective collaborative research projects.

Intercultural experimentation  
Chair: Chiel Kattenbelt, Utrecht University

Aikaterini Afara, Onassis Cultural Centre, Athens  
“The Migration of Stories: On Wael Shawky’s Intercultural Narratives”

Anna Maria Montereale, University of Milan  
“Memory as Wunderkammer: ‘The Seven Streams of the River Ota’ and ‘The Dragons Trilogy’ by Robert Lepage”

Vincenzo del Gaudio, University of Salerno  
“Zombie Performance in Italian Intermidial Theatre”

**THEATRE ARCHITECTURE WORKING GROUP**

**Room 310**

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.

Chair: Dorit Hannah, University of Auckland

Visnja Žugić, University of Novi Sad and Attlia 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”

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

**POLITCAL PERFORMANCES WORKING GROUP**

**Room 101**

Migrating theatre practices and the aesthetics of migration  
Chair: Paula Botham, Birmingham City University

**PERFORMANCES IN PUBLIC SPACES WORKING GROUP**

**Room 214**

Spaces of the Personal/Political  
Chair: Holly Maples, Brunel University

Rebecca Savory Fuller, University of Exeter  

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

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

**ARABIC THEATRE WORKING GROUP**

**Room 213**

Hazem Armi, Ain Shams University & Marvin Carlson, City University of New York  
“Where would you be better than here”: ‘Castañuela ’70’ and European tours for Spanish Emigrants”

Dwaijayan Chowdhury, Jawaharlal Nehru University, New Delhi  
“Embodying anonymity: Aesthetics of ‘migration’ in IFA 1948-61”

**FEMINIST RESEARCH WORKING GROUP**

**Room 401**

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

For the participants list, please go to page XXX

**AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP**

**Room 513**

Bodies In Motion: Identity, Migration, Representation, Alienation  
Chair: David Donker, Texas A&M University

Sabine Kim, University of Mainz  
“Vadujo, Social Media, and the Global Performance of Community”

Awo Mana Asiedu and Rashida Resario, University of Ghana  
“Representation, Identity and Alienation: The Dancer’s Body as a multi-cultural Site”

**QUEER FUTURES WORKING GROUP**

**Room 208**

All sessions are open to all delegates

Queer Futures Panel 1  
Chair: Finton Walsh, Birbeck, 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”

**PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP**

**Room 308**

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  
“Foudling-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”

**ASIAN THEATRE WORKING GROUP**

**Room 508**

Theatre in Asian Politics  
Chair: Yasushi Nagato, Osaka University

Sir Anril Pineda Tacito, University of the Philippines Dilman  
“Revolution, Documentation, Condensation: 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 Kong Mets’ Famous Anarchist Dramatist”

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

**PERFORMANCE IN PUBLIC SPACES WORKING GROUP**

**Room 214**

Spaces of the Personal/Political  
Chair: Holly Maples, Brunel University

Rebecca Savory Fuller, University of Exeter  

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

Ciara Murphy, National University of Ireland, Galway, Ireland  
“Contested Sites and Troubled Bodies: Interrogating Everyday Experience Through Participatory Performance in Public Space in the North of Ireland”
INVISIBLE FACES OF IMMIGRATION

ROOM 208

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”

Hemis, Kadir Has University
“Aesthetization of Suffering”

Jovana Karaulić and Neda Radulović, Faculty of Dramatic Arts, Belgrade
“Performing Trauma at the Turn of the 21st century: Theatrical responses to the (European) migrant crisis”

DIFFERENT SPACES AND ACTS OF MIGRATING (PPWG CURATED PANEL)

ROOM 510

Chair: David Pattie, University of Birmingham

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”

MIGRATING THE PRACTICES AND PRINCIPLES OF EASTERN THEATRE TRADITION

ROOM 211

Chair: Michael Bachmann, University of Glasgow

Harue Tutsumi, 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 Hirano, Hosei University
“Shakespeare in Bunraku Puppet Theatre”

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

CURATED PANEL – MIGRATING CONCEPTS IN PERFORMANCE

ROOM 104

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
“Reconstructing, remaking, reimagining”

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

Tero Naah, University of The Arts Helsinki
“Performance as thinking or performance philosophy?”

MIGRATING THROUGH THE ARCHIVE – NEW METHODOLOGIES

ROOM 308

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”
THEATRE ARCHITECTURE WORKING GROUP SPONSORED PANEL
ARCHITECTURE, MOBILITY AND SPATIAL KNOWLEDGE

ROOM 101
Chair: Andrew Filmer, Aberystwyth University
Dorita Hannah, UTAS Australia Aalto Finland
"PHONEHOME: An Installation Staging Architecture A/Part"
Helen Stratford, University of Sheffield
"Performative Architectures - between theory and practice"
Hari Marini, Queen Mary University of London
"Urban Ruins in Athens: An Impermanent Shelter for Graffiti"

CROSSCULTURAL ENCOUNTERS
ROOM 310
Chair: Birgit Wiens, Ludwig-Maximilians-Universität München
Tomoko Akai, Kobe Pharmaceutical University
"Cultural Transfer between London and Tokaraizu: Translation and Adaptation of Western Comedy in Late 1910s-1920s Japan"
Henry Bial, University of Kansas
A. Bernard Adiracor, Mendel University in Brno
"Migration & cultural adaptation theories in Robert Sejly’s The Blinkkards"

DISCIPLINARY MIGRATIONS
ROOM 408
Chair: Maja Milatović Ovadia, Royal Central School of Speech and Drama
Jovana Stojić, 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"

SHIFTING CONCEPTS
ROOM 410
Chair: Ajeez Singh, BPS Women University Khanpur
Kahan
Radka Kunderová, Charles University Prague & Theatre Institute in Prague
"Postmodernism Migrating into a Systemic Crisis"
Alessandra Cianetti, performingborders.live & Something Human Ltd UK
"Performing borders. Live art, Crossings, Europe"
Dieneke Bittermann, independent scholar
"The Doubled Body in Perspective"
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DAY 2 TUESDAY July 10 Schedule
THE PERFORMATIVITY OF GENDER POLITICS

ROOM 401
Chair: Anke Chart Ko, University of Vienna

Laura-Elena 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”

Sigríður Lara Sigurjónsdóttir, University of Iceland
“The immigrant women of #metoo in Iceland #hrafnarhátíð and anonymity”

CURATED PANEL – DANCE OF OTHERS

ROOM 410
Chair: Emilie Pine, University College Dublin

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

Noomi Naita, Oberlin University, Tokyo
“A reversal of cultural recognition: The ballet choreography of Isida Tanoe and Japanese dance culture in the 1960s”

Satomi Abe, Theatre Museum, Waseda University
“Villains Become Heroes: Reversed Narratives in the Dance of Conquest”

THE IMMIGRANT IDENTITY AND THE NOTION OF HOME

ROOM 310
Chair: Anja Klock, 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 Iyano Iléwe’s ‘Iy’orá’”

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

Rakel Marin Ezpeleta, Autonomous University of Barcelona
“Erbeoste: exile, precariousness and estrangement”

NEW FORMS: SITE SPECIFIC, INTERACTIVE AND DOCUMENTARY THEATRE

ROOM 510
Chair: Gustavo Fijalkow, Coventry University

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

Lilly 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”

CURATED PANEL – MIGRATING/ MIGRATED BODIES IN JAPANESE CONTEXT

ROOM 308
Chair: Hayato Kose, Keio University

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

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

Mariko Miyagawa, Chiba University
“Oho Kazuo and his experience of gymnastics and German culture in the early 20th century”

CURATED PANEL – MIGRATION AND STASIS IN OBERAMMERGAU

ROOM 408
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”

MODERN CLASSICS CROSSING THE BORDERS

ROOM 213
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”

Bagnyanya Popov, La Trobe University
“The Uncle Vanya project: Performing Chekhov in the Australian landscape”

CURATED PANEL – MIGRATED BODIES IN JAPANESE CONTEXT

ROOM 308
Chair: Hayato Kose, Keio University

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

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

Mariko Miyagawa, Chiba University
“Oho Kazuo and his experience of gymnastics and German culture in the early 20th century”

SOPHIE TAUERT, University of Cologne
“Around the Empire in 80 minutes. Imaginations of the foreign in 19th century set design”

THEATRE ASUTOPIAN ENGAGEMENT (PPWG CURATED PANEL)

ROOM 104
Chair: Charlotte McTyer, National University of Ireland, Galway

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

Pieter Verstraete, Bilkent University Ankara
“Stoning 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”
**CURATED PANEL – HOW MIGRATIONS SHAPED IRANIAN THEATRE**

**ROOM 211**  
**Chair:** Andres Kalawski, Pontificia Universidad Católica de Chile  
Zahra Khoosravi, Tarbiat Modares University  
“Representation of Migration in Iranian Post-revolution Theatre”  
Maryam Dadkighah, University of Tehran  
“The Self and The Other: How Immigrant Dramatists Shaped National Identity in Modern Iran”  
Azadeh Ganjeh, University of Tehran  
“Migration: A Cultural Birth; Effects of Migration on Iranian Modern Theatre”

**PERCEPTION AND IDENTITY: AUDIENCE MIGRATION**

**ROOM 508**  
**Chair:** Chris Collins, University of Nottingham  
Brigitte Bogar, York University  
“Theatrical Migration in Modern Japanese Musical Comedy: New ideology and Democracy under the Monogamous Marriage System”  
Ayumi Fujikawa, Sugiyama Jogakuen University  
“Theatrical Migration in Modern Japanese Musical Comedy: New ideology and Democracy under the Monogamous Marriage System”  
Junko Okamoto, Osaka University  
“Migrating Audience as Strategies to Clear Censorship in Franco’s Spain – In the Case of Buero Vallejo and Sastre”

**ANCIENT GREECE AND QUESTIONS OF IDENTITY**

**ROOM 301**  
**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 Shuler, Royal Holloway, University of London  
“A Promise to Artemis: Nipopolus, Male Virginity, and Queer Spectatorship in the 5th Century BCE”

**ETHNONOSTALGIA AND ETHNOFUTURISM**

**ROOM 214**  
**Chair:** Sarit Cofman-Simhon, Tel Aviv University  
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 Paaolainen, University of Tampere  
“Performing the Anthropo(s)cene: Migratory Histories and Cartographic Inversions”

**ARABIC THEATRE WORKING GROUP SPONSORED PANEL**  
**ARAB THEATRICAL IDENTITIES BETWEEN MIGRATION AND STASIS**

**ROOM 105**  
**Moderator:** Hazem Azmy, Ain Shams University  
Discussant: Marvin Carlson, City University of New York  
Roaa Ali, University of Manchester  
“Negotiating the Politics of Representation in Arab American Theatre”  
Katherine Hennessey, American University  
“Theatre, Migration and Identity on the Arabian Peninsula”  
Hazem Azmy, Ain Shams University  
“Migrating (Theatre) Histories between Bible-Belt America and Post-Islamist Egypt: Tarek El-Dwiri’s ‘The Trial’”

**SPONSORED PANEL JOINTLY ORGANIZED BY SCENOGRAPHY AND INTERMEDIALITY WORKING GROUPS**  
**DIGITAL SPACES AND MIGRATING FORMS - NEW STRATEGIES FOR PERFORMANCE**

**ROOM 103**  
**Scott Palmer, University of Leeds**  
“Designing Audience Experience for Mobile Performance: Atmospheres, Environment and Technological Agency”  
**María 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”
NS1 Tuesday, July 10
11:00-12:30
Faculty of Philosophy

ECONOMIES OF THEATRE AND PERFORMANCE
ROOM 214
Chair: Jane Milling, University of Exeter

Esther Szabó-Reznek, Hungarian Academy of Sciences, Research Centre for the Humanities
“How Much for a Theatre Ticket and a Seven-Course Meal? The Economics of a Nineteenth-Century Theatrical Centenary in Transylvania”
Rebecca Sturm, Ludwig-Maximilians-Universität München
“The 171 and the globalization of theatre in the Cold War”
Benjamin Hoesch, Justus-Liebig-Universität Giessen
“Forever Upcoming? Young artists and festival institutions”
Annélies Van Assche, Ghent University
“Chasing Your Own Tail: on Artists and Projects”

DRAMATURGY AND PERFORMANCE
ROOM 308
Chair: Cathy Turner, University of Exeter
Deborah Pollard, University of Wollongong
“Entanglements with time: staging time in the theatre”
Henna Vainio, University of Jyväskylä
“The Unsolved Conflict - About The Possibility of Tragedy based on Friedrich Hölderlin’s Theory”
Amanda Fromell, University of Birmingham
“Theatre and Algorithms - towards a digital political dramaturgy”
Cory Tamble, The Graduate Center, City University of New York
“Writing About Silence: The Grant Questionnaire as Dramaturgy”

PERFORMANCE AND RELIGION
ROOM 408
Chair: Josh Edelman, Manchester Metropolitan University

Mukesh Kuriya, Royal Holloway University of London
“Efficacy of a Mela – A Study of Pilgrimage in Western India”
Miriam Cummims, Trinity College Dublin
“Post-secularism, Gender Performativity, and Performance in the Postcolonial World”
Royazul Haque, Jawaharlal Nehru University
“Conversion as a Social Gesture: Distanciation, Identity and Belonging in a Caste Society”
Nesilhan Aroli, Berlin University of the Arts
“Medallah: A Small Universe”
Vishnuprasad Reghunathan, Jawaharlal Nehru University
“Permeable edges of a ritual ecosystem: Thinking through boundaries of Kottangal padayani”

EMBODIED RESEARCH METHODS
ROOM 510
Chair: Lib Taylor, University of Reading

Alan Parker, University of Cape Town & Rhodes University
“Conceptualising the role of archival detritus as a ‘line of flight’ for embodied research practices”
Claudia Ortega Rodríguez, Universidad Pedagógica Nacional de Colombia
“Methodologies Developed in The Project: ‘Voices and Bodies of The Community And Its Researcher’: A Process Of ‘Research-Creation / Education’”
Sara Ismail, Goldsmiths College, University of London
“Corporal Mapping: Home and Away”
Stephanie Vella, The Graduate Center, CUNY
“Jane Harrison’s Primitive Greek Body: Anachronic Performance Studies and Modernist Time”

SPECTATORSHIP: SPACE, POLITICS, AND PARTICIPATION
ROOM 101
Chair: Janelle Reinholt, University of Warwick

Nika Leskovšek, University of Ljubljana
“Performative Strategies for Spectators’ Management Before and After Slovenian Independence: Introductory Rituals”
Monika Meliutytė, Vilnius University
“Interactivity in theatre: what do spectators truly experience?”
Abhimanyu Vinayakumar, University of Hyderabad
“Deconstructing the text and theatrical space – Analyzing the politics in aesthetics”
Alessandra Montagner, State University of Campinas
“Touch and spectatorship: On What Escapes the Body to Return as Threat”
Sarah Hooper, National University of Ireland, Galway
“Gaming the Taboo: Affect, encounter and agency in Mentioning the Unmentionables participatory performances”

Queer Performance and Performativity
ROOM 508
Chair: Stephen Greer, University of Glasgow

Marlon Jiménez Oviedo, Brown University
“Queer Discourse Across Borders: Imperialism and Citationality”
Lukxnal Songsinghali, University of Hyderabad
“The Changing Space: Thai popular folk theatre and the spaces for kathavya self-expression”
Vlad Butucea, University of Glasgow
“The Cyborg Spectator: blurring corporeal boundaries in intermedial theatre and performance”

Paola de Vasconcelos Silveira, Doctoral Student of UNIRO - RJ/BR
“A Queer Brazilian ballroom - a dance experience of encounter changing realities”

DIGITAL AND VIRTUAL REALITIES OF PERFORMANCE
ROOM 104
Chair: Andy Lavender, University of Warwick

Abbie Trot, University of Melbourne
“Distributed Meaning: Hungry Ghosts and Meaning in Transition”
Esther Fuoco, University of Genoa/ Université Paris Diderot
“Corporeal intersections and hybridations in digital performances”
Jochen Lamb, Johannes Gutenberg-Universität Mainz
“Violent mass surveillance in performance art”
Shunitaro Yoshida, Tokyo University of the Arts
“Flash Mob Dance, the anonymity of contemporary dance”

THEATRE AND MIGRATION I
ROOM 208
Chair: Meike Wagner, Stockholm University

Pushpita Mitra, Jawaharlal Nehru University
“Nazar Sangeet: Listening to musical-migration and the politics of reception”
Friederike Oberkrome, Freie Universität Berlin
“Migratory messengers – The mediatedness of documentary post-migrant theatre”
Nageshwar Rao Lavuri, Potti Sri Ramulu Telugu University
“Fall and fabrication of Chenchu theatre in effect of immigration”
Sara Islam, Goldsmiths College, University of London
“The mediatedness of documentary post-migrant theatre”
Nina Helene Skogli, University of Agder, Faculty of Fine Arts
“Soft Eyes and Migratory Routes: Discussing dramaturgical strategies in a performance concerning politics of immigration”
**Pedagogical Perspectives**

**Room 310**

Chair: Karen Vedel, Copenhagen University

Karen Morash, Rose Bruford College
- “The Forgotten History of Playwriting Manuals (1888-1936)”

Priscilla Carbone, School for Arts and Communication – University of São Paulo ECA-USP
- “The actor’s body genealogy within pedagogical practices”

Benjamin Silva Farias, Pontifical Catholic University of Chile
- “The Outdated School in the Chilean Scene of the 21st Century: Education, Biopower and Marginality”

Nathaniel Ridley, University of Otago
- “Why Undergraduates Don’t Read and How They Get Away With It: A Tale of Fatigue, Triage and Grades”

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**Theatre and National Identities**

**Room 103**

Chair: Jean Graham-Jones, City University of New York

Christina Vollmert, University of Cologne
- “Location & Nation - Theatrical Representations of the Past in fin-de-siècle Frankfurt/Main”

Jennifer Decolongon, The University of Melbourne
- “The Filipino family and cosmopolitan national identity in post-World War Two Philippine English-language drama”

Eva-Ulita Linder, Estonian Academy of Music and Theatre
- “Globalisation vs nationalism: discussing national identity in contemporary Estonian theatre”

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**Exilic Perspectives**

**Room 401**

Chair: Yana Meerzon, University of Ottawa

Yannice de Bruyn, Ghent University
- “The return of an exile – Guilliam van Nieulandt’s Antwerp success”

Claire Hampton, University of Wolverhampton
- “Selfies at the Border: Framing Migration”

Samik Dasgupta, Jawaharlal Nehru University
- “Performing guilt during a refugee crisis: Deconstructing regional identity post-1971 in Calcutta”

Helene Grøn, University of Glasgow
- “Compromised Belongings: Performing self and home in a globalised world”

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**Acting and Directing**

**Room 211**

Chair: Mark Fleishman, University of Cape Town

Julia Nawrot, University of Granada
- “The Influence of Tadeusz Kantor on Miquel Mateu’s ‘Thursday Today’”

Lars Harald Maagerø, PhD Student, Drama by Research, University of Kent
- “Exploring Concepts of Nationality through a National Canonical Play”

Ana Zanandrèa, UFRGS - Federal University of Rio Grande do Sul
- “Actors’ direction: bodies in process”

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**Women in Theatre: Performance and Ideology**

**Room 410**

Chair: Ivana Vujic, Faculty of Dramatic Arts, Belgrade

Martina Guerinoni, Università Cattolica del Sacro Cuore
- “Social and Community Theatre as best practice for the inclusion of migrant women in Italy”

Ana Luiza Fortes Carvalho, Universidade de Castilla-La Mancha
- “OTHER - Research on ways of seeing ourself”

LynNisha Gonzalez, Texas Tech University
- “Othering Others: The Black Female Body in Performance”

Sung Un Gang, University of Cologne
- “The Infectious Love: The Public Discourse Surrounding Female Students’ Theatregoing and their Role in Eugenic Marriage in Colonial Korea”

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**Conflict, Truth, and Reconciliation**

**Room 301**

Chair: Janne Risum, School of Communication and Culture, Aarhus University

Yana Prinsloo, Johannes Gutenberg University Mainz
- “Performances of Truth – Truthfulness in Performances”

Connor Meeker, University of Alberta
- “Reckoning as a Theatrical Response to Canada’s Truth and Reconciliation Commission”

Debjit Bora, Jawaharlal Nehru University
- “Migration, Ethnicity and Identity Conflicts: Looking at Rabha community theatre of Assam”

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THEATRAL EVENT WORKING GROUP
ROOM 409
Chair: Willmar Sauter, Stockholm University
Dara 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”

DIGITAL HUMANKINDS IN THEATRE RESEARCH WORKING GROUP
ROOM 312
Note: We welcome conference participants interested in the work of our group to attend the sessions.
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 Hansen, University of Oslo, Centre for Ibsen Studies
“The Global Production History of Ibsen’s ‘Ghosts’—A Quantitative Approach”

EMBODIED RESEARCH WORKING GROUP
ROOM C03
The Embodied Research Working Group (ERWG) supports individual and collaborative research projects in which embodied practice can constitute a mode or method of academic research. The ERWG, established in 2018, now has a range of projects exploring the intersection of embodied practice and academic research.

Michele Leon, University of Kansas
“Theatre Historiography and Cultural Diplomacy”

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 “Dynam Conclusions: 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 IAC exchanges). For more information, please contact the ERWG conveners.

Conveners:
Ben Spatz <b.spatz@hud.ac.uk>
Elisabeth de Roza <elisabeth.roza@lasalle.edu.sg>
For participants list go to page XXX

MUSIC THEATRE WORKING GROUP
ROOM 309
All sessions are open to conference participants but you 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.

SESSION 2
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
“Operagation, Migration, Asylum, Displacement”

PROCESSUS DE CRÉATION WORKING GROUP
ROOM 313
L’entraînement comme une phase d’alignement pour s’engager dans un processus de création: Training as an alignment for starting a rehearsal process
Maria Joa Braillente, 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 d’ ‘O Inferno’ (2017) par O Bando Portugal: vers ‘une conscience de facteur’”
Luk Van den Dries, University of Antwerp
“From Act to Acting. The use of training techniques in the creative process of Jan Fabre”

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THEATRE ARCHITECTURE WORKING GROUP
ROOM 310
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.

Chair: Cathy Turner, Exeter University

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

Rafael Magrou, École nationale supérieure d’Architecture Paris-Malaquais
“Boundaries between actor and spectator: the space at stake / Pomerat & Sayer’s ‘Ca ira. 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”

POLITICAL PERFORMANCES WORKING GROUP
ROOM 101
European responses to the European migrant crisis: empathy, sanctuary and hospitality II
Chair: Alison Jefferis, University of Manchester

Avra Sidirioulou, Open University of Cyprus
“Modern Tragedies: European Theatre and the Contemporary Refugee Crisis”

Clare Wallace, Charles University, Prague
“Performing the threshold: community, hospitality and the future”

Lena Šimić, Edge Hill University, and Zoë Svendsen, University of Cambridge
“Performing the Unforeseeable: A Conversation”

FEMINIST RESEARCH WORKING GROUP
ROOM 401
Note: This working group does not offer a schedule of papers.

For the participants list, please go to page XXX

INTERMEDIALLY IN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 105
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.

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
“Cuddington: An ongoing photography project” (Seminar/Provocation)

Geneva Foster Gluck, Arizona State University
“Internet, Theatre and National Identity: The Dis-Unit Kingdom and its National Theatres” (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)

ASIAN THEATRE WORKING GROUP
ROOM 508
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”

QUEER FUTURES WORKING GROUP
ROOM 208
All sessions are open to all delegates

Queer Futures Panel 3
Chair: Sarah Mullag, 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”

Ladlo Pearlman, Northumbria University
“What You See is What You Get: Visuality, Erotics and the Disruptive Trans-Body”

PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP
ROOM 308
Enzo Vasquez Toral, Princeton University
“Post-Folkloric Transvestism: Transvestite Interventions and the Performance of Identity in the Peruvian Andes”

Alessandra Zanobi, Manchester Metropolitan University
“Tantrism: a Ritual Form Migrating Through the Centuries”

Josh Edelman, Charles University, Prague
“Global rap, hip-hop and the performance of minority religious identity”

ARABIC THEATRE WORKING GROUP
ROOM 213
Mapping the Terrain
Moderator: Rosaa Ali
Discussant: Marvin Carlson

Samer Al-Saber, Florida State University, USA
“Against The Example Of Middle Eastern Heritage”

AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 513
“Sharing” Practices: Performance in/of Social Mediation
Chair: David Donkor, Texas A&M University

Issu Nwanwko, Chukwuemezie Odumegwu Ojukwu University, Igbaziam
“Migratory Drums of Africa, Ambivalent Rhythms of the West: Bawon Austen-Peters’ Sara and Waakaa, the Musical and Nigeria’s Theatre Renaissance”

David Donkor, Texas A&M University
“What Said Taste?: Social Media Memes and Co-Performative Critique in Ghanaian Digital Culture”

POPULAR ENTERTAINMENTS WORKING GROUP
ROOM 301
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.

Historic and Contemporary Circus: in search of understanding circassian processes
Kim Baston, La Trobe University, Melbourne
“Don Juan in Montreal: recuperating the ephemeral”

Jonas Ekland, Stockholm University
“Towards a Body of Knowledge: a study of the inter-subjective relation between bodies on stage and bodies in the audience”

PERFORMANCE WORKING GROUP
ROOM 516
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.

“Potentials of Amateur Theater Production in Super Aging Society: A Case Study on Theater Activities by the Elderly”

THE SCENOGRAPHY WORKING GROUP
ROOM 104
Conveners: Sofia Pantouvaki, Aalto University and Nick Hunt, Rose Bruford College

Landscape, location and scenography: migrating in new environments
Chair: Lucy Thornton, University of the Arts London

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

Geneva Foster Gluck, Arizona State University
“Internet, Theatre and National Identity: The Dis-Unit Kingdom and its National Theatres” (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)
PERFORMANCE IN PUBLIC SPACES WORKING GROUP
ROOM 214

Spaces of Migration/Transgression
Chair: Lesley Delmenico, Grinnell College

Elena Gordinenko, 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, images and movements across geographic and temporal borders”

PERFORMANCE AND DISABILITY WORKING GROUP
ROOM 211

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

For the participants list, please go to page XXX
GP3 Wednesday, July 11
9:00 – 10:30
Faculty of Philosophy

**CULTURES OF THE LEFT - MIGRATION, BELONGING, DISSENT AND RADICAL PERFORMANCES**

ROOM 101
Chair: Brian Singleton, Trinity College Dublin
Elaine Aston, Lancaster University
“Socialist-feminist belongings and the Theatre of Caryl Churchill”
Annet 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”

**CURATED PANEL – AMATEUR THEATRE AND COMMUNITY BUILDING**

ROOM 310
Chair: Susan Haedicke, University of Warwick
Mieke 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 SDS Opera in the Royal Navy”

**TRANSNATIONAL THEATRESCAPES, MOBILITY AND STASIS**

ROOM 408
Chair: Theresa Eislen, University of Vienna
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 Folk Richter and Anouk van Dijik’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”

**CURATED PANEL – PERFORMING MIGRATION DISABILITY AND DISPLACEMENT IN ISRAEL – PALESTINE**

ROOM 104
Chair: Milena Dragicević Šešić, University of Arts in Belgrade
Dror Harari, Tel Aviv University
“Migration, Transplantation and Utopia in the Early Action Works of Israeli-Maroccan Artist Pincas Cohen Gan”
Avital Barak, Tel Aviv University
“Moving Sounds at a Migrated space: The Audio-Walk ‘Echoing Yafa’ as a Performative Act of Memory”
Daphna Ben-Shaul, Tel Aviv University
“Harnessing 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”

**CONSTRUCTION OF THE OTHER PERFORMING LANDSCAPE**

ROOM 508
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
“Racism in Regional Communities: A Dissemination of Discrimination”
Mia David, University of Novi Sad
“Migrations into quasi identity - or how to survive a life”

**SPACES, NON-PLACES AND MOBILITY**

ROOM 214
Chair: Heike Gehring, Rhodes University
Laurens De Vos, University of Amsterdam
“The homely and national identity in contemporary theatre”
Rebecca Free, Goucher College
“Sted Theatre and Representations of Migration in Contemporary Marseille”
Oistin Ezenwanwe, University of Lagos, Nigeria
“Identity Beyond Borders: Contesting Gendered Space in Modern African Drama”

**BORDERS OF THE BODY: MOBILITY OR STASIS OF PERSONAL SELF**

ROOM 211
Chair: Nina Zvácnová, Université Paris 8, la Sorbonne 1
Kevin Landis, University of Colorado, Colorado Springs
“Public Body: The Movement Performance of Eiko Otake”

**MIGRATORY GEOGRAPHIES IN VISUAL AND PERFORMING ARTS**

ROOM 308
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”
Raiho Kelomees, Estonian Academy of Arts
“Performing and Contemplating identity on the Border of EU”
Ruta Maziškiene, Vytautas Magnus University
“Placelessness: Representations of Emigration in Contemporary Lithuanian Drama”

**STRATEGIES OF PARTICIPATORY APPROACHES**

ROOM 410
Chair: Tova Bjørk, Saitama University
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’”
Imanuel Schipper, Rimini Protokoll; Arts & Social Change - MSH Hamburg
“From global research to walking audiences. Migration in Rimini Protokoll’s ‘State 1-4’”

**CURATED PANEL – THEATRE, REFUGEES, HOME**

ROOM 401
Chair: Stephen Wilmer, Trinity College Dublin
Pirkko Koski, University of Helsinki
“The theatre as a refuge: Other Home from the audience perspective”
Outi Lahtinen, University of Helsinki
“Refugees watching refugees”
Jussi Lehtonen, The Finnish National Theatre
“Other Home: A hybrid community of artistic expression”

**PERFORMING LANDSCAPES, CONSTRUCTION OF THE OTHER**

ROOM 404
Chair: Iff Otto, Ludwig-Maximilians-Universität München
Nanako Nakajima, Shobi-gakuen University
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Angela Campbell, Federation University
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Dorit Yerushalmi, University of Haifa
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**POSTHUMANIST PERFORMATIVITY**

**ROOM 213**

**Chair:** Mark Pizziato, University of North Carolina

Sarah O’Brian, Teesside University

“The Alleviated Self? Addressing the Border between the Digital Self and Participation in Immersive Experiences”

Isabella Draghić, 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”

**INTERCULTURALITY: MEMORY AND VIOLENCE**

**ROOM 301**

**Chair:** Paul Rae, University of Melbourne

Carlos Vargas-Salgado, Whitman College, USA

“Theatrically as a Memory Place in Peruvian Civil War”

Hugo Salcedo-Larros, Universidad Iberoamericana - Ciudad de México

“Insecurity and violence. Representations of immigration in the theatre of Mexico”

Raffaele Furo, Arcadia University

“From Savonarola to ISIS and Trump: When Cultural Becomes the Enemy”

**REPRESENTATION OF MIGRATION IN CONTEMPORARY BRITISH THEATRE (PPWG CURATED PANEL)**

**ROOM 510**

**Chair:** Benjamin Poore, University of York

Louise Owen, Birkbeck, University of London

“In circulation: discourses of austerity and nation in Kalinder’s “The Money””

Marilena Zaroulia, University of Winchester

“Why does theatre about migration make me feel so bad?’. Ugly Feelings and Paranoid Nationalisms 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”

**STAGING MIGRATION: TOWARDS AND BEYOND IDENTITY**

**ROOM 208**

**Chair:** Hanna Järvenen, 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 Lučić, University of Zagreb

“Static Migrations/Inner Exiles: Challenging Collective Memories and Deconstructing National Mythologies in Drama and Theatre”

**CURATED PANEL – MOBILITY WITHIN ARTISTIC MEDIA**

**ROOM 105**

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

Plessiet Cedric, Université Paris 8

“Experiencing avatar direction in theatrical mixed reality setup”

Georges Gagné, 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”

**PERFORMANCE AS RESEARCH WORKING GROUP SPONSORED MIGRATION IN-PRACTICE / PRACTICE-IN-MIGRATION**

**ROOM 103**

**Chair:** Johnmichael Rossi, University of Northampton

Diana Damian Martin & Generative Constraints, Royal Central School of Speech and Drama

“Break Up Variations”

Manola Gayatri, University of Pretoria/ Scribe Rites

“Migrating intimacies: deconstructing the Global South through relational aesthetics”

Laurelaine Porter, Benedictine University Mesa

“Jack Coley, Cowboy Anthropologist as Trickster-Artist-Scholar: Narrating Intercultural Encounters”

**CURATED PANEL – CULTURES OF THE LEFT - NEGOTIATING HISTORIES: STRATEGIES OF SOLIDARITY IN A POST-MIGRANT WORLD**

**ROOM 101**

**Chair:** Silvia Jestrudov, University of Warwick

Janelle Reimelt, University of Warwick

“Problems of and for the Left in Our Times”

Trina Nileona Banerjee, Centre for Studies in Social Sciences, Calcutta

“The Migrating Aesthetics of Revolution: Kallol and the Design of History”

Milija Gluhović, University of Warwick

“Europe in Crisis, Refugees, and the Challenge of Migration”

**CURATED PANEL – THE THEATRE OF GHOSTS AND OTHER**

**ROOM 103**

**Chair:** Hayato Kosuge, Keio University

Mariko Hori Tanaka, Aoyama Gakuin University

“The Theatre of Ghosts and the Other under the Threat of Mass Deaths: Some Ethical Thoughts on Plays of Genocide”

Tomoko Kusuhara, Keio University

“The Theatre of Ghosts and the Other under the Threat of Mass Deaths: Two Works of Memories and Plays of Genocide”

Yukari Ito, Yamanashi Prefectural University

“Threat of Mass Deaths: Some Ethical Thoughts on Plays of Genocide”

**TRANSNATIONAL THEATRE AND INTERCULTURAL DIALOGUE**

**ROOM 310**

**Chair:** Matthias Wastat, Freie Universität Berlin

Sarita Malik, BPS Women University Kanhapur Kalan, Sonipat

“Re-articulation of Identity/Identity Negotiation: Di-electric interplay Between Transnational Theatre and Intercultural Dialogue”

Houman Zandi-Zadeh, Flinders University Graduate School of Performing Arts:

“Daphnis: Offering the Other in Their Homeland”

Gabriela Ramis, Olympic College

“From Cuba to Colombia: Mérida Urquía’s Inward Journey Leading to the Encounter with her Audience”

**DANCING ACROSS THE BORDERS – BREAKING BOUNDARIES**

**ROOM 410**

**Chair:** Jurgita Staniskietyte, Vytautas Magnus University

Nicole Haltzinger, 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: (de)coloniality and spatiality in Australian and Indigenous Australian concert dance”

Karen Vedel, Copenhagen University

“Migratory Choreography and Possibility of Dissent”

**PERFORMANCE AS A SPACE FOR MIGRATING**

**ROOM 104**

**Chair:** Aleksandar Dundrov, 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 Kuthari Chaudhuri, Gauhati University, Guwahati

“Migrating Macbeths: Tracking Travelling Texts”

Olga Muratova, City University of New York


Mitsuko Sumida, National Institute of Technology, Tsuyama College

“The Narrative in 887: Construction of Identity as Québécois and the Collective Memory”

**GP4 Wednesday, July 11**

11:00 – 12:30 

**Faculty of Philosophy**
THEATRE OF CULTURAL BELONGING

ROOM 510
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 Lê Khánh, actress that does not migrate”

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

PERFORMATIVITY OF THE PUBLIC

ROOM 105
Chair: Tero Nauha, Theatre Academy of The University of The Arts Helsinki

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

Caroline Herfert, University of Hamburg
“Performing the Bulwark of Europe: Nations of Nation and Identity in 19th century Vienna”

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

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

THEATRE IN EXILE

ROOM 308
Chair: Goran Petrović Lotina, Ghent 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”

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

Rosa Peraltaz, GEXEL, Autonomous University of Barcelona
“Spanish Republican Theatre in Exile: A Social Question”

THE MOTIFS OF MIGRATION IN DRAMA PLAYS

ROOM 408
Chair: Ameen Parameswaran, Jawaharlal Nehru University

Rantimi Julius-Adeoye, Redeemer’s University

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

BREAKING BOUNDARIES

ROOM 508
Chair: Nataliya Atanaseva

Carol Fisher Sorgenfrei, University of California, Los Angeles
“Intercultural Conundrums - Boundaries, Barriers and Borders”

Jon Venn, University of Exeter
“A New Flame: Suicide-as-Protest and the Migration of Self (immolation in David Greig’s ‘Fragile’)”

Susana Egea, Institut del teatre - Escola Superior de Música de Catalunya
“Yefor Chaliapin: the Development of Acting in the Operatic Scene in the framework of the Russian Revolution”

HERITAGE, IDENTITY AND CARE

ROOM 213
Chair: Caolimhe Mader McGuinness, Kingston University London

Diana Looser, Stanford University
“Destination Urbanesia: Cityscapes, Militarization, and the Global Pacific”

Andrés Kalawski, Pontificia Universidad Católica de Chile
“Heritage, identity and care: theatrical performance of domestic work in recent Chilean theatre”

FESTIVITY TOWARDS BELONGING

ROOM 211
Chair: Snruti 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
“Zoomorphism and corporeal hybridism in Brazilian performativity”

MIGRATING TOWARDS IMMERSIVE ARTIFICIAL SPACES

ROOM 309
Chair: Sarah O’Brien, Teesside University

Sarah Youssif, University of Cologne
“Shakespeare and Digital Art: RSC meets Intel in The Tempest (2017)”

Sanjay Kumar, Pontificia Universidad Católica de Chile
“Performing Community Identity Crisis”

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

THE CENSORSHIP AND SUBVERSION IN THEATRE MAKING

ROOM 208
Chair: Candan Kizilof, 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, S. Cyril and Methodius University Skopje
“’Lord Chamberlain’s Blue Pencil’: Post-War British Drama Before and After Censorship”

THE THEATRE OF MIGRATION

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FESTIVITY TOWARDS BELONGING

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“Beyond Belonging”

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“Performing Community Identity Crisis”

Manpreet Kaur, Columbia University
“A Song of Tanks in the Dargah”
WG4 Wednesday, July 11
14:00-15:30
Faculty of Philosophy

TRANSLATION AND DRAMATURGY WORKING GROUP
ROOM 410
Working Group Annual Meeting

HISTORIOGRAPHY WORKING GROUP
ROOM 103
Historiography WG III
Chair: Janne Rism, Aarhus University
Sabine Päslé, 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
“Balutka’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.”

THEATRICAL EVENT WORKING GROUP
ROOM 409
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 phenom- enological approach to Jürgen Kruse’s ‘Leonce and Lena’”

DIGITAL HUMANITIES IN THEATRE RESEARCH WORKING GROUP
ROOM 312
Note: We welcome conference participants interested in the work of our group to attend the sessions.
Doug Reside, New York Public Library
“The Illicit History of the Broadway Bootleg”
Antje Budde, University of Toronto
“Performing ACT247: Transnational Processes and Challenges of Making Statistics as Performance”

EMBODIED RESEARCH WORKING GROUP
ROOM CO3
The Embedded 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 informal 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 “Dramatic 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 IIAIC). For more information, please contact the ERWG conveners.

CONVERSATIONS: Members of the ERWG will provide a short 10-minute overview of their paper and will be available to everyone. The remainder of the session 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.

Forthcoming: For the participants list, please go to page XXX

PERFORMANCE AS RESEARCH WORKING GROUP
ROOM 408
Note: all sessions are closed to Group Members.
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 Kapochocha, East 15 Acting School-University of Essex
“Waiting for: Somato in-between migration and stasis”
Orestes Perez Estanqueiro, Universidad Autonoma de Barcelona
“Mapping the routes and Migratory Processes within an investigation about performing of real people”

PROCESSUS DE CRÉATION WORKING GROUP
ROOM 313
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 Hofmannsthals Inspirations in the Theatre of His Time”
Proshot Kalam, Bunker Hill Community College
“Collective Creation of ‘The Impossible’, The Site Of Telling, Healing and Transformation in Performing The Voices of the Community”

CHOREOGRAPHY AND CORPOREALITY WORKING GROUP
ROOM 510
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

MUSIC THEATRE WORKING GROUP
ROOM 309
All sessions are open to conference participants but they are to note that papers will 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.

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.”
**Theatre Architecture Working Group**

**Room 310**

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.

**Chair: Marivi Díaz-Abad-Garcia, 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, Represenational 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'"

**Feminist Research Working Group**

**Room 401**

Note: This working group does not offer a schedule of papers.

For the participants list, please go to page XXX

**Political Performances Working Group**

**Room 101**

Real words and real people: migration, verbatin and delegation

**Chair: Cristina Díaz-Abad-Garcia, University of Birmingham**

- **Zheyu Wei**, Guangxi Arts University
  "How to Play Ourselves: Devising Cosmopolitanism in 'The Good House of Happiness'"

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  "Fleeing Homophobia: Activism and LGBT Asylum in British Verbatim Theatre"

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**Scenography Working Group Business Meeting**

**Room 104**

Convenors: Sofia Pantouvak, Aalto University and Nick Hunt, Rose Bruford College

Migration as a shift in scenographic practice

**Chair: Nevena Mrđenović, University of Technology, Sydney**

- **Lucy Thomsett**, University of the Arts London
  “Aesthetic Shifts: Online image tools, filter bubbles and contemporary performance design” [Seminar/Provocation]

- **Dominika Larijnov”, University of Lodz**
  “The Image of a Hasid 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]

**Intermediality in Theatre and Performance Working Group**

**Room 105**

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.

- **Non-human performers & technologized asynchronities**
  **Chair: Christina Papagiannoudou, University of South Wales**

- **Yaron Shylidrot**, University of Surrey
  “When Robots Breathe: Dislocation and Non-human Performances”

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

- **Marlena Hułka**, University of Tampere
  “I Into the Void – Examination on Non-Human Performance, Errors and Immersion”

- **Eirini Nnedkopolou**, York St John University
  “Performing in Solitude: When The Loney Machine Meets its Participants”

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

**Scenography Working Group**

**Room 105**

**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.

- **Non-human performers & technologized asynchronities**
  **Chair: Christiana Papagiannoudou, University of South Wales**

- **Yaron Shylidrot**, University of Surrey
  “When Robots Breathe: Dislocation and Non-human Performances”

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

- **Marlena Hułka**, University of Tampere
  “I Into the Void – Examination on Non-Human Performance, Errors and Immersion”

- **Eirini Nnedkopolou**, York St John University
  “Performing in Solitude: When The Loney Machine Meets its Participants”

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

**Theatre Architecture Working Group**

**Room 310**

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.

**Chair: Marivi Díaz-Abad-Garcia, Queen Mary University of London**

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

- **David DeGraw**, University of Toronto
  “Section 37 and Theatre Architecture in Toronto”

- **Krista Reidoly**, Tartu University
  “Theatre in border areas”

- **Roman Bošković Zivković**, University of Novi Sad
  “Home of Culture in Ravno Sela: architecture, technology and management”

**Working Group business meeting**

**Popular Entertainments Working Group**

**Room 301**

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.

**Chair: Jason Price, University of Sussex**

- **“Popular Performance and the Omnireal: the shifting cultural terrain”**
  **Mikaël Strömberg**, University of Gothenburg
  “Rural popular culture or popular rural culture?”

**Asian Theatre Working Group**

**Room 508**

**Chair: Hayato Kosuge, Keio University**

- **Michael Ingham**, Lingnan University
  “Of, off, you l tendings! Come. Unbutton here!: The divestment of authority and the cultivation of hope in Makoto Sato’s reincarnation of Lear with Mučen Noh elements”

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

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

**Performance Religion and Spirituality Working Group**

**Room 308**

**Chair: Katharina Powny, Ghent University**

- **Rebecca Kastleman, Harvard University**
  “Modes of Subjectivity, Spirituality, and Performance”

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

**Queer Futures Working Group**

**Room 208**

All sessions are open to all delegates

**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”

**Arabic Theatre Working Group**

**Room 213**

**Theatre, Nation, and Identity in the Contemporary Arab Region**

- **Moderator: Katherine Hennessey, American University, Kuwait**
  “The Migration of Land Seagulls: A Soul Playtext in Iraq”

- **Tiran Manucharyan**, University of St Andrews, Scotland

- **Wrap up & Conclusion of the Day**

**African and Caribbean Theatre and Performance Working Group**

**Room 513**

**Critical Reflections**

- **Awo Mana Asiedu**, University of Ghana, David Donkor, Texas A&M University, Sabine Kim, University of Mains, Issou Nwanke, Chukwuemeka Odumegwu Ojukwu University, Igbazim, Rashida Resario, University of Ghana
PERFORMANCE IN PUBLIC SPACES WORKING GROUP
ROOM 214

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”

PERFORMANCE AND DISABILITY WORKING GROUP
ROOM 211

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

For the participants list, please go to page XXX

DAY 4
THURSDAY
July 12
Schedule
THEATRICAL EVENT WORKING GROUP

ROOM 409
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”

DIGITAL HUMANITIES IN THEATRE RESEARCH WORKING GROUP

ROOM 312
Note: We welcome conference participants interested in the work of our group to attend the sessions.
Klaus Illmayer, Austrian Academy of Sciences
“Theodob – Collecting metadata of performances”
Franklin Hilty, 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”

EMBODIED RESEARCH WORKING GROUP

ROOM CO3
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 incommunicable exchanges. 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 “Dynamical 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 Scacchi’s IAL 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>
For participants list go to page XXX

PERFORMANCE AS RESEARCH WORKING GROUP

ROOM 408
Note: All sessions are closed to Group Members.
Documented Workshop Group #3
Walmeri Ribeiro, Federal Fluminense University
“The power of to be in-act”
Johanna Bucknall, University of Birmingham
“Reflective Hypermness: Recal, Remembering and Rememberance”
Cristina Schmutz, University Autònoma Barcelona, Institut del Teatre
Workshop on encounter and (in)dividuality

PROCESSUS DE CRÉATION WORKING GROUP

ROOM 510
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

CHOREOGRAPHY AND CORPOREALITY WORKING GROUP

ROOM 510
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
For the participants list, please go to page XXX

MUSIC THEATRE WORKING GROUP

ROOM 309
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.
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

ROOM 104
Convenors: Sofia Pantouvakii, Aalto University and Nick Hunt, Rose Bruford College
From past to present: representations of spaces and bodies
Chair: Sofia Pantouvakii, 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 Bari Holstein’s ‘Notorious’” (Academic Paper)
**INTERMEDIALLY IN THEATRE AND PERFORMANCE WORKING GROUP**

**ROOM 105**

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.

**Moderators:**
- **Migrating Identities, Haptics & Data Bodies**
  - Chair: Erini Nedelkopoulos, York St John University
  - Lib Taylor, University of Reading
  - "Death and the Migration of Identity: Social Media Traces as Performance"
- **William Lewis, University of Colorado Boulder**
  - "Between Potential and Actualization in Corporatized Theatres of Virtual Reality"
- **Cla 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"

**Discussions of other panels**

**THEATRE ARCHITECTURE WORKING GROUP**

**ROOM 310**

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.

**Chair:** Helen Stratford, University of Sheffield

- **Sarah Blissett, University of Roehampton**
  - "Performative Architectures: 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"

**FEMINIST RESEARCH WORKING GROUP**

**ROOM 401**

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

For the participants list, please go to page XXX

**POPULAR ENTERTAINMENTS WORKING GROUP**

**ROOM 301**

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.

**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"

**AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP**

**ROOM 513**

**Business Meeting**

- **Awo Muna Asiedu, University of Ghana**
- **David Donkor, Texas A&M University**
- **Sabine Kim, University of Mainz**
- **Izou Nwanoko, Chukwuemeka Ojumegwu Ojukwu University, Igbiaari**
- **Rashida Rosario, University of Ghana, and more**

**ASIAN THEATRE WORKING GROUP**

**ROOM 508**

**Asian Diversity**

- **Sebnem Sozer Ozdemir**
  - "The Aesthetics of Meşk: An Analysis of the Mode of Transmission in Traditional Performing Arts of Turkey"
- **Ursula Maya Tangeberg**
  - "The World and the Word in Two Hands"

**QUEER FUTURES WORKING GROUP**

**ROOM 208**

All sessions are open to all delegates

**Queer Futures Panel 5**

- **Chair:** Steve Green, 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"

**PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP**

**ROOM 308**

**Ilana Muñoz**
- "Spiritual journeying through performance"
- "Church of Performance fucks the Patriarchy"

Discussions of other panels

**PERFORMANCE IN PUBLIC SPACES WORKING GROUP**

**ROOM 214**

Business Meeting/Workshop

**PERFORMANCE AND DISABILITY WORKING GROUP**

**ROOM 211**

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

For the participants list, please go to page XXX
NS2 Thursday, July 12
11:00 - 12:30
Faculty of Philosophy

TRANSLATION AND ADAPTATION
ROOM 508
Chair: Ralf Remshardt, University of Florida
Tim Vergeer, Universiteit Leiden
"Playing with Passions: Twice Two Parallel Adaptations of Spanish Comedias in Flanders and the Netherlands between 1650 and 1670"
Thomas Kuchlbauer, University of Cologne
"The Widow of Ephesus in the Theatre and Music Theatre of the 18th Century"
Dan Preston, University of Tübingen and CUNY Grad Center
"English, Iroquois, German: Historically Staging Conrad Weiser’s Interpretative Work in the 1744 Lancaster Treaty"

INTERCULTURAL PERFORMANCE PRACTICES
ROOM 103
Chair: Brian Singleton, Trinity College Dublin,
Chun Liu, Southeast University, P.R.China
"The Chinese Traditional Opera in Singapore—the role of Intercultural Communication in the transformation of immigrant culture"
Rowena Hawkins, Kings College London
"It’s in Polish. Would you like a refund?": Performing the Other after Brexit and the strange migration of immigrant culture
Nadya D’almeida, Freie Universität Berlin
"Between proximity and distance, pasts and presents: Gofa in the ancient theatre of Epidauros (2013)"
Suchetana Chanda, Centre for Studies in Social Sciences, Calcutta
"Birds migrate. Do waves too?"

DANCE AND CHOREOGRAPHY
ROOM 211
Chair: Aoife McGrath, Queens University Belfast
Samson Akapo, University of Ibadan
"Nigerian Contemporary Dance and its deference to Indigenous Dance Forms"
Deepshikha Ghosh, Jawaharlal Nehru University
"Migration of Manjupuri Dance Tradition: Texts, Politics, Pedagogy"
Argyro Tsampazi, Queens University Belfast
"Embodied Transitions: A Journey Through Asceitic Ritual and Dance Movement"
Nadya D’Almeida, University of São Paulo
"Moving in territories: The Space in the performance of Shoichi Fukushi"

CONTEMPORARY PERFORMANCE PRACTICES
ROOM 104
Chair: Paul Ray, University of Melbourne,
Maude B. Lafrance, University of Quebec
"The Affective Rhetoric of Pop Culture in Contemporary Experimental Theatre: the cases of the Wooster Group, Big Art Group, and Olivier Chauviré"

PERFORMING NOSTALGIA: MEMORY, BODY, AND MIGRATION
ROOM 301
Chair: Susan Bennett, University of Calgary
Ana Letunić, Academy of Dramatic Art, Zagreb
"Migrating histories: Why nostalgia and post-memory"
Rubikwan Thamambooasodae, University of Warwick
"Cold Neon Lights and Nostalgia for Home: Urban Alienation of Thai immigrants in Neoliberal Bangkok Performed in Thai Country Music"
Saumya Mani Tripathi, Jawaharlal Nehru University
"Nostalgia, Memory and Performance in Delhi’s Urban Slum of Khapaudi Colony"
Ariadni Lignou Tsamantani, Freie Universität Berlin
"A Quest for Merit: a closer look at formation of Siddi identity in/through theatre"
Verena Arndt, University Mainz
"Coming ‘here’ and going ‘back’ – two examples of staging migration in 21st-Century German Theater"

THEATRE AND MIGRATION II
ROOM 208
Chair: Asha Kuthari Chaudhuri, Jawaharlal Nehru University
Gautam Chatterji, Gauhati University
"Migration and identity politics: A curious case of migration and identity in/through theatre"
Daniela Penteza, INALCO and Università degli Studi di Napoli L’Orientale
"Showing humanism through performative arts. A comparative study of My Papers Were’t Done? and Zadie Ruice"
Salu Pattepu, University of Hyderabad
"Migration and identity politics: A curious case of formation of Telangana-a newly born state of India"
Grit Kippen, Berlin, University of the Arts
"Migration in the works of the playwrights Julien Mabi NGOULA, Aristide Tarnagda Burkina Faso, ZAPI Rouge"
Sailaja Khurana, Jawaharlal Nehru University, New Delhi
"Migration and Marginality—Rethinking postcolonial Indian theatre history through micro-minority communities"

PLAYWRITING AND PERFORMANCE
ROOM 408
Chair: Carol Fisher Sorgenfrei, UCLA
Matthew Bent, Northwestern University
"Plants and Politics: Nassim Soleimanpour and the Work of the Actor"
Laura Hayes, Nanyang Academy of Fine Arts
"The playbox: Play-writing through play, objects, and the body"
Marija Milovanović, Faculty of Dramatic Arts, Belgrade, Serbia
"The Other and deconstruction of Balkanism in Basara’s play ‘The Government Inspector for Southeast’"

MEMORIES, ARCHIVES, AND ORALITIES
ROOM 510
Chair: Marisa Keuris, University of South Africa
Leila Tayeb, Northwestern University
"Bousaadla’s House: Memories of Alterity in Libyan Performance History"
Anuran Dasgupta, Jawaharlal Nehru University
"A Quest for Merit: a closer look at formation of Siddi identity in/through theatre"
Verena Arndt, University Mainz
"Coming ‘here’ and going ‘back’ – two examples of staging migration in 21st-Century German Theater"
Ashley Manacoc, CUNY Graduate Center
"Victor or Victim: The Production of Identity in New York City Social Justice Youth Theatre"

PERFORMANCE, POLITICS, AND THE PUBLIC SPHERE
ROOM 308
Chair: Trish Reid, Kingston University
Camila Damasceno Silva, State University of Campinas, UNICAMP
"Performances at borders: The creation of poetic images in the gestures of Francis Alzy"
Isabel Thaler, State University of Campinas – Brazil
"The Theatre of the Oppressed and participation in public space"
Surendra Wankhede, Jawaharlal Nehru University, New Delhi
"Protest Expressions of the Oppressed: Ambedkarite Jalsa"
Ane Ursić, UC Davis
"On Clown Politics"

CITY SPACES AND PERFORMANCE SITES
ROOM 101
Chair: Susan Haedicke, University of Warwick
Priyanka Pathak, Jawaharlal Nehru University
"Migrated, Displaced or Relocated Audience of the Street: Memories of Sites of Resistance and its Absence in urban Landscape"
Alina Orav, MA Graduate from the Estonian Academy of Arts member of the Estonian Artist Association
"Potential of the Polyview Mapping Image in the Future Stage Design"
Christopher Dowling, University of Warwick
"The Corner – A practice as Research project"
GP 5 Thursday, July 12
14:00 – 15:30
Faculty of Philosophy

• CURATED PANEL – MOBILITY AND PERRIPHERY IN PRE-MODERN JAPAN: THEATRE AS SOCIAL MEDIA
ROOM 105
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 Bjoerklund, 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"

• COSMOPOLITANISM AND BORDERS
ROOM 208
Chair: Avra Sidiropoulou, Open University of Cyprus
Rachel Hann, University of Surrey
"Scenographics and Microstates: Arguments for a renewed politics of border"
Hye-Gyong Kwon, Dongseo University
"Division and Migration: North Korean Defectors in the Contemporary South Korean Theatre"
Wolf-Dieter Ernst, University of Bayreuth
"Cosmopolitanism and mobile scenography. How to sense difference in Isaac Julien’s ‘WESTERN UNION: small boats’ (2007)"

• MOBILITY ON NETWORKS
ROOM 510
Chair: Valerie Kaneko-Lucas, Regents University London
Jacob 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 artists navigate institutional life and envision political organisation"
Rosa Sanchez, Konic Lab Barcelona and Alain Baumann
"Networked performance. Performing across boundaries. Sample of works by Konic Thtr"

• CURATED PANEL – FROM AVANT-GARDISM TO ACTIVISM: MIGRATIONS AND THEATRE IN FORMER YUGOSLAVIA
ROOM 101
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 Stojanoska, Faculty of Dramatic Arts, Skopje
"Macedonian – Slovenian Theatre Relations"

• CURATED PANEL – TRANSLATION AND PERFORMANCE IN AN ERA OF GLOBAL ASYMMETRIES
ROOM 103
Chair: Christopher Balme, Ludwig-Maximilians-Universität München
Kati Rötger, 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?"

• PERFORMANCE ANALYSIS
ROOM 105
Chair: Hanna Korsberg, University of Helsinki
Jovana Pavličević, University of Kragujevac, Serbia
"Jan Fabre’s ‘Mount Olympus’: Drama and Theatre as Alternatives to Spiritual Bypassing"
Karolina Kucia, Theatre Academy/LUNIARTS Helsinki
"Inheritance- Agencism"
Suzanne Knip-Moosij
"Embodiing the Dark Night: Towards an Apaphatic Analysis of Performance"

• PERFORMANCE ART
ROOM 310
Chair: Annette Arlander, Stockholm University of the Arts
Moacir Romanini Junior, State University of Campinas – Unicamp
"Landscape, empty, latency: the Earth-body-art and absence as a performative potency"
Wenjie Li, University of Sussex
"Crossing the bodily boundary: The concept of the nomadic and the posthuman aesthetics in Live Art"
Tatjana Kijaniza, Queen Mary University of London
"Waste and Stupidity: The Comradeship New Stupid and absurd life-creation in Post-Soviet St. Petersburg"
Gizem Güder, Ankara University Turkey
"Performer Experience in Performance Art Depot’s Be-Have Performance: In Search for Symptoms of the Body"

• RACE, GENDER, AND PERFORMANCE
ROOM 410
Chair: Maria Delgado, Royal Central School of Speech and Drama, University of London
Kathleen Schaug, University of Wisconsin-Madison
"‘Will blackness please step out and take a curtain call?’ Ed Bullins’ Conceptual Theatre"
Letícia Contreras Candia, Pontical Catholic University of Chile
"Emergence and tensions between bourgeois morality and worker morality"
Dixon Li, University of Pennsylvania
"Minoritarian identity and interpretive Conventions of Performative Form"
Srabasti Ghosh, Ambedkar University Delhi
"Pandavani: Casting Female Body in The Performance"

• 11. Performance Analysis
ROOM 105
Chair: Hanna Korsberg, University of Helsinki
Jovana Pavličević, University of Kragujevac, Serbia
"Jan Fabre’s ‘Mount Olympus’: Drama and Theatre as Alternatives to Spiritual Bypassing"
Karolina Kucia, Theatre Academy/LUNIARTS Helsinki
"Inheritance- Agencism"
Suzanne Knip-Moosij
"Embodiing the Dark Night: Towards an Apaphatic Analysis of Performance"

• 12. Performance Art
ROOM 310
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Moacir Romanini Junior, State University of Campinas – Unicamp
"Landscape, empty, latency: the Earth-body-art and absence as a performative potency"
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• 13. Race, Gender, and Performance
ROOM 410
Chair: Maria Delgado, Royal Central School of Speech and Drama, University of London
Kathleen Schaug, University of Wisconsin-Madison
"‘Will blackness please step out and take a curtain call?’ Ed Bullins’ Conceptual Theatre"
Letícia Contreras Candia, Pontical Catholic University of Chile
"Emergence and tensions between bourgeois morality and worker morality"
Dixon Li, University of Pennsylvania
"Minoritarian identity and interpretive Conventions of Performative Form"
Srabasti Ghosh, Ambedkar University Delhi
"Pandavani: Casting Female Body in The Performance"
**THE SELF AND OTHERS IN AND BEYOND THEATRE**

**ROOM 508**

**Chair:** Yana Meerzon, University of Ottawa

- Majeed Mohammed Midini, University of Arbar
  - "Cultural Hybridity: The Question of Britishness in Contemporary British Theatre"

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

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

**CURATED PANEL – SUDDENLY A STRANGER APPEARS**

**ROOM 408**

**Chair:** Ulrike Garde, Macquarie University, Sydney

- Freddie Rokem, Tel Aviv University & University of Chicago
  - "Who’s there, when a stranger appears?"

- Amy Stebbins, University of Chicago
  - "Other Voices: considerations on operatic form and stasis"

- Kristina Hagstom-Stahl, University of Gothenburg
  - "We Were to Live Here, Together: Notes on Strange-ness, Othering, Dramaturgy, Ethics, and Aesthetics"

**REFUGEES AND THEATRE WITH REFUGEES**

**ROOM 104**

**Chair:** Iva Vuic, Faculty of Dramatic Arts, Belgrade

- Stephen Wilmer, Trinity College Dublin
  - "Empowerment of Refugees through Theatre"

- Anita Plemont, Pisa University
  - "Migration from Africa to Europe and the transformative power of performance: two Italian cases"

  - "Theatre at War and Beyond: ENSA, Entertainment and World War II: The Prelude to Geoffrey Kendal's Shakespearean as an Itinerant Touring Company in India and the Far East (1930-1980)"

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

**MIGRATIONS, UNSTABLE HISTORY**

**ROOM 214**

**Chair:** Emer O’Toole, Concordia University, Montreal

- Anke Charton, University of Vienna
  - "Revolutionizing Doors: Performing nativism 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"

**THEATRE OF IMMIGRATION AND POLITICS OF SPACE**

**ROOM 410**

**Chair:** Erik Mattsson, University of Ottawa

- Anna Sica, University of Palermo
  - "Actors’ Art and Politics as/through/beyond Borders: Tommaso Salvin’s ‘Hamlet’ and the Stage of the Unification"

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

- Tso-Ching Yeh, Chung Jung Christian University
  - "Politics of Space: A Study of Samuel Beckett’s ‘Rough for Radio II’ and ‘Catastrophe’"

**DIFFERENT THEATRE PRACTICES TOWARDS THE MIGRANT TOPIC**

**ROOM 310**

**Chair:** Meike Wagner, Stockholm University

- Gad Kaynar, Tel Aviv University
  - "Entremundung instead of Werfremdung: 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: pansioni and immigration experiences"

**POLITICAL PERFORMANCE WORKING GROUP SPONSORED PANEL**

Within and without Europe: Empathy, Nativism and Stasis

**ROOM 401**

**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"
<table>
<thead>
<tr>
<th>SESSION</th>
<th>ROOM</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Humanities in Theatre Research Working Group</td>
<td>ROOM 312</td>
<td>Note: We welcome conference participants interested in the work of our group to attend the sessions. Business Meeting (internal)</td>
</tr>
<tr>
<td>Embodied Research Working Group</td>
<td>ROOM CO3</td>
<td>The Embodied Research Working Group (ERWG) supports individual and collaborative research projects in which embodied practice is an explicit and essential part of the methodological. 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 “Dynam-ic 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 Siciliani’s IAC exchanges). For more information, please contact the ERWG conveners. Conveners: Ben Spatz (<a href="mailto:b.spatz@hud.ac.uk">b.spatz@hud.ac.uk</a>), Elisabeth de Roza (<a href="mailto:elisabeth.roza@lasalle.edu.sg">elisabeth.roza@lasalle.edu.sg</a>) For participants list go to page XXXX.</td>
</tr>
<tr>
<td>HISTORIOGRAPHY WORKING GROUP</td>
<td>ROOM 103</td>
<td>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 “Enigme Cabaret and the Reinvention of Russia” For the participants list, please go to page XXX.</td>
</tr>
<tr>
<td>THEATREARCHITECTURE WORKING GROUP</td>
<td>ROOM 310</td>
<td>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. Chair: Sidse Graff, Norwegian Theatre Academy Magdalena Kozier-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” For the participants list, please go to page XXX.</td>
</tr>
<tr>
<td>SCENOGRAPHY WORKING GROUP</td>
<td>ROOM 104</td>
<td>Conveners: Sofia Pantouvakil, Aalto University and Nick Hunt, Rose Bruford College Costuming individual and collective performing bodies Chair: Petra Dotiacci, Stockholm University Fausto Viana, University of São Paulo “Antonio Iosa, the poet and the illusion: a costume design project” (Seminar/Provocation) Maria Celina Gill, University of São Paulo “Textile poetry and experimental costumes” (Seminar/Provocation) Charlotte Østergaard, Danish National School of Performing Arts “Disconnect – Reconnect” (Seminar/Provocation) For participants list, please go to page XXX.</td>
</tr>
<tr>
<td>INTERMEDIALITY IN THEATRE AND PERFORMANCE WORKING GROUP</td>
<td>ROOM 105</td>
<td>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. Digital, Drawing &amp; Dramaturgy Chair: William Lewis, University of Colorado Boulder Piotr Wołycki, Aberystwyth University “Manufacturing ‘dissent’ in ‘Thoughts that can be Danced, an intermedial Tango performance” Vincenzo Sansone, Cultures and societies department of University of Palermo “Drawing and Animation in Marcel•lí Antúnez Roca’s Technological Theatre” For the participants list, please go to page XXX.</td>
</tr>
<tr>
<td>THEATRE WORKING GROUP</td>
<td>ROOM 409</td>
<td>Chair: Willmar Sauter, Stockholm University General discussion about working group’s plans Performance-as-Research Longtable (all members)</td>
</tr>
</tbody>
</table>
**POLITICAL PERFORMANCES WORKING GROUP**  
**ROOM 101** 
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 Frijole’s ‘Kätwa’ (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—”  
Komita Dhanda, Jawaharlal Nehru University  
“Disputed Memories of Displacement, Migration and Closed Borders: Performing Collaborative Resistance.”  

**ASIAN THEATRE WORKING GROUP**  
**ROOM 508** 
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”  

**PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP**  
**ROOM 401** 
Business meeting and convenor elections (Closed session)  

**PERFORMANCE AND DISABILITY WORKING GROUP**  
**ROOM 211** 
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  
For the participants list, please go to page XXX

**WIN £150 OF ROUTLEDGE BOOKS OF YOUR CHOICE!** 
Routledge are pleased to offer delegates at the IFTR Conference 2018 the chance of winning up to £150 of Theatre and Performance books.  
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*Once activated via the URL above, the offer will be linked to your account and will remain valid any time you log back into your account until 31 December 2018. The offer includes 30 allowances, and you can claim your allowances at any time until 31 December 2018. Each allowance is valid for 30 days of access.*
DAY 5
FRIDAY
July 13
Schedule
THEATRICAL MIGRATIONS: FROM THE SELF TO BEING WITH OTHERS

ROOM 105
Chair: Jen-Kao 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 anthropological theatre director in South Brazil”
Vinia Dakari, Aristotle University of Thessaloniki
“Emigrating to the kingdom of the ill: Territories of the unrepresentable in cancer-themed performance”
Radmila Nastić, University of Kragujevac, Serbia
“Where is Home?”

IN SEARCHING OF IDENTITY

ROOM 104
Chair: Henry Blal, 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”
Jurgita Staniskyte, Vytautas Magnus University
“Moving Targets: Tactics of Relocation in Contemporary Baltic Theatre”

ACTIVISM, RESISTANCE AND POLITICAL PERFORMATIVITY

ROOM 310
Chair: Marina Kotsman, Theatre Studies Department University of the Peloponnese
Pujya Ghosh, School of Arts and Aesthetics, Jawaharlal Nehru University
“Know Your Activist!!”
Serap Erlein, Louisiana State University
“Politicized Body as Site of Resistance: Stillness as Peaceful Protest”
Edina Husarović, University of Reading
“Dis-Orient Express: Moving Places, Hybrid Identities”

CASE STUDIES

ROOM 410
Chair: Debanjali Biswas, Kings College London
Andrea 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 Orfni, Roma Tre University
“Between stasis and movement: Dismorphomania by Vladimir Sarokin and the migration of Shakespearean texts”

THE MIGRATING ROLE OF THEATRE IN CONTEMPORARY SOCIETY

ROOM 208
Chair: John Andreasen, Aarhus University
Erik Mattsson, Stockholm University
“Scene Changes: The Second Wave of Independent Theatre in Sweden”
Daniela Pilgrib, 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”

SUPPORTING THE REFUGEES

ROOM 510
Chair: Ruth Schoor, Centre for Ibsen Studies, University of Oslo
Kurt Taroff, Queens University Belfast
“Blood and Soil and Sweat: Lynn Nottage’s Depiction of Migrants and Stagnation”
Maja Milatović Ovadía, Royal Central School of Speech and Drama
“Smiling while waiting for decision on asylum”
Nina Zivancic, Université Paris 8, Ia Sorbonne 1
“Memory of the recent ‘avagoda’, does it spell migrations or ‘resistance’?”

CURATED PANEL – DRAMATURGY OF MIGRATION: STAGING MULTILINGUAL ENCOUNTERS IN CONTEMPORARY PERFORMANCE

ROOM 101
Chair: Yana Meerson, University of Ottawa
Izumi Ashiawa, State University of New York at Stony Brook
“A case study of the intercultural production of ‘Võõr jumalanna The Little Goddess’ at Estonian Dramataturge, Tallinn, Estonia”
Indu Jain, Jawaharlal Nehru University
“Representing the Migrant Body and Performing Displacement: Contemporary Indian Feminist Interventionist Ecology”
Azadeh Shariff, Ludwig Maximilian-University Munich
“Patriotessa: Dramaturgies of queer post-migrant 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”

PERFORMING/CROSSING BORDERS (PPWG CURATED PANEL)

ROOM 301
Chair: Cyrielle Garson, University of Avignon
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”
Raz Weizer, Royal Holloway University of London
“Dress-Crossing the Lines: Tata Death and the Question of Confusion as Strategy in Political Performance”

TRANSGRESSING BORDERS

ROOM 308
Chair: Nanako Nakaqima, Shobi-gakuen University
Christina Novakov-Ritchey, University of California, Los Angeles
“Crossing the River, Transgressing the Folk/Contemporary Border”
Ajeet Singh, BPS Women University Kanharpur Kalan
“Negotiating the Choice Between Migration and Stasis: Re-viewing Multi-locational Positioning of Self in Biljana Stajinovic’s ‘Belgrade Trilogy’ and ‘Family Stories: Belgrade’”
Sonja Zdravkova Djejaropaska, University “Ss. Cyril and Methodius”, Faculty of Music
“Short historical review - Intercultural relations and migration. Examples of the dance scene in Macedonia”

DRAMATURGY AND THEATRE OF MOBILITY

ROOM 408
Chair: Rebecca Caines, University of Regina, Canada
Fiona Willkie, 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 13th century”
Catherine Fallow, University of Birmingham
“What Goes Around Comes Around: Theatregoround and the Dramaturgy of Mobility”

MASS-THEATRICAL AESTHETICS

ROOM 508
Chair: Tsu-Ching Yeh, Chang Jung Christian University
Evelyn Annull, Free University of Berlin
“On the Move. Outperforming Trench Warfare”
Caoimhe Mader McGuinness, LMU Munich
“Pioneers, vagabonds, and ‘genuine visitors’: intersecting narratives of theatre touring and migration”

GP6 Friday, July 13
9:00 – 10:30
Faculty of Philosophy

GP

G P
RESEARCHING THE BORDERS OF DRAMA: TEXT AND TRANSLATION
ROOM 211
Chair: Mary P. Caulfield, State University of New York, Farmingdale State College
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”

HISTORIOGRAPHY WORKING GROUP SPONSORED PANEL
ROOM 401
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 Abelowich, Haifa University, Israel
“Between History and Reality: Rolf Hochhuth’s The Representative”

WG7 Friday, July 13
11:00 – 12:30
Faculty of Philosophy

TRANSLATION, ADAPTATION AND DRAMA-TURGY WORKING GROUP
ROOM 410
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
ROOM 103
Chair: Rashna Nicholson, Nora Probst, Jo Robinson
Anita Gonzalez, University of Michigan at Ann Arbor
“Maritime Migrations and Transatlantic Performance”
Working Group Business Meeting

DIGITAL HUMANITIES IN THEATRE RESEARCH WORKING GROUP
ROOM 312
Note: We welcome conference participants interested in the work of our group to attend the sessions.
Jennifer Roberts-Smith, University of Waterloo
“What would a lab that integrated Theatre and Digital Humanities look like?”

EMBODIED RESEARCH WORKING GROUP
ROOM C03
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 over 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 provided by embodied research.

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Conveners:
Ben Spatz <b.spatz@hud.ac.uk>
Elizabeth de Roza <elizabeth.roza@lasalle.edu.sg>
For participants list go to page XXXX

PERFORMANCE AS RESEARCH WORKING GROUP
ROOM 408
Note: all sessions are closed to Group Members.
Closing Reflection Session led by Co-convenors:
Bruce Barton, University of Calgary, Manola Gayatri, University of Pretoria/ Scribe Rites & Johnmichael Rossi, University of Northampton
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

For the participants list, please go to page XXX

**SCENOGRAPHY WORKING GROUP**

**ROOM 104**

Convenors: Sofia Pantouvaki, Aalto University and Nick Hunt, Rose Bruford College

Scenography as socio-cultural force

Chair: Dominika Laringow, University of Lodz

Véra Velemanova, Arts and Theatre Institute Prague

“Russian Stage Design in Inter-war Czechoslovakia: A beautiful invasion of the East”

Ewa Kara, Columbia University


Dalmir Rogerio Pereira, University of São Paulo

“Exhaustion and creation: the object as a power device in the image- uprising”

For the participants list, please go to page XXX

**INTERMEDIALITY IN THEATRE AND PERFORMANCE WORKING GROUP**

**ROOM 105**

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 meeting: closed session

**THEATRE ARCHITECTURE WORKING GROUP**

**ROOM 310**

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.

Chair: Dorita Hannah, University of Auckland

Panayota Konstantinakou, Aristotle University of Thessaloniki

“The square and the Other: «UrbanDig, Omonoia» by Oli Pesoume (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.”

For the participants list, please go to page XXX

**POLITICAL PERFORMANCES WORKING GROUP**

**ROOM 101**

Dramaturgies of Migration and Interculturalism

Chair: Marco Galea, University of Malta

Emine Fışek, Bilişçılık University

“Representing Migration in Contemporary Turkey: Genco Erkal’s ‘Göçmenleereer’”

Tom Comford, The Royal Central School of Speech and Drama

“Migrant Dramaturgies”

Charlotte McKivor, National University of Ireland, Galway


**FEMINIST RESEARCH WORKING GROUP**

**ROOM 401**

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

For the participants list, please go to page XXX

**QUEER FUTURES WORKING GROUP**

**ROOM 208**

All sessions are open to all delegates

Queer Futures Panel 6

Chair: Alyson Campbell, Faculty of Fine Arts and Music, The University of Melbourne

Annalaura Alfucio, Liverpool Hope University

“Becoming Grounds: Ana Mendéz’s 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”

For the participants list, please go to page XXX

**PERFORMANCE AND DISABILITY WORKING GROUP**

**ROOM 211**

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

For the participants list, please go to page XXX
GP7, Friday, July 13  
14:00-15:30  
Faculty of Philosophy

**DIMENSIONS IN THE POST-MIGRANT THEATRE**

**ROOM 103**

**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"

**INTERDISCIPLINARY PERFORMING SPACE**

**ROOM 211**

**Chair:** Alessandra Cianetti, performingborders.live & Something Human Ltd UK

Maria José Martínez Sánchez, Birmingham City University and Aleksandar Dundjerovic, Birmingham City University  
"4.48 Macbeth"

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

Candan Kızılçol, Ankara University  
"As A Stranger Give It Welcome: A Derridean Encounter with the Other in Philip Ridley’s ‘Moonfleece’"

**THE TRANSFORMATIVE POWER OF THEATRE**

**ROOM 101**

**Chair:** David Mason, Rhodes University

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 Larrain 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’"

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**CLOSING CEREMONY**

Friday, July 13  
17:30  
Faculty of Philology (The Hall of Heroes)
NEW SCHOLARS’ FORUM ACTIVITIES

NEW SCHOLARS’ Workshop 1

Tuesday, July 10
12:30-13:30
Amphitheatre, Faculty of Philosophy (mezzanine)

So You Want to Get Published?

Securing a book contract or wanting to get the first journal article published can sometimes feel like a daunting prospect. This roundtable is designed to offer new scholars advice on how to navigate the publishing maze. The session will address the process of monograph publication and include guidance on the procedure for articles, especially submissions for the Federation’s journal, Theatre Research International (TRI).

Fintan Walsh (University of London, Birkbeck, UK); incoming senior editor of (TRI)
Elaine Aston (Lancaster University, UK) former editor of TRI; co-series editor of ‘Contemporary Performance InterActions’, Palgrave Macmillan
Brian Singleton (Trinity College Dublin, Ireland) former editor of TRI; co-series editor of ‘InterActions’, Palgrave Macmillan

NEW SCHOLARS’ Workshop 2

Thursday, July 12
12:30-13:30
Amphitheatre, Faculty of Philosophy (mezzanine)

The Place of ‘I’: From Autoethnography to international collaborations

Lately, debates about cultural appropriation and whether someone is entitled to write about certain topics have taken central stage again. Yet, in a number of academic research cultures first person narrative is still unusual and at times, even considered inappropriate. This workshop will focus on the position of the researcher within the research material and discourse—how to negotiate the seemingly impartial academic voice with the distinct place we, as individuals, are speaking/coming from? The place of ‘I’ in both individual research and in international collaborations will be addressed through the following questions:

What kind of research necessitates the presence of the writer’s distinct personal voice?
Why is it important to position oneself within the discourse and how to do it?
How does autoethnography enable us to balance and negotiate our various positions within international collaborations?
Is there a difference between researcher’s personal voice and autoethnography?
How does autoethnography work as a research method?
When does placing of our personal narrative within academic research become a strategy and what can this strategy do?

Silvija Jestrović (School of Theatre, Performance and Cultural Policy Studies, University of Warwick): key note speaker

NEW SCHOLARS’ CAUCUS

Friday, July 13
12:30 - 14:00
Amphitheatre, Faculty of Philosophy (mezzanine)

The New Scholars’ Caucus is a chance to reflect on the conference and offer thoughts and ideas on the development of the New Scholars’ Forum. The session is open to all New Scholars and Student Members of IFTR.
WORKING GROUPS INFORMATION

WORKING GROUPS AND BELGRADE 2018 LEAD CONVENERS LIST

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<thead>
<tr>
<th>Working group</th>
<th>Lead Convener</th>
<th>e-mail</th>
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**WG CONVENERS MEETING 1**

Monday, July 9  
12:30 – 14:00  
*Amphitheatre, Faculty of Philosophy (mezzanine)*

**WG CONVENERS MEETING 2**

Wednesday, July 11  
12:30 – 14:00  
*Amphitheatre, Faculty of Philosophy (mezzanine)*

**PERFORMANCE AS RESEARCH WORKING GROUP PRE-CONFERENCE EVENT**

“Interview with the Artist” by Kristian Al-Droubi

Sunday, July 8  
17:00 – 20:00  
*KC Grad (Braće Krsmanović 4)*

The PaR Working Group presents this special pre-conference event by Serbian-Syrian performance artist Kristian Al-Droubi of Novi Sad. This interactive performance sharing will be followed by an open discussion of the work.

**THEATRE ARCHITECTURE WORKING GROUP PRE-CONFERENCE MEETING**

Sunday, July 8  
The Theatre Architecture Working Group will be holding a Pre-conference meeting in New Belgrade during the afternoon of July 8. The Working Group would like to thank Vlislja Žugić and Miljana Zeković for organizing this meeting.
SIDE PROGRAM SCHEDULE

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<td>9:00 – 16:00 I tell you a story... with needle and thread exhibition</td>
<td>9:00 – 16:00 I tell you a story... with needle and thread exhibition</td>
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<td>9:00 – 16:00 I tell you a story... with needle and thread exhibition</td>
<td>9:00 – 16:00 I tell you a story... with needle and thread exhibition</td>
<td>15:00 I Even Met Happy Gypsies film screening</td>
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<td>21:00 Wongar documentary film screening</td>
<td>10:00 – 16:00 Hamlet Encounters immersive VR performance</td>
<td>10:00 – 16:00 Hamlet Encounters immersive VR performance</td>
<td>11:00 – 14:00 (Un)toouched performance</td>
<td>11:00 – 16:00 Marathon (tribute to &quot;They Shoot Horses, don't they?&quot;) performance</td>
<td>18:30 Transit Zoo performance</td>
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SIDE PROGRAM

DIȘ_SYLPHIDE performance
Sunday, July 8, 19:00
Venue: UK Vuk Stefanović Karadžić
*free entrance

In the performance DIS_Sylphide we focused on the history of German dance scene and works created in Germany in the 20th century that have had a significant effect on the world of dance. We considered choreographies that have changed the understanding of the dance itself, of the choreography and the body. Hewentanz by Mary Wigman from 1926, Kontakt Hof by Pina Bausch from 1978, and SelfUnfinished by Xavier Le Roy from 1998. They have distilled from the dance norms of their times in a revolutionary way. In this work we were most interested in considering the process of normalization in dance, as well as in the society we live in. What we saw as great potential for reexamining the position of people with disabilities in dance is the way the three choreographies deal with the question of other and foreign, the relationship of the individual and society, and the question of identity. As a group of artists with and without disabilities, we wanted to reactivate these questions and thus intervene in contemporary dance scene today, offering a possibility to artists with disabilities to appear as subjects and actors of contemporary dance.

Concept and artistic leadership: Saša Asentić
Artistic cooperation and choreography: Alexandre Achour and Olivera Kovačević Crnjanski
Performers: Natalija Vladišavić, Jelena Stefanovska, Snežana Bulatović, Dalibor Sandor, Marko Bašica, Frosina Dimovska, Dunja Crnjanska, Alexandre Achour, Olivera Kovačević Crnjanski and Saša Asentić
Poems: Natalija Vladišavić
Dramaturgy consultant: Marcel Bugiel
Artistic assistant: Frosina Dimovska
Advice on costume design: Marina Šremac
Executive producer in Novi Sad: Nataša Murge Savić
Coproduction: Kampnagel (Hamburg), Künstlerhaus Moosonturm (Frankfurt), MIKUB e.V. (Berlin) and Per.Art (Novi Sad)
Support: Aktion Mensch and NPN Coproduction - Fund for Dance
https://www.facebook.com/PerArt-132080216886887/

I TELL YOU A STORY... WITH NEEDLE AND THREAD exhibition
Mon-Fri, July 9-13, 9:00 – 16:00
Venue: Faculty of Philosophy, II floor
* free entrance

The works on display in the exhibition I tell you a story... with needle and thread are the result of a creative workshop and implemented by the CIMO - Center for Research of Fashion and Clothing in Zagreb, within the project Rehabilitation Center for stress and trauma (RCT) entitled "Creation, Affirmation, Integration", which lasted for 12 months (from January 2016 to January 2017). The creative embroidery workshop with thread on textile lasted for 24 weeks (from November 24th, 2016 to May 4th 2017) at the shelters for asylum seekers in Kutina and the Porin Primary Care Center in Zagreb. The workshop gathered large number of participants, both female and male, aged 7 - 61 years.

The goals of the workshop, set in the very title (Creation, Affirmation, Integration), proved to be justified and motivating because embroidery workshop on textile uses the existing traditional skills of the participants, introducing gradual and new contents. The method of work is individual: checking existing skills by gradually introducing creatively more demanding tasks.

In addition to the (obvious) therapeutic effect, multilateral communication and strong socialization are achieved, and the results indicate a high level of embroidery skills of decorative and functional products that potentially have a commercial value. The most valuable is certainly the context of communion in which they exchange but also connect different cultural practices in the atmosphere of permanent dialogue.

At the end of the workshop works as a result of a dialogue and merging of different cultural values which in creation speak the language of community are being publicly presented. The language of creation is also shown in this case as a universal and efficient way of affirmation and integration.

Mentor of the project: Tonči Vladišavić
Associates: Lea Vene, Ivana Čuljak
www.cimo.hr
Hamlet Encounters is a long-term CREW project in which an exploration of Hamlet engages the experiential potential of immersive media. First results of this research are prototypes from our Live-VR-production methodology. They show the progress CREW made in avoiding anything reminiscent of a computer game and at the same time making the visual medium more spacious and less cinematic.

What would it be like to enter the world of Shakespeare’s Hamlet? What would it be like for Hamlet to be confronted by the twenty-first century? In the mixed realities environment of CREW’s Hamlet Encounters, you get to walk amongst actors developing a production of Hamlet in Elsinore castle. By exploring new media, you can simultaneously glimpse today’s world through Hamlet’s sensibility. Hamlet Encounters involves a journey through time and space inviting you to confront and reflect on the ethics of action. As Hamlet discovers in Shakespeare’s dramaturgy, to do nothing is to take a position. Shakespeare’s Hamlet presents a dynamic sensibility confronting a moment of intellectual and ethical ferment. Can we believe anyone? What should we do in a world of fake news where bearings on ‘reality’ are slipping fast? Do you take the suicide exit? To do or not to do: it’s your call.

The Virtual Reality technologies, which are the core of the research of the Perceptive Robotics Laboratory of the Scuola Superiore Sant’Anna of Pisa, can be applied in many areas not only to teaching but also to theatrical performance. By now we must go beyond what is simply the scenicographic dimension of these technologies. We conduct a series of experiments in progress, being able to go and exploit the transformational values of virtual environments and Augmented Reality to change the subjective experience of the performer, the actor or the actors involved. Apparently, this has a very high value in terms of teaching but also for the performance, for example in real time during the performance itself. However, we have verified that there may also be other lines of future research; in particular the use of techniques, by now in the state of the art for two to three years, of Artificial Intelligence as regards the realization of the virtual counterpart of the actor – in particular we talk about virtual humans that can be compared to virtual actors. Moreover, being always at the educational level, the possibility of using these technologies is to create and control remote actions, which therefore do not take place physically in the same space, which is why I think the future may involve sharing more physical spaces geographically distributed in a naturally virtual environment.

**HAMLET ENCOUNTERS**

**immersive VR performance**

Mon – Wed, July 9 – 11, 10:00-16:00
Venue: Faculty of Philosophy, room 509
*free entrance, book your place on the spot

In the autumn of his life Australian author Wongar lives a secluded life in the suburbs of Melbourne. He’s spent his life with Aboriginal tribes in the Northern Territory and witnessed the destruction of Aboriginal way of life by uranium mining and nuclear tests conducted by the government. He raised his voice against this by writing newspaper articles and novels. But authorities persecuted him, deported him and tried to silence him up. Although European by origin, Wongar had equal rights with people in the Aboriginal tribe: he took an Aboriginal name and married an Aboriginal woman with whom he had two children. Now he’s living with his 6 dingoes for which he believes embody the spirits of his Aboriginal family that he tragically lost.

**WONGAR**

**documentary film**

Sunday, July 8, 21:00
Venue: Yugoslav Film Archive
Tuesday, July 10, 22:00
Venue: Belgrade Cultural Center – Movie Theatre
* free entrance

**(UNTouched)**

**performance**

Wednesday, July 11, 13:00 – 14:00 & 17:30 – 18:30
Thursday, July 12, 11:00 – 14:00
Venue: National Museum in Belgrade
*free entrance

*free entrance

**IMMERSIVE VIRTUAL REALITY APPLIED TO THE THEATRE**

lecture

Tuesday, July 10, 19:00
Venue: Belgrade Cultural Center – Artget Gallery (I floor)
*free entrance

**(Un)touched** is a unique and ambitious installation that encompasses two performance sculptures. Each explores simultaneous experiences (and contradictions) of intimacy and distance. Both implicate the audience in differing ways. In National Museum in Belgrade, the audience will have an opportunity to see horizontal performance sculpture.

This work presents a glass platform onto which the viewers are invited to walk. Submerged beneath are the two performers, whose presence is revealed depending on the shifting light, and can be viewed by the audience from above. This displacement re-articulates the relationship between the performers and the audience. The work takes inspiration from South Korean artist Do-Ho Suh’s piece ‘Floor’ (1997) where the visitor is invited to walk on a glass surface under which there are many small figures. This act highlights a dialectic between abused power and the power of human collective action. We re-imagine this dialogue as a live event where the vulnerability of the skin’s surface elevates the body, and where a sense of precariousness is derived from the situation in which all those present find themselves. The reality of separation suggests a touch that has no consequences, and yet the act of touching or walking over the surface of a body triggers affecting notions of power, control, and moral (in)certainty.

Director: Andrijana Stojković
Cinematographer: João Riberio
Editing: Andrijana Stojković, M. Ćem Oztufekci
Composer: Vladimir Kolaric
Sound design: Aleksandar Protić
Sound recording: Ben Travers
Executive producer: Jelena Stankovic
Producer: Miroslav Magorovic
Duration: 60 min
© 2018 Art & Popcorn & All-Inclusive Films

Choreographer: Angela Woodhouse
Sculptor: Nathaniel Rackowe
Dancers: Martina Conti and Alice Labant
(Untouched was commissioned by Canary Wharf PLC and funded by Arts Council England and Middlesex University, UK.
www.angelawoodhouse.co.uk
www.rackowe.com

http://www.crewonline.org/art/home

Each individual experience will last around 10 minutes and if you wish to participate it is necessary to book beforehand in front of the room 509, V floor, Faculty of Philosophy.
**PERFORMING STATELESSNESS IN EUROPE**  
*S. E. Wilmer, Palgrave Macmillan, 2018*  
book launch and discussion  

**Wednesday, July 11, 19:30**  
Venue: Yugoslav Film Archive  
*free entrance*  


Marvin Carlson and Silvija Jestrović will discuss how their work and experience relates to the theme of this book, and Steve Wilmer will talk about the strategy behind it.

**Performing Statelessness in Europe** examines performative strategies that contest nationalist prejudices in representing the conditions of refugees, the stateless and the dispossessed. In the light of the European Union failing to find a political solution to the current migration crisis, it considers a variety of artistic works that have challenged the deficiencies in governmental and transnational practices, as well as innovative efforts by migrants and their hosts to imagine and build a new future.

Machbeth at 4:48 is an original 50-minutes solo performance that presents an adaptation of Shakespeare’s Macbeth and Sarah Kane’s 4:48 Psychosis. The performance starts as a party with the audience that evolves into Macbeth and Lady Macbeth’s confessions about events that led them into their own destruction. Macbeth at 4:48 explores migration of dramatic texts into installation/live art events, in which the narrative is fragmented and presented as a multi-sensorial aesthetic journey.

The piece is devised by Aleksandar Dunderovic and Stephen Simms (who is performing) and designed by Maria Sanchez. Previous versions of the project premiering in Belgrade, have been seen in Madrid (Museum of Contemporary Art Reina Sofia), Spain and Birmingham (Central Arts Centre), UK.

**MACBETH AT 4:48**  
performance  

**Wednesday, July 11, 20:00**  
Venue: UK Vuk Stefanovic Karadzic  
*free entrance for IFTR delegates*

**SANTIAGO (A)LIVE**  
documentary film  

**Wednesday, July 11, 21:30**  
Venue: Yugoslav Film Archive  
*free entrance*  

**SANTIAGO (A)LIVE** is a documentary that explores the scenographic permeability of Santiago, Chile, during the street performances of the Festival Internacional de Teatro Santiago a Mil (FITAM) between 2012 and 2015. Santiago (a) Live elucidates how site and spectators ultimately inform the construction of meaning of theatrical events, by incorporating the contextual urban space in which the performances are situated. The documentary covers five years of interviews with practitioners from multiple countries, such as Chile, Peru, Spain, France, and Poland, and footage of over twenty street performances, including walkabouts, processions, and sound journeys from different companies, such as Clowns the Shakespeare, (Braga), La Patriótico Interesante, (Chile), Compagnie Off, (France), and Antigua I Barbuda, (Spain), among others.

Director: Marcela Oteiza  
Duration: 40 minutes  
Language: Spanish, English subtitles available.

Skyline is a live arts project, in which performance, dance, music, audio-visuals, sculpture and technological devices designed by Konic converge in live body – sound, graphics interactions.

In Skyline, Konic Thtr is taking a critical stance at the new techniques of power, that open doors to the sphere of the psyche and by so achieve that men and women surrender by their own will to the structure of domination. In this system, just like a digital Big Brother, a kind of inverted panopticon is deployed, in which individuals lend themselves to be observed and confined within their own personal self-descriptions. A system where the subjects freely participate in the imposition of limitations to their lives, usually unconscious of their own submission. Skyline explores this concept of psychopolitics with the strength and fragility of poetry, and by means of music, live visuals, performance and sculpture.

A sculptural element for the projection of light and images is raised in the performing space. It conforms the architecture of the piece, a translucent wall defining two separated areas for the action, a space ready to explore the binomials natural/artificial, individual/society, psychological/physiological that will put a meaning to the performance, the poetry, the dance and music.

Skyline is a danced encounter of people who will not be able to touch each other but will communicate from the distance with the mediation of communication technologies. There is a networked and crossed narrative that evolves through the body and various technological devices that Koniclab has developed for the piece.

**#14 SKYLINE**  
performance  

**Wednesday, July 11, 21:30**  
Venue: Belgrade Youth Center  
*limited seats, get your free tickets at the Registration Desk*  

Skyline is a live arts project, in which performance, dance, music, audio-visuals, sculpture and technological devices designed by Konic converge in live body – sound, graphics interactions.

In Skyline, Konic Thtr is taking a critical stance at the new techniques of power, that open doors to the sphere of the psyche and by so achieve that men and women surrender by their own will to the structure of domination. In this system, just like a digital Big Brother, a kind of inverted panopticon is deployed, in which individuals lend themselves to be observed and confined within their own personal self-descriptions. A system where the subjects freely participate in the imposition of limitations to their lives, usually unconscious of their own submission. Skyline explores this concept of psychopolitics with the strength and fragility of poetry, and by means of music, live visuals, performance and sculpture.

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**Artists:** Rosa Sanchez and Alain Baumann  
www.koniclab.info
WE WOMEN // TRIGGER WARNING
performance
Thursday, July 12, 19:00
Venue: Belgrade Youth Center

*limited seats, get your free tickets at the Registration Desk

The body is an archive of memory and spills it around consciously/subconsciously. Every gesture, every silence, every image has its own life. This work is an interrogation between subjectivity and movement. The memories are personal but the histories are shared. These histories break into images but live in movements. In fact, they are both intertwined so densely that we don’t know if the movement is to pull the personal and the shared apart or to tie them further. What we do know is that the body desires. Is this desire a social construct? Does the body respond to the slightest provocation, or does the body provoke? We question the concept of the body itself, introducing digital landscapes and virtual images which converse, struggle and negotiate with each other, creating a complex experience. Trigger warning is not about what you see, for the images don’t require offense or trigger you. But amidst the proliferation of movements in this performance, we don’t know which one will unsettle you, offend you, or trigger you.

The performance has five episodes- they are not pieces of a puzzle, they are visions of an ever-changing landscape: dreams of a never-ending slumber, sweat of a puzzle, they are visions of an ever-changing land - of ages which converse, struggle and negotiate with each other, creating a complex experience. Trigger warning is not about what you see, for the images don’t require offense or trigger you. But amidst the proliferation of movements in this performance, we don’t know which one will unsettle you, offend you, or trigger you.

Choreographer, Performer: Aastha Gandhi
Dramaturg, Sound Artist: Ankush Gupta
Video Installation, Production Managers: Shivani Monga, Najmus Saqib
Light Designer: Deepa Dharamadhikari
Publicity, Graphics and Set Design: Nimit Gandhi
Camera and Graphics: Nitendra Singh, Neal Karthik
Poetry and Voice Artist: Abbas Shamael Rizvi

MARATHON (TRIBUTE TO THEY SHOOT HORSES, DON’T THEY?)
performance by adam pantić
Friday, July 13, 11:00 - 16:00
Venue: Belgrade Youth Center

*free entrance

The circle is an ontological form made of meaning and meaninglessness. Whole life man is walking this path seeking an answer to the essential question. The answer is written at the bottom of the one’s soul. There are a few who read it. Every day every century we look at people who go beyond vast distances in search of meaning and fleeing from meaninglessness.

This work is dedicated to them.

Work Marathon is conceptually vague and open. His poetic line is only pure and determined. It combines three historical periods and three social contexts. The period of the Ancient concept of sacrifice of the individual, the period of the mature capitalist sacrifice of the individual and the present time that we determine now and an individual who is not a victim, because he is completely disseminated and thus does not meet all the criteria of this psychological and social category.

Formally art, work is a quote from a cult film from the late sixties They Shoot Horses, Don’t They?

This film is the first artwork that has posed to me this important life issue: What is the meaning of life? With my Marathon in the radius of the room in which I started my life¹, I want to turn this binary speculation into a state of mind, without a very positive or extremely negative reception. “There is no state that cannot be enriched either by acting or suffering” Goethe.

In the production sense, I also made a cut and abolished all formal requirements for the work to be performed. The only condition is to be alive on the day of my performance. Body-Space-Time are elements of work.

If this work looks meaningless to someone, they should ask themselves how meaningless all we do is, after all.

¹ My previous work Mira and Mile (tragedy) was performed inside a cage 3x3m and with height 2,2m, which are original dimensions of the house (room) where my parents started they married life.

I EVEN MET HAPPY GYPSIES
film
Saturday, July 14, 15:00
Venue: Yugoslav Film Archive

*I free entrance

I Even Met Happy Gypsies is a Yugoslav, 1967 film, directed by Aleksandar Saša Petrović. The film focuses on the lives of Roma people in a village in the Northern part of Vojvodina, but deals with far more complex issues like love, inter-ethnic and social relationships. In leading roles are Bekim Fehmiu, Olivera Vučo and Velimir Bata Živojinović, famous Yugoslavians actors. I Even Met Happy Gypsies is considered as one of the most significant film of the Yugoslav Black Wave and Yugoslav Cinema in general.

Winner of the Grand Jury Prize at the Cannes Film Festival in 1967, the film in the remastered digitized format had the honour to be screened for the second time in the frames of the famous Cannes Classic Programme of the 70th Cannes Film Festival marking 50 years of its premiere in Cannes.

YUGOSLAV FILM ARCHIVE PRESENTS:
Thursday, July 12, 18:00
All About Eve (Joseph Menkiewicz)

Thursday, July 12, 20:30
All That Jazz (Bob Fosse)

Friday, July 13, 20:30
Fanny and Alexander (Ingmar Bergman)

*Free entrance for IFTR delegates.
**PUBLISHERS**

- **Beopolis** bookstore was founded at the end of 1999 in collaboration between the Beopolis publishing house and Belgrade Youth Center. Beopolis soon became a prominent Belgrade bookstore, mostly because of selection of relevant titles in the field of humanities, art theory, comics, as well as quality works of Serbian/ex Yugoslavian and foreign authors. Beopolis built its status by supporting small and independent publishers. At the same time the bookstore is actively involved in the organization of art festivals, promotions, book discussions and readings. Beopolis has recently expanded and confirmed its social engagement by collaboration with “Radioaparat” web radio. In the Beopolis radio show we discuss a variety of social and literary subjects.

- **MIT Press** - known for bold design and creative technology, the MIT Press advances knowledge by publishing significant works from leading educators and researchers around the globe for the broadest possible access, impact, and audience. Committed to the edges and frontiers of the world and to exploring new disciplines and modes of inquiry, the press publishes over 220 new books a year and over 30 journals in fields including art, architecture, economics, cognitive science, game studies, and computer science.

- **Palgrave Macmillan’s** cutting-edge Theatre and Performance list presents the latest critical thinking in the discipline for scholars, students and practitioners. From immersive theatre and contemporary playwrights to devising performance and theatre history, we publish works by a diverse range of renowned authors and emerging scholars. Editor Tomas René is available throughout the conference to discuss new book proposals, as well as provide information about our existing titles and the publishing process. At this year’s conference, we will be celebrating the publication of S. F. Wilmer’s *Performing Statelessness in Europe*, and the series ‘Contemporary Performance Interactions’, edited by Elaine Aston and Brian Singleton, including its most recent book Staging Trauma by Miriam Haughton.

- **Cambridge University Press** dates from 1534 and is part of the University of Cambridge. Our mission is to unlock people’s potential with the best learning and research solutions. Our vision is a world of learning and research inspired by Cambridge, where: We enable people to achieve success by providing the best learning and research solutions. We support our customers through continually improved content, experiences and care. We use our profit for purpose, contributing to society by furthering the mission of our University. Playing a leading role in today’s global market place, we have over 50 offices around the globe, and we distribute our products to nearly every country in the world.

- **Methuen Drama** - publisher of the finest canonical works of dramatic literature for over a century, beginning in 1889 with the publication of Oscar Wilde’s *The Importance of Being Earnest*. Today, Methuen Drama provides a thriving front list of leading contemporary playwrights, theatre scholarship, performance and backstage guides along with Drama Online – the leading online subject hub for play texts, audio and video resources.

**BOOK LAUNCHES**

**Wednesday, July 11**
**12:30 – 14:00 (Lunch break)**

**Publishers’ hall**

- **STAGING TRAUMA: BODIES IN SHADOW**
  * Palgrave MacMillan - Contemporary Performance InterActions series introduction
  * Presentation of the book Staging Trauma: Bodies in Shadow by dr Miriam Haughton

This vital study investigates contemporary British and Irish performances that stage traumatic narratives, histories, acts and encounters, focusing on figures who have previously been marginalised by dominant patriarchal theatrical and historical canons. It is a new publication in the series Contemporary Performance InterActions.

- **EVENT-SPACE: THEATRE ARCHITECTURE AND THE HISTORICAL AVANT-GARDE**
  Dr Dorita Hannah, Routledge, 2018


‘Event’ was of immense significance to modernism’s revolutionary agenda, resisting realism and naturalism - and, simultaneously, the monumentality of architecture itself. Event-Space analyzes a number of spatiotemporal models central to that revolution, both illuminating the history of avant-garde performance and inspiring contemporary approaches to performance space.

Find out more about the book at: [www.routledge.com/9780415832175](http://www.routledge.com/9780415832175)
Belgrade Downtown, walking tour

Visit the landmarks and take a walk through the rich history of Belgrade.

Monumental in proportions and still unfinished this monument, the largest Orthodox church in the Balkans, Saint Sava Church is already one of the most symbolic buildings in the city. It was raised on the spot where it is thought that in 306, the capital of Singidunum and that it was full of fountains and mosques during the Ottoman Empire, later replaced by new buildings during the Austrian rule which now inhabited by various cultural centers, galleries and cultural institutions. Short walk through Belgrade fortress - place where Belgrade started to develop. Throughout the centuries, the city saw many armies, was the field of many battles, it witnessed the brutality of the conquerors and the courage of the tireless defenders of the city. The Fortress was built in stages, during the lengthy period between the 1st and 18th century, from a Roman castrum, through a Byzantine castle and the remains of the medieval capital of the Serbian Despotate, all the way to an Austrian-Ottoman artillery fortification. Best preserved and biggest medieval tower of the Belgrade fortress Kula Nebojša located at the end of the north-eastern rampart of the Lower Town. The tower now also has an exhibition venue with multimedia exhibition about the history of the Tower, which was once a prison. The tour ends in Kosančev Venac street, located in the heart of the city. Paved with Turkish cobblestones, it has kept the atmosphere of the 19th century, with lovely cafés, galleries and wineries. Across the street, the old wooden houses, which was the authentic Balkan style with a curious name of “?” attracts visitors from all over the world.

Date: July 8, July 14
Time: 10:00
Departs: from Student Square
Duration: 4 hours
Price: 29 €

Urban Belgrade, walking tour

Experience the nightlife and the urban culture of the city that never sleeps. Walking tour through some of the oldest parts of the town, from Dorcol to another hipster neighbourhood - Četinskija Street and Savamala.

Located in Dorcol, old part of the city with rich history filled with stories and legends, Dorcol Platz is a meeting place for everyone committed to cultural and social changes. The space is of urban, industrial appearance and is excellent for organizing events such as exhibitions, performances, workshops, as well as numerous concerts. It tends to become the center of sustainable development through culture, ecology, technology, sports and science.

Četinskija street, another “young” urban neighborhood of Belgrade full of colorful graffiti and bars has become the newest “it” place in Belgrade, located in one of the oldest parts of the town, next to the bohemian quarter of Skadarlija. The area is packed with bars, clubs and restaurants situated in old buildings of a former beer brewery. Once a neglected industrial area behind Belgrade’s central station, over the past few years Savamala has become one of the most popular places for the nightlife and great part of clubbing culture in Belgrade. Not only trendy for its bars and clubs but also for numerous stories written on the cracked facades, Savamala began its transformation into the new creative hub of Belgrade in the early 2010s.

Date: July 8, July 14
Time: 19:00
Departs: from Student Square
Duration: 2 hours 30 minutes
Price: 14 €

Geopolitical tour

Experience Belgrade as the city in which the Non-Aligned Movement was founded.

Museum of Yugoslavia is an open institution that encourages different actors to actively perceive the present by modern interpretation of the past. It deals with social and cultural phenomena of the Yugoslav state as a kingdom, until its breakup in the early 1990s. The museum covers the development of the Yugoslav idea, since the creation of the Yugoslav state as a kingdom, until its breakup in the early 1990s. Today, the Museum of Yugoslavia has over 75,000 items. In the museum complex is a sculpture garden and the mausoleum “House of Flowers” which is the resting place of president of Yugoslavia Josip Broz Tito (1892-1980). Built as the palace of the Federal Executive council of Yugoslavia, today Palace of Serbia it is home to several ministries and offices of the Serbian government. The construction of the building was started in 1947, just after the end of WWII, symbolizing the birth of a new socialist futurist nation with its own symbols and landmarks. The Palace of Serbia is the largest and most spectacular masterpiece of modernist architecture in Belgrade, and one of the first buildings to be constructed in the New Belgrade district.

The Friendship Park was established in the name of holding the first Conference of Non-Aligned Movement in Belgrade in 1961, as a symbol of the struggle for peace and equality for all peoples in the world. President Tito’s planting plane trees on 7 September 1961 was considered the grand opening of the Park. Until 1989, 26 plane trees that were planted by statesmen, in the “Peace Avenue” that is 180 m long, which also represents the number of countries which had a commitment to peace as their political priority, through the so-called policy of peaceful, active coexistence. The monument “Eternal Flame” is located in the park and was built to commemorate the victims of the NATO bombing of the Federal Republic of Yugoslavia. Alternately known as the Genex Tower, the Western City Gate was built in 1977 as both a commercial and residential space, divided between the two skyscrapers. The building is designed to resemble a high-rise gate greeting people arriving in the city from the West (the road from Belgrade Nikola Tesla Airport to the city center leads this way). The tower is an example of the brutalist style, and on the way through New Belgrade, you will also see other examples of this type of architecture, which was dominant in the 1960s and 1970s.

Date: July 8, July 14
Time: 11:00
Departs: from Student Square
Duration: 4 hours
Price: 29 €
**NOVI SAD AND SREMSKI KARLOVCI**

Spend a day in the European Capital of Culture 2021 and taste amazing wines in one of the most romantic towns in Serbia.

The city of Novi Sad will be a European Capital of Culture in 2021 and Petrovaradin Fortress (Petrovaradinska tvrđava) is the city’s most popular and attractive cultural and historic site. The Austrians originally built it as a military fort to reinforce their defenses against the Ottomans. Beautifully perched on a high cliff, the fortress overlooks the Danube. The four story-structure, which is called the Gibraltar on the Danube, features 16.5 km of underground galleries, 12,000 gun holes and 13 gates. Just 11 km from Novi Sad, the quaint city of Sremski Karlovci has been the spiritual, cultural and educational center of Serbia for over 200 years. Serbia’s oldest gymnasium is located here. The baroque style buildings surrounding the fountain in the town center are of immense importance to Serbian history and culture. With its two tall bell towers, the 1762 Gathering Church of St. Nicholas (Saborna crkva Sv. Nikole) is a masterpiece of Serbian baroque. The Patriarchy Palace, the residence of the Srem District Episcope, is considered to be Vojvodina’s most remarkable example of frescoes from 60 Serbian monasteries are gathered. The Oplenac church. Today Winery “Vrbica” has ten acres of vineyard, where the high-bred varieties of white and red grapes originating from France and produces about thirty thousand liters of wine annually. From red grape varieties are grown Merlo, Cabernet Sauvignon and game, and the white Sauvignon Blanc, Riesling and Chardonnay. In the heart of the vineyards there is a restaurant where you can taste various specialties and wines Wineries VRBICA are served.

Date: July 7, July 8, July 15
Time: 9:00
Departs: from Student Square
Duration: 8 hours
Price: 60 €

**OPLENAC**

Visit the mausoleum of the Royal house of Karadjordjevic and enjoy the delicious wines of the Central Serbia region.

Oplenac is a historic place which is consisted of mausoleum of the Serbian Royal Family. The Church of St. Djordje on the hill of Oplenac was built as a temple and mausoleum of the Royal family Karadjordjevic. This monumental church represents the pearl of architecture and decoration of the time and is built in the Serbian - Byzantine style as a five - cupola building. Copies of frescoes from 60 Serbian monasteries are gathered in the Oplenac church.

Date: July 8, July 14
Time: 9:00
Departs: from Student Square
Duration: 5 hours 30 minutes
Price: 49 €

**WALK DOWN BELGRADE THEATRES, walking tour**

Learn about the most important Yugoslavian and Serbian theatres which have formed the regional scene.

The National Theatre was founded in 1868. The building was declared a Monument of Culture of Great Importance in 1983 and is protected by the Republic of Serbia. The National Theatre went through many different phases of the architectural and artistic development, and in 2018 it celebrates a jubilee – 150 years. Today, under its roof, there are two stages and three artistic ensembles – Opera, Drama and Ballet. The theatre is on the European Route of Historic Theatres. Within the building, there is also the Museum of the National theatre.

Ateje 212 was officially founded in 1956 in the building of Borba newspapers with the capacity of 212 seats. The first performed play was Faust, directed by Mira Trajović, who was also one of the founders of the famous BITEF festival. Right from its start, Ateje 212 became well known for its avant-garde repertoire. Already in 1956, they performed Beckett’s Waiting for Godot, a play that had been banned in all communist countries, and their later famous productions include the musical “Hair”, plays by Eugene Ionesco, Alfred Jarry and other 20th century writers. Today, it is a theatre dedicated to contemporary drama, both national and international.

Terazije Theatre was founded in 1949 by the Belgrade City Assembly, as “Humorous Theatre” and dedicated to music and comedy genre repertoire. It changed models of functioning and names many times, and today it is dedicated to the genre of musical theatre with a large ensemble including ballet, music and acting performers.

The Yugoslav Drama Theatre (YDT) was founded in 1947 with the aim of attracting the best talents from all over the country, and of being the Yugoslav counterpart to the Moscow Art Theatre in terms of style and aesthetic qualities. Supported by politicians and leading cultural figures, director Bojan Stupica selected the most notable artists from all the theatrical centers of Yugoslavia. Yugoslav Drama Theatre has remained one of the most important theatres in the whole region.

*visit planned on July 8th*

Bitef theatre was founded in 1989 in the reconstructed German Evangelical Church and it is open to all kinds of new expressions. It strives to overcome the established limits and to support the artists who are ready for brave steps. Bitef theatre is organizing BITEF (Belgrade International Theater Festival) one of the most significant international theatre festivals, which is held every year in September.

Date: July 8, July 14
Time: 10:30
Departs: from Student Square
Duration: 2 hours 30 minutes
Price: 20 €
FAREWELL DINNER

giving the delegates an opportunity to relax, mingle and enjoy local food and art. The delegates will have the opportunity to see the museum’s eclectic collection - guided tours in English will be organized. Tasty national dishes will be served at the plateau in front of the museum, near the Sava River. We are looking forward to meeting you in a relaxed atmosphere with live music. After dinner you can continue to one of the boats on the Sava or Danube River and experience Belgrade’s famous nightlife.

Date: July 12
Time: 20:30
Venue: plateau in front of the Museum of Contemporary Arts in Belgrade
Duration: 3 hours
Price: 30 € (student and Band B) / 45 € (Band A)

SHOWCASE

IN THE NAME OF THE LORD

Monday, July 9, 21:00
Venue: National Theatre
*tickets can be purchased online and at the Registration Desk

The performance is one brutally politically incorrect scene action. It uses a new political paradigm - we are allowed to be bad guys. Does this mean that the theatre “Kosztolányi” suddenly turned to the right? Check it out.
Left-liberal concept does not exist. They are invented by the lazy and the right, which cry out for the enemy.
The performance is the defense of the Judeo-Christian ... that is, Christian Europe. At the cost of self-destruction. At the cost of destroying democracy, as the only form of social and human freedom.
The goal is to push toward the edge ... Nobody is right except us. Our way of life is unacceptable for the upcoming religious culture. There is no escape. Except conflict with the other one. And with yourself.
Refugees are good, until we look closely at them. We love them as long as they are locked in old bricks such as illegal reception centers. While they do not cost us. Islam is pleasant as long as we travel on a holiday to Egypt.
No more tolerance. It’s time to accept ourselves as we are.
The performance, at the border of Europe, just in place where the famous Hungarian fence is located, confronts two great religious cultures ... They pretend that they do not know each other ... And they do not, until they see each other through the sniper’s gun point. We do not recognize them either. Until they enter our bedrooms.

Director: András Urbán
Performers: Márta Béres, Borisz Kucsov, Gábor Mészáros, Imre Elek Mikes
Dramaturg: Kata Gyarmati
Visualization: András Urbán
Composer: Irena Popović
Choreographer: Vedrana Božinović
Production: Theatre Kosztolányi Dezső, Subotica

Ticket price: 20 €
**MACBETH**

**Tuesday, July 10, 21:00**  
**Venue: Belgrade Youth Center**

*Tickets can be purchased online and at the Registration Desk*

Dance performance Macbeth follows the already established Bitef Dance Company policy which adheres to the intention of presenting new streams of dance theatre development to its audience, through choreographed staging of great literary works. The works staged so far are Shakespeare’s Othello, Dante’s Divine Comedy, Molière’s Don Juan, Aristophanes’ Birds… The choreographer of Macbeth is young Miloš Isailović, who has created many memorable dance roles with Bitef Dance Company and has won “Dimitrije Parlić” award for his first choreography, Dunjaluk, produced by Bitef Theatre.

This dance performance, based on a classic drama concept, takes Shakespeare’s Macbeth only as a starting point for the development of the author’s image of the contemporary world, filled with the atmosphere which rules the play itself – the dark world of conspiracy, crime, psychological deviations, desire for power, passion… Contemporary choreographic interpretation of Macbeth offers various stage possibilities. The character of Lady Macbeth has always drawn a lot of attention, as well as the appearance of the three witches. Together with all the other characters, they will be visually adjusted within a timeless frame, conveying a sense of modernity, of a contemporary spirit and, above all, the feeling of universal value inherent to all Shakespeare’s ideas.

**Choreography:** Miloš Isailović  
**Composer:** Draško Adžić  
**Dramaturgy:** Jelena Kajgo  
**Stage Design:** Jasmina Holbus  
**Costume Design:** Slavna Martinović  
**Executive Producers:** Jovana Janjić and Vojislav Kulođerović  
**Photo and Design:** Slavica Dolašević

**Dancers:** Miloš Isailović, Dejan Kolarov, Ana Ignjatović-Zagorac, Nataša Gvozdenović, Tamara Pjević, Jelena Bulatović, Miona Petrović, and Branko Mitrović

**Production:** Bitef theatre, Belgrade

**Ticket price:** 20 €

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**TRANZIT ZOON**

**performance by Katalin Ladic**

**Friday, July 13, 18:30**  
**Venue: Yugoslav Film Archive**

*Free entrance*

Event on “no-man’s land” is among wires, fences and high walls, but mostly in ourselves. If someone dwells too long in the no-man’s-land, she/he gradually becomes an animal.

**Cast:**  
Women  
Man  
People in uniform  
Walls

**Look the walls keep growing and bring cold.**  
Do you think there are still trees behind the walls?  
Trees? I do not remember them.  
What does a tree mean? I’ve never seen a tree.  
Is it breathing? Does it sing? What does it eat?  
I wonder did I the right thing when I set out on the long journey.  
Just listen! You hear it, too?  
As if someone would lament scream into the night the melody of Mozart’s Little Night Music.  
How do you know it’s the middle of the night?  
Let’s draw a window, then we will find out.  
Yes, let’s draw a window on the walls!

**Language lesson for strangers.**  
What language do you dream in?  
What is the language in which you kill people.  
First I will wipe out your mother tongue.  
But how much easier is the genocider!  
I am the Great Wall!  
I cannot be breached, knocked down, overthrown, or disassembled.  
I am everywhere. I am part of you.  
I am in your deepest dreams, in your most innocent games, in your anthems, in your love-makings, in your desires and in your prayers too.  
My advice to you is: never, but never wake up because otherwise you will know not only me, but yourselves too in your real, inhuman and fearsome angelic nature.

(Translated by József Aradi)
PRACTICAL INFORMATION

REGISTRATION

Location: Faculty of Philosophy (Čika Ljubina street 18-20), 2nd floor

Registration opens on Sunday, July 8 at 12:00 and lasts till 18:00.

From Monday to Friday, the Registration Desk will be open from 8:00 till 16:00.

At the Registration Desk you can also get tickets for the Social and Cultural program of the Congress.

To contact the organizers:
iftr2018@edu.bg.ac.rs
iftr2018belgrade@gmail.com

VENUES

Faculty of Philosophy (Čika Ljubina 18-20)
The Hall of Heroes – Faculty of Philosophy (Knez Mihailova 40)
The Yugoslav Film Archive (Uzun Mirkova 1)
The Rectorate of the University of Belgrade (Francuska 3)
The Yugoslav Film Archive (Uzun Mirkova 1)
Belgrade Youth Center (Makedonska 22)
Belgrade Cultural Center (Trg republike 5)
UK Vuk Karadžić (Bulevar kralja Aleksandra 77a)
KC GRAD (Braće Krmanović 4)
Museum of Contemporary Art (Ulice 10)
National Museum in Belgrade (Trg republike 1a)

CAFÉS AND RESTAURANTS

(partners of the IFTR 2018)
AHH...RIBA - Oyster&Sushi bar Fish restaurant (Obilicev venac street 27) - 20% discount
Crossroads (Skadarska street 40c) - 20% discount
Firma (Makedonska street 25) - 20% discount
GURMANISTAN (Makedonska street 30, Trg republike 5)
Klub književnika (Francuska street 7) - 20% discount
Le Molier (Zmaj Jovina street 11) - 10% discount
Miamiam (Kursulina street 6) - 20% discount
Na čošku (Beogradska street 86) - 20% discount
PLATO (Faculty of Philosophy) - 20% discount on food
Principe di Sicilia (Svetozara Markovića street 27) - 20% discount
Pub Eleven (Studentski trg street 11) - 20% discount
Red bar (Skadarska street 17) - 20% discount
Zaokret bar (Cetinjska street 15) - 20% discount
Zlatni bokal, Skadarlija - 20% discount

TOURIST INFORMATION CENTERS

Trg Republike 5
Monday to Friday 10:00 – 21:00
Saturday and Sunday 10:00 – 18:00

Knez Mihailova 56 (TC Rajićeva)
Monday – 9:00 – 20:00

Airport Nikola Tesla
Monday – Sunday 9:00 – 21:30

LOCAL TRAVEL

Belgrade is a relatively safe city, just exercise the usual caution – take care of your things in the crowded areas.

It is safe to use public transportation, which consists of buses, trams and trolleybuses. Trams and trolleybuses have limited routes and buses circulate all over the city.

Rechargeable BusPlus cards can be bought and topped up (RSD 89 per ticket) at kiosks across the city (tickets bought from the driver in the vehicle are RSD 150). Ticket lasts for 90 minutes from the moment it is validated on the machine inside the vehicle. In that period, it is valid for all public transport. There are also BusPlus tickets that last for 1, 3 or 5 days. One day ticket is RSD 250, 3-day ticket is RSD 700 and 5-day ticket is RSD 1000.

INTERNET – WI-FI

Network: IFTR2018
Password: BelgradeCongress

CERTIFICATES

Certificates will be issued from Wednesday, July 11 at 15:00 till the end of the Conference at the Registration Desk.

INTERNET – WI-FI

Network: IFTR2018
Password: BelgradeCongress

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Zlatni bokal, Skadarlija - 20% discount

EMERGENCY

Emergency Room 194
Police 192
Fire Department 193
CONFERENCE VENUES

1. Faculty of Philosophy (Čika Ljubina 18-20)
2. Faculty of Philology (Kneza Mihailova 40)
3. The Yugoslav Film Archive (Uzun Mirkova 1)
4. The Rectorate of the University of Belgrade (Studentski trg 1)
5. National Theatre (Francuska 3)
6. National Museum in Belgrade (Trg republike 1a)
Faculty of Philosophy – Floor Map

1st FLOOR
Registration, Tickets, Info Desk, Publishers, IFTR Office (Lost/Found, Medical help), Rooms 101–105, Refreshments, Entrance, Toilets, Elevators

MEZZANINE
Amphitheatre, Elevators

BASEMENT
Rooms C01–C03, Toilets

Legend:
- Registration
- Info Desk
- Entrance
- Refreshments
- Amphitheatre
- IFTR Office
- Publishers
- Elevators
- First Aid
- Exhibition
- IFTR Rooms
- Event Tickets
- Toilets
- Lost and Found

2nd FLOOR
Rooms 208–214, Refreshments, Exhibition, Elevators, Toilets

3rd FLOOR
Rooms 301–313, Refreshments, Elevators, Toilets

4th FLOOR
Rooms 401–412, Refreshments, Elevators, Toilets

5th FLOOR
Rooms 508–513, Refreshments, Elevators, Toilets