IFTR 2018 Belgrade

World Congress
BELGRADE 2018

Theatre and Migration
Theatre, Nation and Identity: Between Migration and Stasis

9–13 July
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Dear Friends, Researchers, Artists and Visitors,

It gives me immense pleasure to welcome you to Belgrade for the 2018 World Congress of the International Federation for Theatre Research. We are honoured and grateful for the opportunity to host 1000 professionals, theorists and practitioners of theatre and performing arts from over 50 countries, brought together around the IFTR World Congress organized by the Studio-Laboratory of Performing Arts of the University of Belgrade, Faculty of Dramatic Arts – itself a prestigious and highly respected faculty celebrating its 70th anniversary this year.

Serbia has had a long tradition when it comes to theatre and artistic performance. BITEF, one of the most prestigious international theatre festivals that combines both classical and experimental theatre, is a great example of how vibrant the theatre and performing arts scene in Belgrade has been in the past 50 years. Hosting this prestigious congress has provided us with an opportunity to showcase our artists and their works to the world audience and engage in a stimulating dialogue with people from different cultures and with different perspectives.

I strongly believe that science, art and culture are key drivers of social and economic development. This government has committed itself to create an environment where culture, creativity and critical thinking are nurtured and celebrated. Within the past year, we have completed renovation of the major museums in Serbia, the Museum of Contemporary Arts and National Museum. In September 2019, we will have the largest retrospective exhibition of globally renowned Serbian-born conceptual artist Marina Abramović. The hosting of this Congress is an addition to our commitment to revive the cultural and intellectual exchange of ideas and experiences.

Once again, welcome to Serbia. I wish you a stimulating and inspiring IFTR Congress, but also that you take the time to get to know and enjoy Belgrade and Serbia.

Ana Brnabić
Prime Minister of the Republic of Serbia

The term migration immediately invokes one of the central political, social, humanitarian and cultural issues of our time. It conjures images of people on cramped boats approaching the Italian island of Lampedusa and of people trying to jump on board lorries to cross the English Channel; images of dead bodies floating in the sea and of places left behind, turned to rubble; images of refugee camps from Dadaab in Kenya, the size of Minneapolis, to the infamous ‘Jungle’ in Calais. The notion of migration is intrinsically linked to questions of mobility and access as it evokes various performances of borders—for some they are porous, almost flexible, and for others they are impenetrable. The fences erected along the US and Mexican border and the India and Pakistani border, the checkpoints and walls separating Israel from the West Bank, the razor-barbed wire the Hungarian government installed on the border with Serbia to stop the influx of refugees: all map the most extreme aspects of migratory geographies, playing out over and over again the Derridian hospitality/hostility paradox.

The term migration is also closely linked to the construction of the Other, the figure of the foreigner in our everyday realities, in the media, and on stage. The uprooted person, the migrant figure, whether political, economic or spiritual, often triggers tensions between the familiar and the unknown, native and foreign, us and them. Within the current global political climate, marked by the increasing rise of the right and of xenophobic sentiments, the term migration prompts us to grapple with a variety of contradictions of hospitality and hostility, of solidarity and security, of activism and passivity, of movement and stasis.

Beyond its immediate, topical invocations, the term migration has been shaped and reshaped through various political, social, cultural and artistic scenarios. How can the notion of migration be employed to grapple with issues of cultural cross-fertilization, transfer, appropriation and mutation? What constitute ecologies of migration in theatre and performance (and beyond)?

The Theatre and Migration: Theatre, Nation and Identity: Between Migration and Stasis Welcome to Belgrade to the World Congress IFTR 2018!

Prof. Ivana Vujić and Belgrade organizing committee
CONFERENCE SCHEDULE AT A GLANCE

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 Bunuševac, performer

WELCOME RECEPTION

Monday, July 9
19:00 – 20:30
Belgrade City Hall
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.

Silvia 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—not able to cross over nor to fall back. Kabakov’s image is a point of departure to examine the reoccurring tropes and experiences of exile, as well as the emerging difference in configurations, responses 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?

SILVIA 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.
Friday, July 13
16:00 – 17:30
Faculty of Philology, The Hall of Heroes

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

KEYNOTE SPEAKERS

Wednesday, July 11
17:00 – 18:30
Faculty of Philology, The Hall of Heroes

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).
#IFTR2018

Remember to share your experiences of the World Congress using #IFTR2018
**WG1 Monday, July 9**

**Faculty of Philosophy**

*SAMUEL BECKETT WORKING GROUP*

**ROOM 512**

Note: all sessions are open to all audiences

Migration of Beckett in Different Media

Chair: Nicholas Johnson, Trinity College Dublin

Jonathan Bignell, University of Reading

“When Beckett on Film Migrated to Television”

Predrag Todorović, The Institute of Literature and Arts, Belgrade

“Performing Beckett in Different Media in Serbia”

**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

“Adaptation as Migration: Migrating Structures”

Christophe Collard, Vrije Universiteit Brussel

“Ecological Homologies: Between Metaphorical Migration and Technological Extension”

Kasia Lech, Canterbury Church University

“No-longer the Ibsen’s Language of the Gods: Verse Drama”

Kasia Lech, Vrije Universiteit Brussel

“Ecological Homologies: Between Metaphorical Migration and Technological Extension”

Christophe Collard, Vrije Universiteit Brussel

**HISTORIOGRAPHY WORKING GROUP**

**ROOM 103**

Historiography WG 1

Chair: Nora Probst, University of Cologne

Nazlı Ümit, Istanbul University

“Theories of Origin Reconsidered: Narratives of Migration and Central Asia in Turkish Theatre Historiography”

Lisa Skwirlies, University of Warwick

“Theatres of Colonialism”

Elizabeth de Roza, LASALLE College of the Arts

“The Body Remembers: an excavation of embodied memories”

Nathalie Fari, Nordic Summer University

“The Body as Translator”

Melissa Ferreira, Universidade Federal de Ouro Preto

“Embodied research and childhood in contemporary theatre”

Leslie Gray, University of Maryland College Park

“The Resistant Slow Drag: Black Depression, the Erotic and the Threat of Hope”

Briddie Moore, University of Huddersfield

“Significance and Accomplishment: Migrating towards an Aged Female Embodiment”

Daniel Mroz, University of Ottawa and Marjie Née Ranft’s theatres in Stockholm 1921.”

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**THEATRICAL EVENT WORKING GROUP**

**ROOM 409**

Chair: Beate Schappach, Institute for Theatre Studies, University of Bern

Napthly Shem-Tov, The Open University of Israel

“Theorising autobiographical performance”

Rikard Hoogland, Stockholm University

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

**EMBODIED RESEARCH WORKING GROUP**

**ROOM C02**

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

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

Mizrahi autobiographical performance”

Naphthaly Shem-Tov, The Open University of Israel

“Theorising autobiographical performance”

Rikard Hoogland, Stockholm University

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

**PERFORMANCE AS RESEARCH WORKING GROUP**

**ROOM 408**

Note: all sessions are closed to Group Members.

Introductory Session led by Co-convenors:

Bruce Barton, University of Calgary, Manola Gayatri, University of Pretoria/Scribe Rites & Johnmichael Rossi, University of Northampton

“Spontaneous Generation: The Alchemy of Emergent configurations with Transversal Video”

Alba Vieira, Federal University of Vicosa

“Migration of Beckett in Different Media”

Elizabeth de Roza, LASALLE College of the Arts

“The Body Remembers: an excavation of embodied memories”

Nathalie Fari, Nordic Summer University

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**PROCÉSUS 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 Stomp, University of São Paulo-USP/CiCA

“Object-bicho / Object-body: aesthetic procedures between performance, visual arts and audience”

**CHOREOGRAPHY AND CORPOREALITY WORKING GROUP**

**ROOM 310**

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

Raná de Castilla

“Challenging the Male Gaze: Subjectivity, Corporeality, and Authorship of Female Dancers in Bob Fosse’s Choreography”

Prarthana Purkayastha, The Open University of Israel

“Mizrahi autobiographical performance”

Naphthaly Shem-Tov, The Open University of Israel

“Theorising autobiographical performance”

Rikard Hoogland, Stockholm University

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

**Note:** all sessions are closed to Group Members.
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: Georgios Rodosthenous
Conveners: Sofia Pantouvaki, Altsio University and Nick Hunt, Rose Bruford College
MUSIC THEATRE WORKING GROUP circulates written papers in advance of the conference, and members are invited to give short presentations about their papers, followed by discussion.

SCENOGRAPHY WORKING GROUP
ROOM 104
Conveners: Sofia Pantouvaki, Altsio University and Nick Hunt, Rose Bruford College
Schematic strategies: spatial narratives and interpretation
Chair: Nick Hunt, Rose Bruford College
Theatre working group papers.

FEMINIST RESEARCH WORKING GROUP
ROOM 401
Note: This working group doesn’t offer a schedule of papers.

Papers on: Performing gender structure in Slovenian devised theatre
Feminist theory and the theatre of multi-ethnicity
Women and gender in the arts
"Doing Art" - feminism and art theory
"From research to practice and back"
Community-based research and artistic practice
Research and practice in performance and visual arts
"To research and practice and back again"
"From art to research and back"
"What is the price of passports? Antoinette Cassars theatrical intervention on the issue of welcoming the other in Malta"
WG 1b 9:45-10:30
Listening and retelling: Practice-as-Research
Chair: Tom Corfield, Royal Central School of Speech and Drama
Luis C. Setela Castro, Concordia University
"Being Heard Might Prove Fatal: Performing Memory-Listening in a Host Country"
Parichat Jungweawtanaporn, Thammasat University
"The Voyage: A Transgressive Documentary Theatre of Migration to Slum"

INTERMEDIATION 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.

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 Filmer
Conveners: Altsio University and Magdalena Golaczynska, University of Wroclaw
"Post-war forced migrations in Central Europe: Site-specific performance"
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POLITICAL PERFORMANCES WORKING GROUP
ROOM 101
Conveners: Cristina Delgado-Garcia, 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
"The politics of the empty gesture: frameworks of sanctity, theatre and the city"

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Rebecca Fraser, University of Exeter “The WFC: Tara Arts, and representations of the Victorian Empire: institutional power on and off stage.”

Promona Sengupta, International Research Center: Interweaving Performance Cultures, Freie University Berlin “Good Youth Gone Bad: Exploring Juvenile, Criminality and New Feminisms in a Post-9/11 Haiku Moment”

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

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

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

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

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: drama projects with refugee women reinforce traditional notions of paternalism or enable a feminist aesthetic of body and voice which effectively campaigns for social change?”

Sharanay Murall “An Eye for an Eye: Transnational Photo-Performance and the Hospitality of Collaboration in Native Women of South India”

Miriam Haughton, National University of Ireland, Galway “On Producing: Theatre, Industry and Change”

Aishika Chakraborty, School of Women’s Studies, Jadavpur University, India “Partition, Migration, Independence: Refugee Dancers of Bengal”

Maria Carlson, University of Georgia “Pig, Pussy, and Public Sphere: Ann Lin Young’s ELKTRA”

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

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

Claire Keogh, Trinity College Dublin “Between the centenaries: Shush at the Abbey Theat”

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


Laraine Nicholas, University of Roehampton “Unskilled Theatre Workers’? Shawgirls at the Windmill Theatre”

ASIAN THEATRE WORKING GROUP

ROOM 308

Theatre in Exile

Chair: Mitsuya Mori, Sejo University

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

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

Hyundik Ju, the Institute of Media Arts Culture, Kyung University “North Korean Defectors and a Theatre of Hospitality”

QUEER FUTURES WORKING GROUP

ROOM 308

All sessions are open to all delegates.

Queer Futures Panel A

Chair: Laxlo Pedraman, Northumbria University

Joe Parslov, Royal Central School of Speech & Drama “Drag Relying on [These Bodies]: Local Drag Performance & Migrating Drag Practices”

Allan Taylor, independent scholar “Drag quehgalque: the public spectacle of queerness and the emancipated spectator”

Sarah Mullan, University of Northampton “And there’s no way to know what might happen: Migrating power in Split Britches’ Unexplored Ordnances UXO”

PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP

ROOM 308

Note: This working group pre-circulates its papers to maximize discussion time. While these discussions are open to non-group members, it may be difficult for guests to follow them without having read these papers in advance. Guests who would like to attend our sessions are encouraged to contact the conveners 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.

Conveners: Josh Edelman and Kim Skjodt-Ja-Nielsen

Introductions:


Marija Knin, 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 2001, aims to provide a venue for the sharing and dissemination of scholarly and artistic work, and best practices from around the world, which explore 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.

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Conveners: Yvonne Schmidt and Arseli Dokumaci

Co-conveners: Yvonne Schmidt and Arseli Dokumaci

Participants:

Tony McCaffrey, National Academy of Singing and Dramatic Arts, Aria 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 Willsst, 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 Holt’”

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

María Kolbsta, Aristotle University of Thessaloniki and Antonios Lenakakis, Aristotle University of Thessaloniki “White dystopias and fish in the fish bowl: issues of stage representation of disability”

Ilidio Siroto, Hungarian National Széchényi Library “Therapy, Integration, Art. Theatre Companies of People with Down Syndrome in Hungary”

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

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

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

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

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

Vibeke Gjerstad, VID Specialized University “Performing citizenship”

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

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

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

Room 512
Displacement in Beckett
Chair: Nicholas Johnson, Trinity College Dublin

Anita Rakocz, 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 Coddane, University of Queensland
"Ethics, Agency and the Other: Plays Resisting Translation"

Margherita Laera, University of Kent
"Emma Dante and Fausta Porividano 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 Soonsowa, University of Warsaw
"Theater Gates ‘black space’ and Robert Kuśmirowski ‘trauma ruins’ - archives, leftovers and performance"

Hanna Kordas, University of Helsinki
"Survivals from the Past: a film as a source for a theatre historian?"

Theatrical Event Working Group

Room 409
Chair: Vicki Ann Cremona, University of Malta

William Sauter, Stockholm University
The Experiential Value of Contexts

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

Embodied Research Working Group

Room CO2
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 unthreatened approaches to the philosophical, 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 ‘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 Sciscioli’s IAC exchanges). For more information, please contact the ERWG conveners.

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:

Aofe McGrath: aofe.mcgrath@qub.ac.uk
Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk

For the participants list, please go to page 14

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 Papalexandri, University of the Peloponnese
"Vueherer les processus de creation: considerations et perspectives"

Marcine De Moura, The Federal University of the State of Rio de Janeiro
"Le système de création d’Enrique Díaz: le spectacle ‘OTRO’ 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:

Aofe McGrath: aofe.mcgrath@qub.ac.uk
Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk

For the participants list, please go to page 15

Music Theatre Working Group

Room 209
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 Rodosthenous, University of Leeds

Millie Taylor, University of Winchester
"Macbeth” to ‘Mattïda’: 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 Romances and Ilyssus"

Scenography Working Group

Room 104
Convenors: Sofía Pantouwaki, Aalto University and Nick Hunt, Rose Bruford College

Activating the audience: scenography, participation and inclusion
Chair: Adam Alison, University of Surrey

Maiju Laokula, Aalto University

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

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

Intercultural experimentation
Chair: Chiel Kattenbelt, Utrecht University
Aikaterini Arfana, Onassis Cultural Centre, Athens
“The Migration of Stories: On Woolf Showly’s Intercultural Narratives”
Anna Maria Monteverdi, University of Milan
“Memory as Wunderkammer: ‘The Seven Streams of the River Ota’ and ‘The Dragons’”
Efrat Shalom, Technion IIT
“Performing fiction and unsettling reality”
Visnja Žugić, University of Salerno
“Zombie Performance in Italian Intermedial Theatre”

PATTERN OF EXPERIENCE: THEATRE AND URBAN LIFE
JOSEPHINE HALLIN

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
Vinica Žugić, University of Novi Sad and Attila Antal, University of Theatre and Film, Budapest
“Grasping the Moment: The Epemeral Nature of Non-Theatre Performance Spaces”
Stephen Bain, University of Tasmania
“Performing fiction and unsettling reality”
Efraf Shalom, Technion IIT
“Patterns of Experience: Theatre and Urban Life”

POLITICAL PERFORMANCES WORKING GROUP
ROOM 101
Migrating theatre practices and the aesthetics of migration
Chair: Paola Botham, Birmingham City University

Clara de Andrade, Federal University of the State of Rio de Janeiro UNIRIO
“Theatre of the Oppressed in France: a multicultural experience as a parameter for the transnational expansion”
David Rodríguez-Solás, University of Massachusetts Amherst
“Where would you be better than here: ‘Castañuela 70’ and European tours for Spanish Emigrants”
Dwipaayan Chowdhury, Jawaharlal Nehru University, New Delhi
“Embodving anonymity: Aesthetics of ‘migration’ in IPTA 1948-51”

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 17

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.

Staging the Popular in Brazil and Ireland
Maria Emilia Tortorella, UNICAMP/SP
“Dialogue between popular entertainment and modern theater in the staging of the play ‘Vem Buscar-me que Ainda Sou Teu’, from Carlos Alberto Soffredini, by the Mambembe Theater Group Brazil”
Ian Walsh, National University of Ireland
“Irish Language Parotymes at the Abbey: how popular entertainments led to a renaissance in Irish Theatre”

ARABIC THEATRE WORKING GROUP
ROOM 213
Hatem Azmy, Ain Shams University & Marvin Carlson, City University of New York
“Welcome, Introduction of Participants & Opening Remarks”
Review of ATWG’s Past Meetings and Activities

AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 513
Bodies In Motion: Identity, Migration, Representation, Alienation
Chair: David Donkor, Texas A&M University
Sabine Kim, University of Mainz
“Vodou, Social Media, and the Global Performance of Community”
Awo Aki Siseu and Rashida Resario, University of Ghana
“Representation, identity and Alienation: The Dancer’s Body as a multi-cultural Site”

ASIAN THEATRE WORKING GROUP
ROOM 508
Theatre in Asian Politics
Chair: Yasushi Nagata, Osaka University
Sir Anil Pineda Tiatco, University of the Philippines Diliman
“Revolution, Documentation, Condemnation: Toward a Genealogy of Political Theatre on the Manila Stage”
Jessica Young, Hong Kong Baptist University
“A Pan-Asian Peoples Theatre about the Pan-Asian Histories: The Works of Augustine Chiu-yu Mok, Hong Kong’s most Famous Anarchist Dramatist”
Jung-joo Choi
“The Encounter of Japanese experimental theatre with Korean Contemporary Theatre as in Kim Sujin, Oh Taeok, and Goh Sunwung”

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

Queer Futures Panel 2
Chair: Fintan Walsh, Birkbeck, University of London
Stephen Farrier, Royal Central School of Speech And Drama, University of London
“Speaking across borders. Connecting international queer performance”
Fawzia Alzal-Khan and Fatima Maan, Montclair State University and NYU Abu Dhabi
“The Queer side of Pakistan”

PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP
ROOM 308
Mayya Uhtarai, Royal Holloway University of London
“The ‘reinvention’ of the Mahachat Sung Seem as a theatre play for new generations of Thai Buddhist audience in the context of urban migration”
Kim Skjoldager-Nielsen, Stockholm University
“Foundling-Bird. The Prophetic Voice of a Hartmanian Churchplay Concerning the Rights of Refugee Children”
Anna Maria Monteverdi, Utrecht University
“Embodying anonymity: Aesthetics of ‘migration’ in IPTA 1948-51”

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 Delmenico, Grinnell College
“Contesting Traditions in Public Performance: Embodying Experience, Speaking Aloud”
Clara 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”
GP1 Monday, July 9
14:00 – 15:30
Faculty of Philosophy

**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
“Aestheticization 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”

**MIGRATING THE PRACTICES AND PRINCIPLES OF EASTERN THEATRE TRADITION**

**ROOM 211**

**Chair:** Michael Bachmann, University of Glasgow

Harue Tsutsumi, Meiji University
“Three Kabuki plays which deal with migration: ‘The Battles of Kokusenya’ (Kokusenya kassen, 1716), ‘Real Life Image of Kokusenya’ (Kokusenya Sugaansutusu-shi, 1872) and ‘Wanderers’ Strange Story: Western Kabuki’ (Hyoryu kitan seiyu kabuki, 1879)”

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

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

**CURATED PANEL – MIGRATING CONCEPTS IN PERFORMANCE**

**ROOM 104**

**Chair:** Pieter Verstraete, Bilkent University Ankara

Pili Pirkola, University of the Arts Helsinki
“Questions of Translating in Library Essays”

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

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

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

**DIFFERENT SPACES AND ACTS OF MIGRATING (PPWG CURATED PANEL)**

**ROOM 510**

**Chair:** David Patte, University of Birmingham

Gustavo Guenzburger, Universidade Federal do Estado do Rio de Janeiro
“Melodrama in Brazil and the politics of travelling 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 THROUGH THE ARCHIVE – NEW METHODOLOGIES**

**ROOM 308**

**Chair:** Julia Stenze, University of Mainz

Janina Pich, 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”

Co-conveners: Yvonne Schmidt and Arseli Dokumaci

For the participants list, please go to page 19
POLITICS, PERFORMATIVITY AND LIMINALITY OF PUBLIC SPHERE

ROOM 105
Chair: Kevin Landis, University of Colorado Colorado Springs

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

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

Chris Collins, University of Nottingham
"Slavery, Trafficking and Performance"

PERFORMING THE OTHER

ROOM 401
Chair: Mia Amir, Playwrights Theatre Centre

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

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

Signy Lynch, York University
"Direct Audience Address in Cliff Cardinal’s ‘Huff’: Complicity, powerlessness and sovereignty"

Anja Koranen, University of Tampere and Yvette Janko Seeg, Babes-Bolyai University
"The colours of Burnt Orange - Language and Culture through Drama and Theatre"

SHIFTING CONCEPTS

ROOM 410
Chair: Ajeet Singh, IIPS Women University Khanpur Kalan

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"

Dienekel Bittermann, independent scholar
"The Disabled Body in Perspective"

CROSSCULTURAL ENCOUNTERS

ROOM 310
Chair: Birgit Wiens, Ludwig-Maximilians-Universität München

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

Henry Bial, University of Kansas
"The Gatekeepers: New York Theatre Critics and the Reception of European Theatre on the American Stage, 1790-1940"

A. Bernard Adirackor, Mendel University In Brno
"Migration & cultural adaptation theories in Kobina Seky’s The Blinkards"

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

ROOM 101
Chair: Andrew Flibner, 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"

DISCIPLINARY MIGRATIONS

ROOM 408
Chair: Maja Milatović Ovadia, Royal Central School of Speech and Drama

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

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

Felixberto Da Costa, University of São Paulo USP and Maria Helena Bastos, University of São Paulo USP
"The mask as a dramaturgical device in contemporaneity"
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DAY 2
TUESDAY
July 10
Schedule
THE PERFORMATIVITY OF GENDER POLITICS
ROOM 401
Chair: Anke Charton, University of Vienna
Laura Elina Aho, University of Helsinki
“Transcultural aspects of the Feminine Representation of a Nation in the repertoire of the Finnish Theatre Company”
J. Andrew Salyer, University of Wisconsin-Madison
“Cultivated Failure: White Men and the Performative Politics of Falling”
Sigridur Lara Sigurjonsdottir, University of Iceland
“The immigrant women of #metoo in Iceland #ðóðumhátta and anonymity”

THE IMMIGRANT IDENTITY AND THE NOTION OF HOME
ROOM 310
Chair: Anja Klück, Hochschule für Musik und Theatre Leipzig
Gabriel Wankar, Jesuit School of Theology of Santa Clara University, California
“The Notion of Home between Migration and Identity in Iyorwuese Hagher’s Global Home”
Nese Ceren Tosun, University of Warwick
“Performing Home: a la Turkish Foodscapes in London”
Rakel Marin Ezpeleta, Autonomous University of Barcelona
“Erbeite: exile, precariousness and estrangement”

NEw FORMs: SITE SPECIFIC, INTERACTIVE AND DOCUMENTARY THEATRe
ROOM 510
Chair: Gustavo Fjalhov, Coventry University
Diana Benea, University of Bucharest, Romania
“No more living in the shadows: Performing Undocumented in Recent U.S. Documentary Theatre”
Lily Kelting, FLAME University Pune, India
“Eating racism, eating history: UNBORDERed at Berlin’s Neue Nationalgalerie”
Thomas Riccio, University of Texas at Dallas
“Dead White Zombies: Open Ended Encounters”

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

THEATRE AS UTOPIAN ENGAGEMENT (PPWG CURATED PANEL)
ROOM 104
Chair: Charlotte McIvor, National University of Ireland, Galway
Trish Reid, Kingston University
“Uncovering the Contradictions of Scottish Political Theatre”
Pieter Verstraete, Bilkent University Ankara
“Standing after Gezi: Theatre as Civic Engagement and Passageway for ‘Artists in Exile’ from Turkey in Germany”
Tessa Budge, University of Glasgow
“Utopia on Tour: The Suitcase Ensemble’s Travelling Show”

CURATED PANEL – DANCE OTHERS
ROOM 410
Chair: Emilie Pine, University College Dublin
Mariko Okada, Oberlin University, Tokyo
“The Power of Outsiders: A Dance Movement in Japan Driven by Marginal Women”
Naomi Inata, Oberlin University, Tokyo
“A reversal of cultural recognition: The ballet choreography of hideko Taneo and Japanese dance culture in the 1960s”
Satomi Abe, Theatre Museum, Waseda University
“Villains Become Heroes: Reversed Narratives in the Dance of Conquest”

SATINAS, MIGRATORY IDENTITIES
ROOM 101
Chair: Annette Arlander, Stockholm University of the Arts
Christopher Balme, Ludwig-Maximilians-Universität München
“Sappliant Guests: Hikesia and the Politics of Asylum”
Brian Singleton, Trinity College Dublin
“Migration histories & The Others in the Archive: CoinCèl & ANU Productions’ ‘These Rooms’”
Ulf Otto, Ludwig Maximilians-Universität München
“The theatre of responsibility, Refugee constructions and the institutional desires of the German stage”
Ivan Medenica, University of Arts in Belgrade
“How to conceive the history of the world theatre in an era of migration and globalization”

NEW FORMS: SITE SPECIFIC, INTERACTIVE AND DOCUMENTARY THEATRE
ROOM 510
Chair: Gustavo Fjalhov, Coventry University
Diana Benea, University of Bucharest, Romania
“No more living in the shadows: Performing Undocumented in Recent U.S. Documentary Theatre”
Lily Kelting, FLAME University Pune, India
“Eating racism, eating history: UNBORDERed at Berlin’s Neue Nationalgalerie”
Thomas Riccio, University of Texas at Dallas
“Dead White Zombies: Open Ended Encounters”

CURATED PANEL – MIGRATING/MIGRATED BODIES IN JAPANESE CONTEXT
ROOM 308
Chair: Hayato Kosuge, Keio University
Ken Hagiwara, Meiji University
“Hara Sachiko’s Body in Her Recent Works in Germany Regarding Migration”
Rina Tanaka, Meiji University
“The Emigrant Marie Antoinette: The Recontextualization by Japanese Bodies in Musicals”
Mariko Miyagawa, Chiba University
“Otno Kazu 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 Moltier, Ludwig-Maximilians-Universität München
“Oberammergaus Da Vinci table - Performing stasis in a post-modern Bavarian village”

THE IMMIGRANT IDENTITY AND THE NOTION OF HOME
ROOM 310
Chair: Anja Klück, Hochschule für Musik und Theatre Leipzig
Gabriel Wankar, Jesuit School of Theology of Santa Clara University, California
“The Notion of Home between Migration and Identity in Iyorwuese Hagher’s Global Home”
Nese Ceren Tosun, University of Warwick
“Performing Home: a la Turkish Foodscapes in London”
Rakel Marin Ezpeleta, Autonomous University of Barcelona
“Erbeite: exile, precariousness and estrangement”

CURATED PANEL – IMAGES OF MIGRATION AND IMAGINATION
ROOM 208
Chair: Bryce Leake, Royal Holloway, University of London
Michael Bachmann, University of Glasgow
“Return of the Diorama: Scenes of Migration in Vox Motus’s ‘Flight’ (2017)”
Peter W. Marx, University of Cologne
“Return of the Diorama: Scenes of Migration in Vox Motus’s ‘Flight’ (2017)”
Sharon Aronson-Lehavi, Tel Aviv University
“A Theatrical Tour: The Migration of Images in The Otel Theatre’s 1928 ‘Jacob and Rachel’”

T. Sofie Taubert, University of Cologne
“Around the Empire in 80 minutes. Imagination of the foreign in 19th century set design”
CURATED PANEL – HOW MIGRATIONS SHAPED IRANIAN THEATRE

ROOM 211

Chair: Andres Kalawski, Pontificia Universidad Católica de Chile

Zahra Khorasani, Tarbiat Modares University
“Representation of Migration in Iranian Post-revolution Theatre”

Maryam Dadkhah, 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 Fujioka, 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 Bueno Vallejo and Sastre”

ETHNONOSTALGIA AND ETHNOFUTURISM

ROOM 214

Chair: Sarit Cofman-Simhon, Kibbutzim College, Tel-Aviv

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

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

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

ANCIENT GREECE AND QUESTIONS OF IDENTITY

ROOM 301

Chair: Ioana Szeman, University of Roehampton

Rasmus Cromme, Ludwig-Maximilians-Universität München
“Medea: ‘I’m alien here. You were alien where I was loved.’ – (un)familiar theatrical concepts and projections of a refugee”

Marina Kotzamani, University of the Peloponnese
“The citizen as the other: staging the Achaeans in Greece, in times of crisis”

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

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 All, 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-Diwani’s “The Trial””
**ECONOMIES OF THEATRE AND PERFORMANCE**

**ROOM 214**

**Chair: Jane Milling, University of Exeter**

Eszter Szabó-Reznèk, 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 ITI and the globalization of theatre in the Cold War"  
Benjamin Hoesch, Justus-Liebig-Universität Gießen  
"Forever Upcoming? Young artists and festival institutions"  
Annelies Van Assche, Ghent University  
"Chasing Your Own Tail: on Artists and Projects"

**PERFORMANCE AND RELIGION**

**ROOM 408**

**Chair: Josh Edelman, Manchester Metropolitan University**

Mukesh Kulriya, Royal Holloway University of London  
"Efficacy of a Melo – A Study of Pilgrimage in Western India"  
Miriam Cummins, Trinity College Dublin  
"Post-secularism, Gender Performativity, and Performance in the Postcolonial World"  
Royaal Haque, Jawaharlal Nehru University  
"Conversion as a Social Gestus: Distanciation, Identity and Belonging in a Caste Society"  
Neslihan Arol, Berlin University of the Arts  
"Medahlik: A Small Universe"  
Vishnuprasad Reghunathan, Jawaharlal Nehru University  
"Permeable edges of a ritual ecosystem: Thinking through boundaries of Kottangal padayani"

**DRAMATURGY AND PERFORMANCE**

**ROOM 308**

**Chair: Cathy Turner, University of Exeter**

Deborah Pollard, University of Wollongong  
"Enactments with time: staging time in the theatre"  
Henna Vainio, University of Jyväskylä  
"The Unmade Conflict – About The Possibility of Tragedy based on Friedrich Hölderlin’s Theory"  
Amanda Fromoll, University of Birmingham  
"Theatre and Algorithms - towards a digital political dramaturgy"  
Cory Tamler, The Graduate Center, City University of New York  
"Writing About Silence: The Grant Questionnaire as Dramaturgy"

**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 embedded research practices"  
Claudia Ortega Rodriguez, Universidade Pedagógica Nacional de Colombia  
"Methodologies Developed in The Project: ‘Voices and Bodies of the Community And Its Researchers’: A Process Of ‘Research-Creation / Education’"  
Sara Imsail, Goldsmiths College, University of London  
"Corporeal Mapping: Home and Away"  
Stephanie Vella, The Graduate Center, CUNY  
"Jane Harrison’s Prehistoric Greek Body: Anarchonic Performance Studies and Modernist Time"

**SPECTATORSHIP: SPACE, POLITICS, AND PARTICIPATION**

**ROOM 101**

**Chair: Janelle Reinhelt, University of Warwick**

Nika Leskovšek, University of Ljubljana  
"Performative Strategies for Spectators’ Management Before and After Slovenian Independence: Introductory Rituals"  
Monika Melnitzy, Vínuos 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 Hoover, National University of Ireland, Galway  
"Gaming the Taboo: Affect, encounter and agency in Mentioning the Unmentionables participatory performances"

**TRANSNATIONAL PERFORMANCE PRACTICES**

**ROOM 105**

**Chair: Christopher Balme, Ludwig-Maximilians-Universität München**

Fabián Escalona, The Graduate Center, CUNY  
"Luis Luis Morente in Chile: early post-colonial theatre in a transnational/transatlantic perspective"  
Nadí Ahtkari, University of Toronto  
"Performing Madness in Radiochehraz: an inquiry into overlapping politics of transnational and mad identities"  
Ruba Totah, Johannes Gutenberg University Mainz-Germany  
"From Subjective to Hybrid: Syrian Performance in the Diaspora"  
Alba Saura Clares, University of Murcia  
"Crossing scenes: from Timbre 4 Argentina to Teatro Komikaze Spain"

**THEATRE AND MIGRATION**

**ROOM 208**

**Chair: Meike Wagner, Stockholm University**

Pushpita Mitra, Jawaharlal Nehru University  
"Naural-Sanget : Listening to musical-migration and the politics of reception"  
Friederike Oberkrome, Freie Universität Berlin  
"Migratory messengers – The mediatedness of documentary post-migrant theatre"  
Nageswar/Rao Lavuri, Potti Sri Ramulu Telugu University  
"Fall and fabrication of Chenchu theatre in effect of migration in Telugu region"  
Kastubbhai Naik, School of Arts and Aesthetics, JNU  
"Partique Passport: Performing the anxieties of migration among the Goan Catholic communities"  
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"

**QUEER PERFORMANCE AND PERFORMATIVITY**

**ROOM 508**

**Chair: Stephen Greig, University of Glasgow**

Marlon Jiménez Ovelio, Brown University  
"Queer Discourse Across Borders: Imperialism and Citizenship"  
Luson Alpergesiçhali, University of Hyderabad  
"The Changing Space: Thai popular folk theatre and the spaces for Kathyoe self-expression"  
Vlad Burbea, University of Glasgow  
"The Cyborg Spectator: blurring corporeal boundaries in intermedial theatre and performance"  
Paola de Vasconcellos Silveira, Doctoral Student of UNIRIO - RJ, “A Queer brazilian ballroom - a dance experience of encounter changing realities"
**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 Maagene, PhD Student, Drama by Research, University of Ken
“Exploring Concepts of Nationality through a National Canonical Play”
Ana Zanandréa, UFRGS - Federal University of Rio Grande do Sul
“Actors’ direction: bodies in process”

**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”

**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 Decolonong, The University of Melbourne
“The Filipino family and cosmopolitan national identity in past World War Two Philippine English-language drama”
Eva-Liisa Linder, Estonian Academy of Music and Theatre
“Globalisation vs nationalism: discussing national identity in contemporary Estonian theatre”

**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”
Debajit Bora, Jawaharlal Nehru University
“Migration, Ethnicity and Identity Conflicts: Looking at Rabha community theatre of Assam”
Olufowemii Jacob, Obafemi Awolowo University
“TIDO and Peace Building: A Study of the Conflict between Fulani Herdsmen and Farmers in Nigeria”

**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”

**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, Universidad de Castilla-La Mancha
“OTHER - Research on ways of seeing ourselves”
LyiaNicha Gonzalez, Texas Tech University
“Offering 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”

**OTHER - Research on ways of seeing ourselves**

LyaNicha Gonzalez, Texas Tech University
“Offering 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”
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 “Dynamiconfigurations with Transversal Video” (a research method developed by Ben Spatz), “No Table” (an adaptation of Lois Weaver’s “Long Table”), and “practice in response to practice” (inspired by Peter Sciscioli’s IIAC exchanger). For more information, please contact the ERWG conveners.

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

For participants list go to page 14

__TEATRAL EVENT WORKING GROUP__
ROOM 409
Chair: Willmar Sauter, Stockholm University
Daria Skjoldager-Nielsen, Stockholm University
“How can audience development projects influence the contexts of theatrical events?”
Susan Bennett, University of Calgary
“Performance in the National Context: Canada 150”

__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.
Nic Leonhardt, LMU Munich & Franklin Hildy, University of Maryland
Introduction & Welcome
Harmony Bench, The Ohio State University & Kate Elliott, Royal Central School of Speech and Drama, University of London
“Dance in Transit—Katherine Dunham’s ‘Southland’ and American Civil Rights on Tour”
Jens-Morten Hanssen, University of Oslo, Centre for Ibsen Studies
“The Global Production History of Ibsen’s ‘Ghosts’—A Quantitative Approach”

__EMBODIED RESEARCH WORKING GROUP__
ROOM CO2
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.

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

__HISTORIOGRAPHY WORKING GROUP__
ROOM 103
Cultural Diplomacy
Chair: In Robinson, University of Nottingham
Rashna Darius Nicholson, Ludwig Maximilian University of Munich
“On the Impossibilities of a Free Theatre”
Gautam Chakrabart, Ludwig-Maximilians-Universität München
“A Month in India: Boris Babochkin’s Theatrical Passage to the Subcontinent”
Rebecca Roult, University of Kansas
“Reclaiming Heimat: Hubs of Exile, Migrating Histories, and Theatre in occupied post-war Vienna”

__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 3
Chair: Marcus Tan, National Institute of Education, Nanyang Technological University
Jerri Daboo, University of Exeter
“Transnational migration in musicals: Bollywood on the British Stage”
Christine Snyder, The Graduate Center, City University of New York
“In America, the Streets Are Paved with Gold”: U.S. Nostalgic Constructions of the Immigrant in Titanic, Transnational Iteration, and the Contemporary Migrant
John Severn, Macquarie University
“Operagaming, Migration, Asylum, Displacement”

__PERFORMANCE AS RESEARCH WORKING GROUP__
ROOM 408
Note: all sessions are closed to Group Members.
Documented Workshop Group R2
Johnmichael Rossi, University of Northampton
Traces of Pedagogical Practice: Standing on the shoulders of our own personal ‘Pedagogs’
Juan Manuel Aldalpe, University of California Berkeley
“Border Wounds, Alienage, and Corporealities: Foreign Feelings in Performance Research”
Lucy Fielding, University of Hull
“The migration of biomechanics from 20th Century Russia, to 21st Century United Kingdom.”

__PROCESSUS DE CRÉATION WORKING GROUP__
ROOM 313
L’entrainement comme une phase d’alignement pour s’engager dans un processus de création. : Training as an alignment for starting a rehearsal process
Maria Joao Brilhante, Faculdade de Letras da Universidade de Lisboa & Ana Clara Santos, University of Algarve, University of Lisbon Centro de Estudos de Teatro
“Répertoire du training dans le processus de création de ‘O Inferno’ (2017) par O Bando Portugal : vers ‘une conscience de l’acteur’”
Luk Van den Dries, University of Antwerp
“From Act to Acting. The use of training techniques in the creative process of Jan Fabre”
SCENOGRAPHY WORKING GROUP
ROOM 104
Convenors: Sofia Pantouvaki, Aalto University and Nick Hunt, Rose Bruford College
Landscape, location and scenography: migrating in new environments
Chair: Lucy Thorne, University of the Arts London

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 Saura, Universitat der Kuenste, Berlin
“The Architectonic Turn in theatre and the ‘Architectonic Theatre’”
Rafael Magros, École nationale supérieure d’Architecture Paris-Malaquais
“Boundaries between actor and spectator: the space at stake / Pommerat & Soyer’s ‘Ce ina. 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”

INTERMEDIAILITY 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 Kapral, University of Leeds
Christina Papagiannouli, University of South Wales
“Internet, Theatre and National Identity: The Dis-Unit-ed Kingdom and its National Theatres”
Antonio Pizzo, Universita Degli Studi Di Torino
“Displaying a Space with Dramaturgical Intelligence”
Ralf Remshardt, University of Florida
“Intermedial Borderlines: Performance Capture and Its Paradox”
Liam Jarvis, University of Essex
“Appuation & Technologies of the ‘Other’: Performing Neurological Disorders and ‘Obscene Immortality’ in VR Charity Apps”

THEATRE ARCHITECTURE WORKING GROUP
ROOM 310
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”

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 Saura, Universitat der Kuenste, Berlin
“The Architectonic Turn in theatre and the ‘Architectonic Theatre’”
Rafael Magros, École nationale supérieure d’Architecture Paris-Malaquais
“Boundaries between actor and spectator: the space at stake / Pommerat & Soyer’s ‘Ce ina. 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”

POPPULAR 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.

AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 513
“Sharing” Practices: Performance in/of Social Media
Chair: David Donkor, Texas A&M University
Izau Nwankwo, Chukwuemekwa Odumegwu Ojukwu University, Igbazam
“Migratory Drums of Africa, Ambivalent Rhythms of the West: Bolanle Austen-Peters’ Saro and Wakaa, the Musical and Nigeria’s Theatre Renaissance”
David Donkor, Texas A&M University
“What Said Tweaft?: Social Media Memes and Co-Performative Critique in Ghanaian Digital Culture”

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 Mulvaney, 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 Imchley, Queen Mary University of London
“Transsexualism io Jo Clifford’s Swan Song, Eve 2017”
Lazlo Pearlman, Northumbria University
“What You See is What You Get: Visuality, Erotics and the Disruptive Trans-Body”

AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 513
“Sharing” Practices: Performance in/of Social Media
Chair: David Donkor, Texas A&M University
Izau Nwankwo, Chukwuemekwa Odumegwu Ojukwu University, Igbazam
“Migratory Drums of Africa, Ambivalent Rhythms of the West: Bolanle Austen-Peters’ Saro and Wakaa, the Musical and Nigeria’s Theatre Renaissance”
David Donkor, Texas A&M University
“What Said Tweaft?: Social Media Memes and Co-Performative Critique in Ghanaian Digital Culture”

PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP
ROOM 308
Enzo Vasques Toral, Princeton University
“Past-Folklor: Transwestern: Transcursive Interventions and the Performance of Identity in the Persian Andes”
Alessandra Zanobi
“Tarantism: a Ritual Form Migrating Through the Centuries”
Josh Edelman, Manchester Metropolitan University
“Global rap, hip-hop and the performance of minority religious identity”

ROOM 401
Note: This working group doesn’t offer a schedule of papers.
For the participants list, please go to page 17
PERFORMANCE IN PUBLIC SPACES WORKING GROUP
ROOM 214

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

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

Jia-juan Chien, National Cheng Kung University
"Being Together in the Night-time: A Study of Time in Public Spaces"

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

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 19

DAY 3
WEDNESDAY
July 11
Schedule
GP3 Wednesday, July 11
9:00 – 10:30
Faculty of Philosophy

CULTURES OF THE LEFT – MIGRATION, BELOONG, DISSENT AND RADICAL PERFORMANCES

ROOM 101
Chair: Brian Singleton, Trinity College Dublin
Elaine Aston, Lancaster University
“Socialist-feminist Belonging and the Theatre of Caryl Churchill”
Ameet Parameswaran, Jawaharlal Nehru University
“Between Movement and Stasis: Theatricality and the Problem of Scale in Left Aesthetics”
Bishnupriya Paul, Jawaharlal Nehru University
“Re-inscribing histories into lost geographies: Migrant Labour and socialist imaginations”

CURATED PANEL – AMATEUR THEATRE AND COMMUNITY BUILDING

ROOM 310
Chair: Susan Haedicke, University of Warwick
Meike Wagner, Stockholm University
“Performing Citizenship. Lohbabtheater around 1800”
Magnus Thorbergsson, University of Iceland
“Connecting communities. Touring networks and competitions of Icelandic-Canadian amateur theatres”
Sarah Penny, University of Warwick
“Making a Song and Dance at Sea: The Rise of SODS Opera in the Royal Navy”

TRANSNATIONAL THEATRESCAPES, MOBILITY AND STASIS

ROOM 408
Chair: Theresa Eiselt, University of Vienna
Ulrike Garde, Marquard University, Sydney
“International Festival Co-productions as ‘Migrating’ Theatre: Exploring the Interplay of the National and Transnational in the Production and Critical Reception of Falk Richter and Anouk van Otjik’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”

STRATEGIES OF PARTICIPATORY APPROACHES

ROOM 410
Chair: Tove Bjoerk, Sattama University
Emile 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 and Migrated Memory in ‘The Walk’”
Don’t Uusimaa, University of Helsinki
“Kuiskale Theatre: Performing the Right to a Palestinian City in Downtown Haifa”

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

ROOM 104
Chair: Milena Dragtkevich Sedivá, University of Arts in Belgrade
Dror Harari, Tel Aviv University
“Migration, Transplantation and Utopia in the Early Action Works of Israeli-Moroccan Artist Pochus 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
“Harnessed to Performance: Will-Powering Movement and Migrated Memory in ‘The Walk’”
Don’t Yerushalmi, University of Haifa
“Migration, Transplantation and Utopia in the Early Action Works of Israeli-Moroccan Artist Pochus Cohen Gan”

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
“Big Walk to Golden Mountain”
Mia David, University of Novi Sad
“Migrations into quasi identity - or how to survive a lager”

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 Marseille”
Deborah Free, Goucher College
“Situated Theatre and Representations of Migration in Contemporary Marseille”
Osita Ezeaniwe, 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 Živančević, University of Belgrade
Pirkko Koski, University of Helsinki
“The theatre as a refugee: 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”

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

ROOM 104
Chair: Milena Dragtkevich Sedivá, University of Arts in Belgrade
Dror Harari, Tel Aviv University
“Migration, Transplantation and Utopia in the Early Action Works of Israeli-Moroccan Artist Pochus 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
“Harnessed to Performance: Will-Powering Movement and Migrated Memory in ‘The Walk’”
Don’t Yerushalmi, University of Haifa
“Kuiskale Theatre: Performing the Right to a Palestinian City in Downtown Haifa”

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”
Rut Sela Mazzeliene, Estonian Academy of Arts
“Placelessness: Representations of Emigration in Contemporary Lithuanian Drama”

BARBARA GROMAU, Berlin University of the Arts
“Aesthetics of Standstill as Countertempiarities”
Dijana Mitrović, University of Wisconsin-Madison
“Performing Passage: Marina Abramović’s ‘The Artist Is Present’”

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 Marseille”
Deborah Free, Goucher College
“Situated Theatre and Representations of Migration in Contemporary Marseille”
Osita Ezeaniwe, 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 Živančević, University of Belgrade
Pirkko Koski, University of Helsinki
“The theatre as a refugee: 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”

Barbara Gromau, Berlin University of the Arts
“Aesthetics of Standstill as Countertempiarities”
Dijana Mitrović, University of Wisconsin-Madison
“Performing Passage: Marina Abramović’s ‘The Artist Is Present’”

Spaces, Non-Places and Mobility

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POSTHUMANIST PERFORMATIVITY
ROOM 213
Chair: Mark Pizzato, University of North Carolina
Sarah O’Brien, Teesside University
“The Alienated Self: Addressing the Border Between the Digital Self and Participation in Immersive Experiences”
Isabella Draghici, University of Bucharest
“Migration, Theatre and New Technologies. A Case Study: Telé-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
“Theatricality as a Memory Place in Peruvian Civil War”
Hugo Salcedo Larios, Universidad Iberoamericana - Ciudad de México
“Insecurity and violence. Representations of immigration in the theatre of Mexico”
Raffaele Fumo, 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 Kaleider’s ‘The Money’”
Marilena Zaroulia, University of Winchester
“Queens of Syria: An Adaptation of Euripides’ ‘The Trojan Women’ or Documentary Theatre?”
Rachel Clements, University of Manchester
“‘Not bogged down in old-fashioned agit-prop’: Rapid responses and austerity politics in the case of Theatre Unict and Take Back Theatre”

STAGING MIGRATION: TOWARDS AND BEYOND IDENTITY
ROOM 208
Chair: Hanna Järvinen, Theatre Academy of the University of the Arts Helsinki, Finland
Milton Loyaya, 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”
Darío Lukić, 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
Plessis Cedric, Université Paris 8
“Experiencing avatar direction in theatrical mixed reality setup”
Georges Gagnè, 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 PANEL MIGRATION - IN-PRACTICE / PRACTICE-IN-MIGRATION
ROOM 103
Chair: John Michael Ross, 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”
Laurellam Porter, Benedictine University Mesa
“Jack Coley, Cowboy Anthropologist as Trickster-Artist-Dramatic Scholar: Narrating Intercultural Encounters”

CURATED PANEL – CULTURES OF THE LEFT - NEGOTIATING HISTORIES: STRATEGIES OF SOLIDARITY IN A POST-MIGRANT WORLD
ROOM 101
Chair: Silvia Jestrowić, University of Warwick
Janelle Reinelt, University of Warwick
“Problems of and for the Left in Our Times”
Trina Nileeana Banerjee, Centre for Studies in Social Sciences, Calcutta
“The Migrating Aesthetics of Revolution: Kailol 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 THE 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 Ghosts Set in Decades after Nazi’s Holocaust”
Yukari Ito, Yamanashi Prefectural University
“The Theatre of Ghosts and the Other under the Threat of Mass Deaths: The Theatre of Mobility and Stasis of ‘toshiki’”

TRANSCONTINENTAL THEATRE AND INTERCULTURAL DIALOGUE
ROOM 310

GP4 Wednesday, July 11
11:00 – 12:30
Faculty of Philosophy

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TRANSCONTINENTAL THEATRE AND INTERCULTURAL DIALOGUE
ROOM 310

GP4 Wednesday, July 11
11:00 – 12:30
Faculty of Philosophy
THEATRE OF CULTURAL BELONGING
ROOM 510
Chair: Catriona Fallow, University of Birmingham
Joana Szeman, University of Roehampton
"Roma Performances of Belonging and Citizenship: from Bollywood Dance to Gipsy Music"
Yuko Salto-Nobe, Tokyo University of the Arts
"Seeking the identity of Vietnamese modern theatre – a challenge of Le Khanh, actress that does not migrate"
Anja Kück, Hochschule für Musik und Theatre Leipzig
"Negotiating Public Space: European Democracy, Migration and Public Theatres in Germany"

CENSORSHIP AND SUBVERSION IN THE-ATRE MAKING
ROOM 208
Chair: Candan Kizilgo, Ankara University
Fatine Bahar Karladag, Yeditepe University
"From East End to the West End: Theatre Workshops Immigrant productions"
Hanna Voss, Johannes Gutenberg-Universität Mainz
"Prefabricated Biographies? Young Actors of Color in Institutionalized German Theatre"
Kristina Trajanovska, Ss. Cyril and Methodius University Skopje
"Lord Chamberlain’s Blue Pencil: Post-War British Drama Before and After Censorship"

THE MOTIFS OF MIGRATION IN DRAMA PLAYS
ROOM 408
Chair: Ameet Paryamsagar, Jawaharlal Nehru University
Rantimi Julius-Adeoye, Redeemer's University
"Exile and Resistance Narrative in Nigerian Historical Drama: A study of Ahmed Yerima’s ‘The Trials of Oba Ovonramwen’ and ‘Atthaliv’"
Gordana Maric, Faculty of Drama Arts
"Person without ID Card - Person with False Identity: The Future of Theatre as a Method of Social Intervention"

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

PERFORMATIVITY OF THE PUBLIC
ROOM 105
Chair: Tero Nauha, Theatre Academy of Finland
Andy Lavender, University of Warwick
"The plebsocratic problem or, re-othering others: plural public spheres and the performance of power"
Caroline Herfort, 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"
Nesreen Hussein, Middlesex University
"Performing Utopia / Reclaiming the Public Sphere"

THEATRE IN EXILE
ROOM 308
Chair: Goran Petrovic Lotina, University of Birmingham
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 Peralta, GEXEL, Autonomous University of Barcelona
"Spanish Republican Theatre in Exile: A Social Question"

BREAKING BOUNDARIES
ROOM 508
Chair: Nataliya Atanasova, 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 Grieg’s ‘Fragile’"
Susana Ega, Instituto del teatre - Escola Superior de Musica de Catalunya
"Fedor Chaliapin: the Development of Acting in the Operatic Scene in the framework of the Russian Revolution"

HERITAGE, IDENTITY AND CARE
ROOM 213
Chair: Caoimhe Mader McGuiness, Kingston University London
Diana Looser, Stanford University
"Destination Urbanesia: Cityscapes, Militarization, and the Global Pacific"
Andrés Kalawski, Pontificia Universidad Catolica de Chile
"Heritage, identity and care: theatrical performance of domestic work in recent Chilean theatre"

FESTIVITY TOWARDS BELONGING
ROOM 211
Chair: Sarah 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"

BETWEEN MIGRATION AND MEMORY
ROOM 301
Chair: Hanna Korsberg, University of Helsinki
Sarit Cofman-Simhae, Kibbutzim College, Tel-Aviv
"The Suitcase in the Israeli Theatre: Between Migration and Memory"

MIGRATING TOWARDS IMMERSIVE ARTIFICIAL SPACES
ROOM 309
Chair: Sarah O’Brien, Teesside University
Sarah Youssef, University of Cologne
"Shakespeare and Digital Art: RSC meets Intel in The Tempest (2017)"
Mia Amir, Playwrights Theatre Centre
"Geologic Formations: A performance-based case study of the politics and limits of perception and empathy in the fight against the global rise of fascism"
Sanja Vodovnik, University of Toronto
"Artificial intelligence performed: the dramaturgy of the reset button"

PERFORMANCE, RELIGION AND SPIRITUALITY WORKING GROUP SPONSORED PANEL PERFORMING COMMUNITY IDENTITY CRISIS
ROOM 401
Chair: Kim Skjoldager Nielsen, Stockholm University
David Mason, Rhodes College
"Performing Community Identity Crisis"
Sanjay Kumar, Central European University CEU, Budapest, Hungary
"Enacting Crisis in Communities: A study of theatrical interventions in the discourses of Migration and Identity in Central Eastern Europe"
Manpreet Kaur, Columbia University
"A Sangat of Tanks in the Dargah"

ARTIFICIAL SPACES
ROOM 308
Chair: Sarah O’Brien, Teesside University
Sanjay Kumar, Central European University CEU, Budapest, Hungary
"Enacting Crisis in Communities: A study of theatrical interventions in the discourses of Migration and Identity in Central Eastern Europe"
Manpreet Kaur, Columbia University
"A Sangat of Tanks in the Dargah"
**WG4 Wednesday, July 11
14:00-15:30**

**Faculty of Philosophy**

- **TRANSLATION, ADAPTATION AND DRAMATURGY WORKING GROUP**
  ROOM 410
  Working Group Annual Meeting

- **HISTORIOGRAPHY WORKING GROUP**
  ROOM 103
  Historiography WG III
  Chair: Janne Rism, Aarhus University
  Sabine Päsl, University of Cologne, Department of Media Culture and Theatre
  "Naming a new theatrical practice: A question of Media Culture and Theatre, University of Cologne, Department of Media Culture and Theatre"
  Dassia Posner, Northwestern University
  "Bulgakov’s ‘The Crimson Island’ at the Moscow Kamerny Theatre"
  Jane Milling, University of Exeter
  "Performing Services: historiographies of performing servants on the eighteenth-century British stage."

- **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 phenomenological approach to Jürgen Kuske’s ‘Leonce and Lena’.”

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**DIGITAL HUMANITIES IN THEATRE 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 Rich History of the Broadway Bootleg’”

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

**EMBODIED RESEARCH WORKING GROUP**

ROOM CO2

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 in-form 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 Sciscio’s iAT exchanges). For more information, please contact the ERWG conveners.

**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 Hofmannthal’s Inspirations in the Theatre of his Time”

Proshot Kalam, Bunker Hill Community College
“Collective Creation of ‘The Impossible’, The Site Of Creating, Telling, Healing and Transformation in Performing The Voices of the Community”

**PERFORMANCE AS RESEARCH WORKING GROUP**

ROOM 408

**Note:** all sessions are closed to Group Members.

**Performance Conversation Group #1**

Ildiko Rippel, University of Worcester
“NO WOMAN’S LAND performance or documentary film”

Flavia Domingues D’Alvila, Royal Conservatoire of Scotland/University of St Andrews
“Performance Research Tests on syncretic theatre and dance”

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 Kapadochas, East 15 Acting School-University of Essex
“Waiting for: Somato-in-between migration and stasis”

Orestes Perez Estanqueora, Universidad Autónoma de Barcelona
“Mapping the routes and Migratory Processes within an investigation about performing of real people”

**PERFORMANCE AS RESEARCH WORKING GROUP**

ROOM 408

**Note:** all sessions are closed to Group Members.

**Performance Conversation Group #1**

Ildiko Rippel, University of Worcester
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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 1**

**Chair:** Marcus Tan, National Institute of Education, Nanyang Technological University

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

Teresa 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.”
SCENOGRAPHY WORKING GROUP
ROOM 104
Convenors: Sofia Pantouvaki, Aalto University and Nick Hunt, Rose Bruford College

Migration as a shift in scenographic practice
Chair: Nevena Mrđenović, University of Technology, Sydney

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

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

Scenography Working Group Business meeting

INTERMEDIATION IN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 105

Note: All WG panel sessions are open to whoever wishes to attend, except for the exception of the 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 asynchronicities
Chair: Christina Papagiannidou, University of South Wales

Yaron Shyldkrot, University of Surrey
“When rains breathe: disillusion and non-human performer”

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

Marieena Huukka, University of Tampere
“I into the Void — Examination on Non-Human Performativity, Errors and Immersion”

Eirini NediHepovidou, York St John University
“Performing in Solitude: When The Lonely Machine Meets Its Participant?”

Rosemary Rich, 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: Hari Marini, 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”

Kristiina Reidoly, Tartu University
“Theatre in border areas”

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

Working Group business meeting

POLITICAL PERFORMANCES WORKING GROUP
ROOM 101

Real words and real people: migration, verbatim and delegation
Chair: Cristina Delgado-García, University of Birmingham

Zheyu Wei, Guangxi Arts University
“How to Play Ourselves: Devising Cosmopolitanism in ‘The Good House of Happiness’”

Cyrille Garson, University of Avignon
“Teasing Homophobia: Activism and LGBT Asylum in British Verbatim Theatre”

Sarah Bartley, Queen Mary University of London
“Stealing Our Jobs: Immigration, Representational Labour, and Moving Performance”

Amanda Stuart Fisher, Royal Central School of Speech and Drama
“Gare, Resistance and Solidarity in Phosphorous Theatre’s ‘Dear Home Office’”

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 17
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 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 19
**Samuel Beckett Working Group**

**Room 512**

*Samuel Beckett Working Group’s business meeting*

**Translation, Adaptation and Drama-Turgy Working Group**

**Room 410**

*Spaces of Migration, Nation and Imagination*

**Chair:** Dukla Radosavljević, Royal Central School of Speech & Drama

*Ann Christine Simke, University of Glasgow*

*“Migrating Repertoires, Migrating Audiences: The Case of the Volksbühne Berlin”*

*Mark O’Thomás, University of Greenwich*

*“Both alike in dignity — The Royal National, the Royal Court and the Precarious State of the Nation”*

*Ulla Kallenbach, University of Southern Denmark*

*“Dramaturgy and Imagination”*

**Ulla Kallenbach**

**Room CO2**

*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 in*

*shared problems, concerns or treatments. 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:*

*Aiofe McGrath: aiofe.mcgrath@qub.ac.uk*

*Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk*

*For the participants list, please go to page 15*

**Theatrical Event Working Group**

**Room 409**

**Chair:** Peter Eversmans, 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*

*“Teodók — Collecting metadata of performances”*

**Franklin Hildy, University of Maryland**

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

**Anna Lawaetz, The Royal Danish Library**

*“Performing Arts and National Net Archives — A Case Study on How SIGNA.dk is Stored in two Net Archives”*

**Processus de création et contemporanéité / The creation process and the context of contemporaneity**

**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 treatments. 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:*

*Aiofe McGrath: aiofe.mcgrath@qub.ac.uk*

*Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk*

*For the participants list, please go to page 15*

**Performance as Research Working Group**

**Room 408**

*Note: all sessions are closed to Group Members.*

**Documented Workshop Group #3**

*Walmiri Ribeiro, Federal Fluminense University*

*“The power of to be in-act”*

*Johanna Bucknall, University of Birmingham*

*“Reflective Hypermnesis: Recall, Remembering and Rememberance”*

*Christina Schmutz, University Autònoma Barcelona, Institut del Teatre*

*Workshop on encounter and (in)dividuality*

**Scenography Working Group**

**Room 104**

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

*From past to present: representations of spaces and bodies*

*Chair:** Sofia Pantouvaki, Aalto University

*Jérôme Macelbergh, DISTAT*

*“Migration of Heritage Theatre Technology to Contemporary Performance Spaces” (Academic Paper)*

*Petrá Dolačlavová, Stockholm University*

*“Costuming the Other: Aesthetic and Moral Interplays of the Exotic Costume in the Late Eighteenth century” (Academic Paper)*

*Adam Alston, University of Surrey*

*“The radical witch: Decadence and the scenographic body in Lauren Barri Holstein’s “Notorious”” (Academic Paper)*
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.
Migrating Identities, Haptics & Data Bodies
Chair: Eirini Nediokopoulou, 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”
Clio Unger, Royal Central School of Speech and Drama, co-authored with Neil Beecham, London School of Economics
“Extra/Ordinary Orgasms: OMGYES and the Virtual Disciplining of Sexual Pleasure”

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 Architecture: Fluid Structures & Migrant Ecologies”
Nadine Civiotti, 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”

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”

POLITICAL PERFORMANCES WORKING GROUP
ROOM 101
Migration and Utopia
Chair: Claire Wallace, Charles University, Prague
Veronica Rodríguez, Royal Holloway, University of London and Canterbury Christ Church University
“This is Our Song: Aeschylus’s ‘The Suppliant Women’ in a Version by David Greig.”
Paola Rotham, Birmingham City University UK
“Beyond the ‘Effective Turn’? Post Avant-Garde Political Theatre”
David Pattie, University of Birmingham
“Everyone’s Welcome Here: Migration and Utopia in David Greig”

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 17

AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE WORKING GROUP
ROOM 513
Business Meeting
Awö Mana Asiedu, University of Ghana, David Donkor, Texas A&M University, Sabine Kim, University of Mainz, Issu Nwanko, Chukwuekcma Odumegwu Ojukwu University, Igbaziam, Rashida Rosario, University of Ghana, and more

ASIAN THEATRE WORKING GROUP
ROOM 508
Asian Diversity
Chair: Anna Thuring
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 Greer, University of Glasgow
Allyson Campbell, Faculty of Fine Arts and Music, The University of Melbourne
“Going Feral: queerly de-domesticating the institution and running wild.”
Fintan Walsh, Birkebeck, University of London
“Ghostrly migrations, memory and kinship in Dickie Beau’s Re-Member Me”

PERFORMANCE RELIGION AND SPIRITUALITY WORKING GROUP
ROOM 308
Ililana Muluzo
“Spiritual journeying through performance”
Dagmar Schwitzgebel
“Church of Performance Fucks the Patriarchy”

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 – 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
For the participants list, please go to page 19

For the participants list, please go to page 17
11:00 - 12:30  Faculty of Philosophy

**PERFORMING NOSTALGIA: MEMORY, BODY, AND MIGRATION**

**ROOM 301**  
Chair: Susan Bennett, University of Calgary

- Ana Letunšić, Academy of Dramatic Art, Zagreb  
  “Migrating histories: Yugonostalgia and post-memory”
- Rubkwan Thammabosaddee, University of Warwick  
- Saumya Mani Tripathi, Jawaharlal Nehru University  
  “Nostalgia, Memory and Performance in Delhi’s Urban Slum of Karhauti Colony”
- Ariadni Lignou Tsamantani, Freie Universität Berlin  
  “Between proximity and distance, pasts and presents: Gofs at 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”
- Deepshika Ghosh, Jawaharlal Nehru University  
  “Migration of Manipuri Dance Tradition: Aesthetics, Politics, Pedagogy”
- Argyro Tsimpazi, Queens University Belfast  
  “Embodied Transitions: A Journey Through Ascetic Ritual and Dance Movement”
- Nadya D’Almeida, University of São Paulo  
  “Moving in territories - The Space in the performance of Shoichitsu Fukusuh”

**CONTEMPORARY PERFORMANCE PRACTICES**

**ROOM 104**  
Chair: Paul Rae, University of Melbourne

- Maude B. Lafrene, University of Quebec  
  “The Affective Rhetoric of Pop Culture in Contemporary Experimental Theatre: the cases of the Wooster Group, Big Art Group, and Olivier Chimoire”
- Franziska Burger, University of Bern  
  “Beide Osenzgl: Configurations of Players and Puppetry in Contemporary Puppetry”
- Gemma Edwards, University of Nottingham  
  “Muck, Pig and Cattle: Iconographies of the Farm Animal on the UK Stage”

**THEATRE AND MIGRATION II**

**ROOM 208**  
Chair: Asha Kuthari Chaudhuri, Gauhati University, Guwahati, Assam, India

- Daniela Potenza, IULM University of Milan  
  “Protest Expressions of the Oppressed: Ambedkarite Politics”
- Camila Damasceno Silva, State University of Campinas UNICAMP  
  “Performances at borders: The creation of poetic images in the gestures of Francis Allys”
- Isabel Thaler, State University of Campinas – Brazil  
  “The Theatre of the Oppressed and participation in public space”
- Surendra Wankhede, Jawaharlal Nehru University, New Delhi  
  “Protect Expressions of the Oppressed: Ambedkarite Jalsa”
- Anu Feel, UC Davis  
  “On Clown Politics”

**PERFORMANCE, POLITICS, AND THE PUBLIC SPHERE**

**ROOM 308**  
Chair: Trish Reid, Kingston University

- 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 Moving Image in the Future of Arts”
- Christopher Dowling, University of Warwick  
  “The Corner - A Practice as Research project”

**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”
- Milena Cvetković, University of Belgrade  
  “Between proximity and distance, pasts and presents: Gofs at the ancient theatre of Epidauros (2013)”
- Suchetana Chanda, Centre for Studies in Social Sciences, Calcutta  
  “Birds migrate. Do waves too?”
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- Anu Feel, UC Davis  
  “On Clown Politics”

**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 Mileva, Faculty of Dramatic Arts, Belgrade, Serbia  
  “The Other and reconstruction of Balkanism in Basara’s Play ‘The Government Inspector for Southeast’”

**INTERCULTURAL PERFORMANCE PRACTICES**

**ROOM 103**  
Chair: Brian Singleton, Trinity College Dublin

- Chun Liu, Southeast University, PR 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 and marketing the Other after Brexit and the strange case of Waiting for Othello at the York Theatre Royal (2017)”
- Lalitha Sinduri Yarasuri, University of Hyderabad  
  “Universality vs. specificity: Impact of Cross-Cultural Influences on Indian Dance”
- Worldview of the actor playing ‘The Government Inspector for Southeast’

**TRANSLATION AND ADAPTATION**

**ROOM 508**  
Chair: Ralf Rennhardt, University of Florida

- Tim Vergeer, Universiteit Leiden  
  “Playing with Passions: Twice Two Paralid Adaptations of Spanish Comedias in Flanders and the Northern Netherlands between 1660 and 1670”
- Thomas Kuchlbauer, University of Cologne  
  “The ‘Widow of Ephesus’ in the Theatre and Music Theatre of the 18th Century”
- Dan Poston, University of Tübingen and CUNY Grad Center  
  “English, Iroquois, German: Historically Staging Conrad Weiser’s Interpretative Work in the 1744 Lancaster Treaty”

**MEMORY, ARCHIVES, AND ORALITIES**

**ROOM 510**  
Chair: Marisa Keuris, University of South Africa

- Léa Tayeb, Northwestern University  
  “Bousaada’s House: Memories of Alterity in Libyan Performance History”
- Anurang Daggupta, 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’ — examples of staging migration in 21st-Century German Theater”
- Ashley Marinaccio, CUNY Graduate Center  
  “Vickie in Victrix: The Production of Identity in New York City Social Justice Youth Theatre”

**ANIMAL ON THE UK STAGE**

**ROOM 205**  
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”
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  “The playbox: Play-writing through play, objects, and the body”
- Marija Mileva, Faculty of Dramatic Arts, Belgrade, Serbia  
  “The Other and reconstruction of Balkanism in Basara’s Play ‘The Government Inspector for Southeast’”
GP 5 Thursday, July 12
14:00 – 15:30
Faculty of Philosophy

• CURATED PANEL – FROM AVANT-GARD-ISM 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 Röttger, University of Amsterdam
“Translating the tragic”
Mark Fleishman, University of Cape Town
“Migrating Mia: Strategies of translation across the borders of genre and nation”
Jacki Job, University of Cape Town
“Daai za Butoh Lady: A description of a series of dance performance that translate hybrid South African identity”
Sruti Bala, University of Amsterdam,
“Can the European translate?”

• CURATED PANEL – MOBILITY AND PERIPHERY 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 Bjørk, Saitama University
“When the Gods come to Town – Enacting Rural Deities on the Early Modern Kabuki Stage”
Takayuki Hikoi, Shizuyuri University
“The losers in the late 19th-century kabuki plays”

• COSMOPOLITANISM AND BORDERS
ROOM 208
Chair: Aya Sideropoulou, Open University of Cyprus
Rachel Hann, University of Surrey
“Scenographics and Microstates: Arguments for a renewed politics of border”
Hye-Gyong Kwon, Dongseo University
“The losers in the late 19th-century kabuki plays”
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
Iacob Viviana, University of Bucharest
“Theatre in Romanian-Indian Relations during the Cold War: Post-Colonial Circulations as Second Network”
Anika Marschall, University of Bayreuth
“Cosmopolitanism and mobile scenography. How to sense difference in Isaac Julien’s ‘WESTERN UNION: small boats’ (2007)”

Jovana Pavličević, University of Kragujevac, Serbia
“Jan Fabre’s ‘Mount Olympus’: Drama and Theatre as Alternatives to Spiritual Bypassing”
Karolina Kucia, Theatre Academy/UNIARTS Helsinki
“Monstrous Agencies”
Suzanne Knip-Mood
“Embodining the Dark Night: Towards an Apophatic Analysis of Performance”
CONSTRUCTION OF IDENTITY IN THE CLUTCHES OF GLOBALIZATION

ROOM 308
Chair: Rachel Clements, University of Manchester

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

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

Tithi Chakraborty, Budge Budge Institute of Technology "The impact of globalization on the Wandering Misters of Bengal: the Baals"

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

THE SELF AND OTHERS IN AND BEYOND THEATRE

ROOM 508
Chair: Yana Meerson, University of Ottawa

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

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

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

CURATED PANEL – SUDDENLY A STRANGER APPEARS

ROOM 408
Chair: Urike Garde, Macquarie University, Sydney

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

Amy Stebbings, University of Chicago "Other Voices: considerations on operatic form and staging alterity"

Kristina Hagstrom-Stahl, University of Gothenburg "We Were to Live Here, Together: Notes on Strange-staging alterity"


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

WAR AND PERFORMATIVITY AGAINST IT

ROOM 213
Chair: Raffaele Furino, Arcadia University


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

REFUGEE THEATRE AND THEATRE WITH REFUGEES

ROOM 104
Chair: Ivana Vujic, Faculty of Dramatic Arts, Belgrade

Stephen Wilmer, Trinity College Dublin "Empowerment of Refugees Through Theatre"

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

Anita Hallewas, Griffith University "Theatre in refugee camps: a survey of current practice as a tool for social change"

Giulia Emma Innocenti Malini, Università Cattolica del Sacro Cuore "Social Community Theatre with Refugees in Italy"

MIGRATIONS, UNSTABLE HISTORY

ROOM 214
Chair: Emer E’Tolle, Concordia University, Montreal

Anke Charton, University of Vienna "Revolving Doors: Performing nativeness 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"

STASIS VS. MOVING IN DANGEROUS TIMES

ROOM 211
Chair: Thomas Riccio, University of Texas at Dallas

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

Sukanya Somboon, Chulalongkorn University "Likay ‘Red Demon’: Dramatic Representation of Domestic Otherness in Thailand"

Helge Gehring, Rhodes University "Third space as meeting point: beyond first space/second space dualisms"

THEATRE OF IMMIGRATION AND POLITICS OF SPACE

ROOM 410
Chair: Erik Mattsson, Stockholm University

Anna Sica, University of Palermo "Actor’s Art and Politics as/through/beyond Borders: Tammaso Salvis’s ‘Hamlet’ and the Stage of the Unification"

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

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

DIFFERENT THEATRE PRACTICES TOWARDS THE MIGRANT TOPIC

ROOM 310
Chair: Marleen Wagner, Stockholm University

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

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

Insoo Lee, Korea National University of Arts "<The Song of Strangers>: pansori and immigration experiences"

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 ‘Brecht’ Play"
"Some real and many imagined boarders in the history Sciences roles Mei Lanfang’s guest appearance in Moscow?"

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

At IFTR 2018 in Belgrade, the ERWG will explore a range of practice structures designed to facilitate knowledge exchange. These include established formats such as lightning presentations, curated workshops, curated paper/video feedback sessions, and moderated discussions; as well as new exchange structures like “Dynam Table” (an adaptation of Lois Weaver’s “Long Table”), and “practice in response to practice” (inspired by Peter Scicluna’s IAC 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 14

For the participants list, please go to page 15
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 Frljić’s ‘Klątwa’ [eng. The Curse] questions the Polish right-wing government’s plans for national theatre and culture”

Caroline Wake, University of New South Wales
“Performance, Protest and the Second Pacific Solution, Australia 2012 –”

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

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

Performing Collaborative Resistance”

POPSULAR ENTERTAINMENTS WORKING GROUP
ROOM 301

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The Popular Entertainments Working Group operates by circulating members’ draft papers in advance of the conference, enabling a more focused discussion at our meetings.

Business and Planning Meeting of the Popular Entertainments Working Group.

Note: this session is only open to current members of the Working Group.

ARABIC THEATRE WORKING GROUP
ROOM 213

WG Sa Thu July 12th, 14:00-14:45
New Directions in (Arabic) Theatre Research
Moderator: Samar Al-Sabeh, Florida State University, USA

Samir R. Mamdoh
“The Theatre Lab for Migrants: from therapy to creation” (To be presented in French, with consecutive translation)

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.

Titles on offer include:

1. Theatre & Performance Studies journals with FREE ACCESS to 30 articles*

INTERESTED IN ENTERING?

Simply visit the link below to access the prize draw offer and complete our online form before 31st July 2018. Terms and conditions apply.


*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.

Sign in or register at:
DAY 5
FRIDAY
July 13
Schedule
PERFORMING/CROSSING BORDERS (PWPG CURATED PANEL)

ROOM 301
Chair: Cyrielle Garson, University of Avignon
Madri Perti, 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 Weiner, Royal Holloway University of London
"Dress-Crossing the Lines: Tida Death and the Question of Confusion as Strategy in Political Performance"

THEATRICAL MIGRATIONS: FROM THE SELF TO BEING OTHERS

ROOM 105
Chair: Jen-Hao Hsu, Theatre Arts Department, National Sun Yat-Sen University
Patricia Fagundes, Universidade Federal do Rio Grande do Sul
"In transit between worlds: experiences of an anthropophagic theatre director in South Brazil"
Vinita Dakari, Aristotle University of Thessaloniki
"Emigrating to the kingdom of the 36 Territories of the unparalleled in cancer-themed performance"
Radmila Nastić, University of Kragujevac, Serbia
"Where is Home?"

IN SEARCHING OF IDENTITY

ROOM 104
Chair: Henry Bial, University of Kansas
Wai Yim 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 Evaluation"
Jurgita Stariškaitė, Vytautas Magnus University
"Moving Targets: Tactics of Relocation in Contemporary Baltic Theatre"

ACTIVISM, RESISTANCE AND POLITICAL PERFORMATIVITY

ROOM 310
Chair: Marina Kortzaman, Theatre Studies Department University of the Peloponese
Pujya Ghosh, School of Arts and Aesthetics, Jawaharlal Nehru University
"Know Your Activeist!"
Serap Erincin, Louisiana State University
"Political Body as Site of Resistance: Stillness as Peaceful Protest"
Edina Husanović, 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 Orfini, 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 Andreassen, Aarhus University
ErikMattsson, Stockholm University
"Scene Changes: The Second Wave of Independent Theatre in Sweden"
Daniela Pillgrab, University of Vienna
"From Being Alien To Alienation. Revisiting Brechts Revolutionary Conception of Theatre"
Rsenija Markovlibolu, 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 Schor, Centre for Ibsen Studies, University of Oslo
Kurt Taroff, Queens University Belfast
"Blood and Soil and Sweat: Lynn Nottage's Depiction of Migrancy and Stagnation"
Maja Milutović Ovadia, Royal Central School of Speech and Drama
"Smiling while waiting for decision on asylum"
Nina Živančević, University of Kragujevac, Serbia
"Where is Home?'"

TRANSgressing BORDERS

ROOM 308
Chair: Nanako Nakajima, Shobi-gakuen University
Christina Novakow-Ritchey, University of California, Los Angeles
"Crossing the River: Transgressing the Folk/Contemporary Border"
Ajent Singh, BFS Women University Kharagpur
"Negotiating the Choice Between Migration and Stasis: [Re]Viewing Multi-locational Positioning of Self in Biljana Srbiljovics' 'Belgrade Trilogy' and 'Family Stories: Belgrade'"
Sonja Zdravkova Djeparoska, University "St. Cyril and Methodius"
"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 Wilkie, University of Roehampton
"Pioneers, vagabonds, and 'genuine visitors': intersecting narratives of theatre touring and migration"
Berenika Szymanski-Dull, LMU Munich
"Migrants in Theatre - A look into the 19th century"
Catrina Fallow, University of Birmingham
"What Goes Around Comes Around: Theatregoround and the Dramaturgy of Mobility"

Mass-Theatrical Aesthetics

ROOM 508
Chair: Tou-Ching Yeh, Chang Jung Christian University
Evelyn Annull, Free University of Berlin
"On the Move. Outperforming Trench Warfare"
Caimhie Mader McGuinness, Kingston University London
"Ambivalent theatre: the difficulty of community in ATC and David Greig's 'The Events'"
RESEARCHING THE BORDERS OF DRAMA: TEXT AND TRANSLATION
ROOM 211
Chair: Mary P. Caulfield, State University of New York, Farmingdale State College

Rina Otań, 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 theatre practice”

TEXT AND TRANSLATION RESEARCHING THE BORDERS OF DRAMA: 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”

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

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

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

SPONSORED PANEL JOINTLY ORGANIZED BY SCENOGRAPHY AND INTERMEDIALITY WORKING GROUPS 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?”

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

HISTORIOGRAPHY WORKING GROUP
ROOM 103
Chair: Ann Christine-Simke, University of Glasgow

Jim Davis, University of Warwick
“The Representative”

Between History and Reality: Rolf Hochhuth’s The Representative”

“Attention in the Cellular Age: Mobile phones and theatre practice”

“Who Owns the Land? Experiments with digital technologies in the development and preservation of immersive performance at a Cultural Heritage Site”

TRANSLATION, ADAPTATION AND DRAMA-TURGY WORKING GROUP
ROOM 410
Migration in Space and Time
Chair: Ann Christine-Simke, University of Glasgow

Ken Cemiglia, Disney Theatrical Productions
Migrations of ‘The Lion King’: The First 20 Years on Stage

Stephanie Sandberg, Washington and Lee University
“Teenage Boundaries: Tina Fey’s ‘Mean Girls’ and Jocelyn Bloh’s ‘The African Mean Girls Play’”

Dorothy Chansky, Texas Tech University
“Maritime Migrations and Transatlantic Performance”

Adapting to the Times: Marvin’s ‘Room and Medicine’ Then and Now

EMBODIED RESEARCH WORKING GROUP ROOM 02
The Embodied Research Working Group (ERWG) supports individual and collaborative research projects in which embodied practice is an explicit and essential part of the methodology. While embodiment has been a major interest for theatre and other scholars across several decades at least, the claim that embodied practice can constitute a mode or method of academic research is relatively new and in some contexts still controversial. The ERWG aims to establish an international platform through which to share innovative and traditionally informed approaches to the methodological, epistemological, and ontological questions provoked by embodied research.

At IFTR 2018 in Belgrade, the ERWG will explore a range of practice structures designed to facilitate knowledge exchange. These include established formats such as lightning presentations, curated workshops, curated paper/video feedback sessions, and moderated discussions; as well as new exchange structures like “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 VAG 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 14

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

**DIMENSIONS IN THE POST-MIGRANT THEATRE**

**ROOM 103**

Chair: Kurt Taroff, Queen's University Belfast

Matthias Warstat, Freie Universität Berlin
“Affectional 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 101**

Chair: David Mason, Rhodes University

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

**EXPERIMENT AS MOVEMENT BEYOND STASIS**

**ROOM 105**

Chair: Jovana Stokić, City University of New York

Ravi Chaturvedi, Indian Society for Theatre Research
“Indian Theatre and Migration: A Panoramic View – case of King Lear in migration”

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

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

**IDENTITY OF THE EUROPEAN SPACE**

**ROOM 104**

Chair: Laurens de Vos, University of Amsterdam

John Andreasen, Aarhus University
“EutopiaStage – a counterpart to a ghetto?”

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

Goran Petrović-Lotina, Ghent University
“Immigration, Papulism and identifications”

**THE TRANSFORMATIVE POWER OF THEATRE**

**ROOM 211**

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

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

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

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

**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): keynote 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

<table>
<thead>
<tr>
<th>Working group</th>
<th>Lead Convener</th>
<th>e-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel Beckett</td>
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<tr>
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<td>Processus de Création</td>
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</tr>
<tr>
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<tr>
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</tr>
</tbody>
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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 (Brace 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 Vušna Žugić and Miljana Zeković for organizing this meeting.
**SIDE PROGRAM SCHEDULE**

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<tr>
<th>July 8</th>
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<tr>
<td><strong>19:00</strong></td>
<td>Dis_Sylphide performance</td>
<td>19:00 – 16:00</td>
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<td>Wongar documentary film screening</td>
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<td><strong>21:00</strong></td>
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**SIDE PROGRAM**

**DIS_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: Hewetson by Mary Wigman from 1926, Kontakthof by Pina Bausch from 1978, and SelfUnfinished by Xavier Le Roy from 1998. They have digressed 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 all 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 reactualize 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:** Nataša Murgić, Snežana Bulatović, Dalibor Šandor, Marko Bašica, Frosina Dimovska, Dunja Crnjanski, Alexandre Achour, Olivera Kovačević Crnjanski and Saša Asentić

**Poems:** Nataša Murgić

**Dramaturgy consultant:** Marcel Bugiel

**Artistic assistant:** Frosina Dimovska

**Advice on costume design:** Marina Sremac

**Executive producer in Novi Sad:** Nataša Murgić

**Coproduction:** Kampnagel (Hamburg), Kunsthäuser Mousonturm (Frankfurt), MIKUB e.V. (Berlin) and Per.Art (Novi Sad)

**Support:** Aktron Mensch and NPN Coproduction - Fund for Dance

[https://www.facebook.com/PerArt-132080216888687/](https://www.facebook.com/PerArt-132080216888687/)

**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 designed 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 Kutna 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 Vladišačić

**Associates:** Lea Vene, Ivana Čuljak

[www.cimo.hr](http://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 drama, 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 – dramaturgy, to do nothing is to take a position. Shake

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 scenographic 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.

Lecture by: Emeritus Professor Ing. Massimo Bergamasco
Full Professor of Applied Mechanics Head of the Perceptive Robotics Laboratory, Institute of Information Technologies, Scuola Superiore Sant’Anna, University of Pisa

Director: Anđrijana Stojković
Cinematographer: Joao Riberio
Editing: Anđrijana Stojković, M. Cem Öztüfecki
Composer: Vladimir Kolarić
Sound design: Aleksandar Protić
Sound recording: Ben Travers
Executive producer: Jelena Stanković
Producer: Miroslav Mogorović
Duration: 60 min
© 2018 Art & Popcorn & All-Inclusive Films

Choreographer: Angela Woodhouse
Sculptor: Nathaniel Rackowe
Dancers: Martina Conib and Alice Labant

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

IMMERSIVE VIRTUAL REALITY APPLIED TO THE THEATRE lecture
Tuesday, July 10, 19:00
Venue: Belgrade Cultural Center – Artget

*free entrance

WONGAR documentary film
Sunday, July 8, 21:00
Venue: Yugoslavia Film Archive
Tuesday, July 10, 22:00
Venue: Belgrade Cultural Center – Movie Theatre

*free entrance

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.

Producer: Jelena Stanković
Executive producer: Vladimir Kolarić
Cinematographer: Joao Riberio
Editing: Andrijana Stojkovic, M. Cem Öztüfecki
Composer: Vladimir Kolarić
Sound design: Aleksandar Protić
Sound recording: Ben Travers
Executive producer: Jelena Stanković
Producer: Miroslav Mogorović
Duration: 60 min
© 2018 Art & Popcorn & All-Inclusive Films

(UN)TOUCHED 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

(UN)Touched is a unique and ambitious installation that encompasses two performance sculptures. Each explores simultaneous experiences (and contradictions) of intran- cacy and distance. Both implicitly 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 viewer is 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 fingers. 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 precariously 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 (un)certainty.

Choreographer: Angela Woodhouse
Sculptor: Nathaniel Rackowe
Dancers: Martina Conib and Alice Labant

(UN)Touched was commissioned by Canary Wharf PLC and funded by Arts Council England and Middlesex University, UK.

www.angelawoodhouse.co.uk
www.rackowek.com
PERFORMING STATELESSNESS IN EUROPE
S. E. Wilmer, Palgrave Macmillan, 2018

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 failing to find a political solution to the current migration, and the problematic role of the nation-state. It discusses a diverse range of 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...
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 interrogating 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 interwoven 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 discretion—they don’t disturb you, they are not graphic; 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 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 discretion—they don’t disturb you, they are not graphic; 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 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 discretion—they don’t disturb you, they are not graphic; 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 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 discretion—they don’t disturb you, they are not graphic; but amidst the proliferation of movements in this performance, we don’t know which one will unsettle you, offend you, or trigger you.


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: “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.

YUGOSLAV FILM ARCHIVE PRESENTS:

Thursday, July 12, 18:00
All About Eve (Joseph Mankiewicz)

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.

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 Yugoslav 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.

I, My previous work, Mira and Mike (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.
**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.

**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, we have over 50 offices around the globe, and we distribute our products to nearly every country in the world.

**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. E. 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.

**Routledge** is the world’s leading research publisher in the field of Humanities and Social Sciences. We publish thousands of scholarly journals, books, eBooks, text books and reference works each year, partnering with scholars, instructors, and professional communities worldwide. Routledge is part of the Taylor & Francis Group, an informal business.

**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

Join Routledge in welcoming Dr Dorita Hannah on Wednesday 11th July 2018, at 1:00pm on the Routledge stand for a book signing of her new book. Event-Space: Theatre Architecture and the Historical Avant-Garde radically re-evaluates the avant garde’s championing of nonrepresentational spaces, drawing on the specific fields of performance studies and architectural studies to establish a theory of ‘performative architecture’.

‘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)

Performing Architectures
(edited by Andrew Filmer, and Juliet Rufford)

Bloombury Publishing - Performance + Design series
(edited by Joslin McKinney, Scott Palmer, Stephen A. Di Benedetto)

**PERFORMING ARCHITECTURE**

edited by Andrew Filmer, and Juliet Rufford

Bloombury Publishing - Performance + Design series
edited by Joslin McKinney, Scott Palmer, Stephen A. Di Benedetto
SOCIAL & CULTURAL PROGRAM

There are a lot of things to do and see in Belgrade region! We have put together an exciting Social & Cultural Program including excursions, performances and parties available to the conference participants. All events are linked to theatre, performance and history, but in very different ways – explore and get a taste of Belgrade city center and some of the attractions in surrounding areas, Novi Sad, Sremski Karlovci and Oplenac and enjoy in local performances and exclusive farewell dinner in a marvelous venue of the Museum of Contemporary Arts in Belgrade.

Tickets for events are limited and can be purchased online or at the Registration Desk.

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 1595 Sinan-Pasha burned the relics of Saint Sava, the founder of the Serbian Orthodox Church. The street, the oldest kafana built in the authentic Balkan style with a curious name of Kosancicev venac Street, located in the heart of the city. Paved with Turkish cobblestones, it has kept the atmosphere of the 19th century, with lovely cafes, galleries and wineries. Just across the street, the oldest kafana built in the authentic Balkan style with a curious name of “7” 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 neighborhood - Cetinjska 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. Cetinjska 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 20th century and issues on Yugoslav heritage and Yugoslav past. 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 €
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 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 19th century building. According to legend, whoever drinks water from the 1799 Four Lions gun holes and 13 gates.

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.

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 Trailović, 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.

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

The farewell dinner will be held on an exclusive location, in a marvelous venue of the Museum of Contemporary Arts in Belgrade 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 Mézsáros, 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*, Moliere’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, *Dunjeluk*, produced by Bifef 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 Hobus  
Costume Design: Slavna Martinović  
Executive Producers: Jovana Janjić and Vojislav Kajgor  
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 Ladik  
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 genocide!  
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 yourself 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), 1 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@fd.hu.bg.ac.rs
iftr2018belgrade@gmail.com

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

LUNCH
Lunch is included in the conference fee.
Buffet Lunch will be served at the Atrium of The Rectorate of the University of Belgrade (Studentski trg 1) every day from 12:30 until 14:00. There will be variety of options, including vegetarian, vegan, gluten free etc.

INTERNET – WI-FI
Network: IFTR2018
Password: BelgradeCongress

VENUES
Faculty of Philosophy (Čika Ljubina 18-20)
The Hall of Heroes – Faculty of Philology (Knez Mihailova 49)
The Yugoslav Film Archive (Usun Mirkova 1)
The Rectorate of the University of Belgrade (Studentski trg 1)
National Theatre (Francuska 3)
Belgrade Youth Center (Makedonska 22)
Belgrade Cultural Center (Trg republike 5)
UK Vuk Karadžić (Bulevar kralja Aleksandra 77a)
KC GRAD (Brate Krsmanović 4)
Museum of Contemporary Art (Ušće 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
Bistro Grad (Usun Mirkova 5) - 20% discount
Crossroads (Skadarska street 40c) - 20% discount
Firma (Makedonska street 25) - 20% discount
GURMANISTAN (Makedonska street 30, TC Eurocentar) - 20% discount
Klub književnika (Francuska street 7) - 20% discount
Le Moller (Zmaj Jovina street 11) - 10% discount
Miamian (Kursulina Street 6) - 20% discount
New York New York (Krunska 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 (Getinjska 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 Rajčevac)
Monday – Sunday 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.

TAXI
We recommend the following taxi companies:
Lux Taxi (+381) 19944
Beogradski Taxi (+381) 19801
Naxis Taxi (+381) 64 2229804 (available on Twitter)
Take a distinctly labelled cruising cab or ask a local to call one for you. The initial fixed fee is RSD 170 and reputable cabs should charge about RSD 70 per kilometre. Make sure the meter is turned on. Last two signs on legal taxis registration plate is TX.

EMERGENCY
Emergency Room 194
Police 192
Fire Department 193
CONFERENCE VENUES

1 Faculty of Philosophy (Čika Ljubina 18-20)
2 Faculty of Philology (Knez 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
Entrance, Registration, Tickets, Info, Publishers, IFTR Office (Lost/Found, Medical help), Rooms: 101–105

MEZZANINE
Amphitheatre

BASEMENT
Rooms C01–C03

ENTRANCE

101 102 103

104 105

TO AMPHITHEATRE

TO AMPHITHEATRE from the 1st Floor

1st FLOOR
RooMS 101–105

2nd FLOOR
Rooms 208–214, Exhibition

211

3rd FLOOR
Rooms 301–313

308 309 310

4th FLOOR
Rooms 401–412

408 409 410

5th FLOOR
Rooms 508–513

Legend:
- Registration
- Info Desk
- Entrance
- Caffè
- Amphitheatre
- IFTR Office
- Publishers
- Elevators
- First Aid
- Exhibition
- IFTR Rooms
- Event Tickets
- Tickets
- Lost and Found
BELGRADE ORGANIZING COMMITTEE

ACADEMIC BOARD

IVANA VUJIĆ is the President of the Organizing Committee of the IFTR World Congress 2018 Belgrade. She is a full professor of Theatre directing and Theory and Practice of Performing arts, as well as the founder and Head of the Studio-Laboratory for Performing Arts at the Faculty of Dramatic Arts in Belgrade. She was a co-director and lecturer at MAIPR (Erasmus Mundus) program. She was a lecturer at Warwick University, Helsinki University and Amsterdam University. She has founded 4 theatre stages in Belgrade (The Fifth Floor stage of the National Theatre, Bel Etage stage of Madlenianum theatre, Beton Hala Theatre, The Eighth Floor stage of the National Theatre, Bel Etage). She regularly publishes articles in both the national and international journals. She received the title Commander dans l’Ordre des Palmes Académiques (the Ministry of National Education and Research, France, 2002).

ZORAN ERIĆ studied composition at the Faculty of Music in Belgrade. His works have been performed in virtually all European countries, United States, China and Australia, by prominent ensembles such as the Belgrade String Quartet, Guildhall Strings, St. George Strings, Kreisler London Strings, Zagreb Soloists, 12 cellist der Berliner Philharmoniker, Kremlin String Orchestra, Camerato Serbico, Bandol Philharmonia, Belgrade Philharmonic Orchestra, Irish Chamber Orchestra and others. He has worked with distinguished national and international artists including Aleksandar Pavlović, Kenneth Jean, James Judd, Bojan Sudčić, Darinka Matić Maroš, Ksenija Janković, David Takeno, Bernards Lansky, So-Ock Kim, Malachy Robinson, Jon Bogdanesku, Marija Spengler, Dejan Mladenović, Aleksandar Madžar, Arisa Fujita, Emanuel Pahud, Ljubica Jovanović and others. A noticeable part of Erić’s oeuvre are his theater and film music. He worked with the most prominent national film and theater artists such as Sonja Vukčević, Gorčin Stevanović, Nikita Milivojević, Vida Ognjenović, Nebojša Bradić, Milan Karadžić, Dejan Mijač, Boro Drasković, Egon Savin and others. Zoran Erić has been a laureate of many awards for his opus, the most important being October Prize of the City of Belgrade, YUSTAT Grand Prix for Theater Music, two Golden Mimosa awards for film music, two Sterija awards for theater music, Great Gold Medal of the University of Arts in Belgrade; Erić has also won the Mokranjac award – the most prestigious award in the field of music in Serbia – four times. He is a full professor at the Department of Composition and the Faculty of Music in Belgrade, where he served as Dejan (1992-1998) and as Vice Rector of the University of Arts in Belgrade (2000-2004). Erić was Chairman of the Board of Serbian music copyright collection society, SOHIO. He also chaired the Department of Composition at the Faculty of Music in Belgrade (2007-2015) and acted as the Artistic Director of the BEMUS festival (2011-2013). Since 2015, he is holding the office of the Rector of the University of Arts in Belgrade.

IVAN MEDENICA defended his PhD dissertation at the Faculty of Dramatic Arts. He works at the FDA as a professor of The History of World Drama and Theatre. He regularly publishes articles in both the national and the international journals. He was the Chairman of the five international symposiums of theatre critics and scholars organized by Sterijino Posorje Festival in Novi Sad and the International Association of Theatre Critics (IATC). Medenica has participated in a number of international conferences and given guest lectures at Humboldt University (Berlin), Yale School of Drama, University of Cluj (Romania). Medenica is an active theatre critic and has received six times the national award for the best theatre criticism. His book The tragedy of initiation or the inconstant prince was also awarded as the best book on theater published in Serbia (2017). He was the Artistic Director of Sterijino Posorje in Novi Sad, the leading national theatre festival in Serbia (2003-2007), to which he brought some important structural changes. From 2001 to 2012, Medenica was one of the main editors of the journal Teatron which then became the prestigious theatre publication in Serbia and was awarded by an international prize. He was a fellow in the International Research Center „Interweaving Performance Cultures“ at the Freie Universität in Berlin (2011-2013). He is a member of the International Association of Theater Critics’ Executive Committee and the Director of its international conferences. He is also member of the editorial board of Critical Stages, the web journal of the Association. Medenica is the artistic director of BitFest festival.

CONFERENCE COORDINATORS

Ana Konstantinović is a theatre director and a PhD student at the Faculty of Dramatic Arts, currently working on her doctoral multimedia project “Pesto”. She is an artistic director of “Eho animato” – an independent theatre production. She directed over 15 performances in Belgrade and participated in international projects in Hannover, Berlin and Milan. She is particularly interested in the mechanisms of creative processes.

Željko Maksimović is an actor and translator. He has translated plays and publications on theater theory and worked with numerous independent art collectives, such as Eho Animato (Belgrade) and SKUTR (Prague). His latest performance, “Borderline Beauty”, was the first show ever performed in one of Europe’s most famous techno clubs – Drugstore (Belgrade).
ORGANIZING TEAM

COMMUNICATION OFFICER
Ružica Radulović is MA student of UNESCO’s chair in Cultural Policy and Management, at University of Arts in Belgrade. She graduated from the Faculty of Philology in Belgrade, obtaining her bachelor’s degree in Scandinavian studies. She is theatre enthusiast, but also has a keen interest in cultural diplomacy and translation.

VOLUNTEERS COORDINATION
Miljana Martinović is a Film Producer and Project Manager. She has worked as an Executive Producer on 48 international festivals and numerous films and TV series. She works and draws inspiration from meaningful projects in the fields of humanitarian relief and education.

Helena Kominac is a young filmmaker and a YouTuber. She has volunteered in numerous festivals and cultural events.

SOCIAL AND CULTURAL PROGRAM COORDINATION
Jelena Bratonević is an Art Historian currently enrolled in MA program UNESCO Chair for Cultural Policy and Management. She works as an External associate for educational programs for the Belgrade City Museum and does research on topic of illicit trafficking of cultural property in South-Eastern Europe.

Sanja Ljumović graduated from the Academy of Arts in Belgrade - Production in art and media. She also possesses a law degree from the Faculty of Law, University of Belgrade - International relations. Her research areas and interests include promotion of novel and new artistic and cultural tendencies and ultimate theatre values. She is currently working as a PR manager at Bitef festival.

Isidora Goncić has graduated theatre directing from the Faculty of Dramatic Arts in Belgrade. She directed “The Bald Soprano” in Atelier 212, “Bon ton” in The cultural events.

PR AND MEDIA
Slavica Hlinić is the founder and director of Art Press Caravan and president of the association Cultures of the world. She is long time PR and protocol manager of Bitef theatre and PR of the world-famous brand Bitef Festival, as well as producer of After ten side program of Bitef.

DESIGN
Svetlana Volić, visual artist and Assistant Professor at the Faculty of Fine Arts in Belgrade. In 2018 she obtained her Doctoral degree in Art at the same Faculty. She works in various media: painting, video, video-installation, photography, scene design and graphic design. She is the designer of the IFTR World Congress in Belgrade, she is responsible for the overall design. www.svetlanavolic.in.rs

Dušica Knezević, freelance costume and set designer, independent author-researcher in theatre (urban rituals, opera recycled, exoticism in opera, fashion theatre). She lives and works in Belgrade. At the IFTR World Congress in Belgrade she is responsible for signalization and branding of the congress space.

Assistant:
Una Pavlović is a student of design at The Faculty of Applied Arts of the University of Arts in Belgrade. She is imaginative, open-minded and very responsible. She is ambitious and eager to be a part of new and exciting projects.

Prepress:
Nina Todorović, visual artist. In 1999, graduated from the Faculty of Fine Arts. In 2014 she obtained her doctoral degree in Art, at the same Faculty. She has had 45 solo shows and participated in more than 200 group exhibitions in Serbia and abroad. Winner of several national and international awards. www.nintodorovic.com

Dejan Tasić is a Technical Editor in Clio Publishing Company.

OPERATION MANAGER AND FINANCES
Bojana Karajović holds an MA degree in Theatre Production and Cultural Management. She has over twelve years of experience in managing, production and organization in the field of culture. Since 2014, she has been working at the Belgrade drama theatre as an Executive Director.

ORGANIZERS
Predrag Miladinović is a visual artist and arts and media theoretician, employed at the University of Arts Belgrade as associate for lifelong learning programs, domestic and international study programs such as International Performance Research.

Katarina Dimitrijević is an actress, graduated from the Faculty of Dramatic Arts in Belgrade. She has played in theatre performances and television shows. She is also actively working in the field of youth Theatre and drama education.

Gorjana Stojilković is a violinist with an MA degree from the Academy of Music, University of Ljubljana. She participated as a musician in few opera performances at the National theatre in Belgrade.

VOLUNTEERS

TEXT EDITING
Ana Štrkalj is English teacher, tutor and translator, keen on travelling and meeting different cultures, with wide experience in working and tutoring online but also abroad: Shanghai, Qatar and London.

TECHNICAL TEAM
Ivica Vasić has worked for years as a technical director of the Opera and Theatre Mediamen and was responsible for the technical direction of numerous drama and opera performances.

Dragana Milunović is an architect, graduated from the Faculty of Architecture in Belgrade. She was conducting multiple architectural projects for more than 10 years. She is the technical manager of The Faculty of Philosophy in Belgrade.

Milan Marković was the technical director of the National Theatre in Belgrade for more than 20 years and is at the moment the technical manager of the Serbian Academy of Science and Arts.

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