INTRODUCTION

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

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 implies, more broadly, a body of persons or animals migrating together. These moving migrating bodies range from the political to the economic and to the spiritual; from refugees and asylum seekers to tourists, guest-workers, and visiting scholars; and even beyond human migration to include other kinds of migrating bodies—inspiring us, perhaps, to think of migration as a kind of a performative ecology that involves a wide variety of agents, processes and geographies.

Migration understood as an act—a form of being/doing—unfolds within different socio-political scenarios and through a repertoire of performative and affective gestures making possible for both individual and collective aspects to emerge. Dictionary definitions also describe the term ‘as movement from one part of something to the other’ — which includes both spatial and temporal dimensions, individuals, communities, animals, but also forms, ideas, aesthetics, and conventions. Thus, migration emerges as ultimately a relational category. In chemistry, it means a change or movement of atoms in a molecule. In physics, it means diffusion—the intermingling of substances by their natural movement. Applied to culture, these attributes of migration also suggest the spreading, mixing and remixing of forms and ideas. Hence, migration does not unfold in a straight line; it is rather a process of moving from one point to the other that necessitates meandering, wandering, changing of pace, transformation, negotiation, and adaptation.

We would like to approach the topic of Theatre and Migration from several broad angles, asking: How have theatre and performance responded to issues of exile, displacement and Otherness both historically and in our times? How has the process of migration 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)?

Prof. Ivana Vujic
and Belgrade organizing committee
Goran Stefanovski
Canterbury Christ Church University

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.

THE SPARK WHICH ESCAPES (NARRATIVES BETWEEN HAMMER AND ANVIL)

The presentation analyses the binary opposites of Migration and Stasis, Journey and Home. 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.
Ilya and Emilia Kabakov’s model for the sculpture called the Eternal Immigrant (1995/2004) depicts a body lumped over a wall’s edge, upper-half on one side, lower-half on the other—neither able to cross over nor to fall back. Running away from precarity and towards a promise of the good life, the Eternal Immigrant is forever stuck in the liminal space of her journey. Resilient, wounded, or even lifeless, the Eternal Immigrant has become a reoccurring figure of the 20th century exile and has entered the 21st in overcrowded makeshift boats, her body washed ashore sandy beaches to even lifeless, the Eternal Immigrant has become a reoccurring figure of the 20th century exile and made lives more equitable and fulfilled. While originating in Thompson’s work in situations of violent conflict, he will outline the aesthetics of care with examples taken from contemporary performance and humanitarian disaster settings to propose an artistic practice that prioritizes relationality and interdependence. 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 individuated attention to suffering and loss.

This talk will take Kabakov’s image as 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. The constellation of figures in Kabakov’s model—the space between the person stuck in her attempt to get to the other side of the wall and the one standing opposite—charts a demarcation line, a rift, a gap, sometimes even a minefield between precarious life and good life. A number of works, artistic, academic and journalistic, have emerged in the last few years as a reaction to the refugee crisis that directly or unintentionally present us with the question: how to speak about ourselves and the Other from this position, with this gaping hole between us—the rift between the Eternal Immigrant and the relative safety of being at the other (presumably) better side of the wall? This is not only about how we relate to the Other in solidarity, but it has also been defining the good in good life.
Ana Vujanović

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.

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STAGE AS A TRANSNATIONAL RE(S)PUBLICA

I wish I had no origin. However, I come from Belgrade. And wherever I go my Serbo-Croatian-Montenegrin, Yugoslav, Balkan, Eastern-European origin follows me like a ghost. Sticky like destiny, it smells of the colonies and minorities. Heavy like love, it sounds communism… and nationalism. Certain like death, it has a taste of revenge.

I wish I had no identity. However, I come from Belgrade…

I wish I had a choice…

This is the point from which I want to commence my lecture. In what follows I will draw an overview of the contemporary European performing arts scenes, which is deeply soaked in my own life journey through Europe – from Belgrade over Amsterdam to Berlin – where I’ve been and I’ve been seen both as an insider and outsider, sometimes even simultaneously. From that complex and minoritarian perspective, I will identify some of the key tendencies around the issues of migration, identity and nationality, and offer their rereading. While referring to the authors and performances such as Eszter Salamon’s Monument 0: Haunted by wars, Ligia Lewis’s minor matter, Janez Janša’s Republic of Slovenia, Doris Uhlich’s More than Naked and Boom Bodies and Ivana Müller’s Edges, I will discuss the stage as a democratic re(s)publica, through the conceptual constellations such as theatre as heterotopia, identity in a minor key, politics of the opaque and shared gaze. Eventually, speaking about the migration and the nation in particular, that discussion suggests that the international looks like but is not a real alternative to the national; while a far-reaching proposal offered by the aforementioned performances – among others – may be found in the somewhat opaque, non-capitalist transnational, which leaves the nation, while we are still not sure where it lands…
General Panels

Satomi Abe
Theater Museum, Waseda University


VILLAINS BECOME HEROES: REVERSED NARRATIVES IN THE DANCE OF CONQUEST

Recently, narrative clichés have been reinterpreted in unexpected directions. Villains have acquired starring roles and heroes have been depicted as scheming in-fighters. A few popular Disney movies provide obvious examples, and there are many similar examples in postmodern novels that deconstruct episodes in larger stories. In this paper, I will examine the case narrative reinterpretation in Japanese classical dance, which has been seen as a highly conservative and conventional performance. Just as in other world mythologies, Japanese myths contain many tales of expeditions to chastise villains. Those marked for social exclusion are often demonized and depicted as nonhuman beings, such as ogres, vindictive ghosts, and monsters. A drama called Tsuchigumo, based on an eighth-century legend, is an example from Japanese classical theater. The protagonist is a legendary demon slayer. He is seriously ill when a monstrous spider attacks him. He narrowly escapes and orders his swordsman to kill it. The warrior and his company succeed in slaying the spider. The word Tsuchigumo was a derogatory epithet for local clans who did not pledge allegiance to the emperor and who were regarded as “others” by the imperial elite. In this way, “others” have been depicted as destroyed villains before in the traditional theater. Another example of conquered “others” in the classical dramas is Atelui, an ancient leader of northern Japan who was executed in 802 CE. Although he was once a villain, he is now often treated as a hero who bravely confronted the tyrannical Imperial Court—and as a tragic icon of those who are excluded by the brutality of the powerful. This interpretation has spread to various genres of performance. This paper will discuss how these reversed interpretations of traditional stories operate in the context of the traditional techniques and styles of Japanese classical dance.

Key Words
others, dance, tradition, reinterpretation, villains
A. Bernard Adijrackor
Mendel University in Brno

A. Bernard Adijrackor is a Ghanaian by birth and Nationality, a graduate of the School of Performing Arts, University of Ghana, Legon, Accra with a Bachelor of Arts degree in Theatre Arts and Sociology. He majored in Directing and for a final project work, directed ‘Rodger’s and Hammerstein’s The Sound of Music’ – the first of its kind on any stage in Ghana. After that, he worked with an internationally recognized advertising agency Origin Saatchi & Saatchi before enrolling at the Mendel University in Brno to pursue a Master’s Degree programme in International Development earning a Master of Science Degree in 2017. He is currently studying for a PhD in Business Management and Economics at the Mendel University in Brno.

MIGRATION & CULTURAL ADAPTATION THEORIES IN KOBINA SEKI’S “THE BLINKARDS”

From the very earliest of times, man has been nomadic by nature. Movements of individuals, families, groups or indeed entire villages in search of greener pastures is as old as the existence of man. These movements could be either permanent, semi-permanent or temporary. They could also be either voluntary or non-voluntary forced. These movements of man are simply known as migration. National Geographic Society defines Human Migration as “the movement of people from one place in the world to another for the purpose of taking up permanent or semi-permanent residence, usually across a political boundary” and goes on further to opine that “migrations have occurred throughout human history, beginning with the movements of the first human groups from their origins in East Africa to their current location in the world.” ‘Socialisation’, ‘Culture Shock’ and ‘Adaptation’ are some of the universal cross-cultural adaptation theories. With a pervading diversity in cultures and the ever increasing globalization of the world, one need not necessarily move an inch away from his home to experience a totally new culture. The way an individual deals with the shock of new cultures is what accounts for various adaptation process theories. In Kobina Sekyi’s comedy The Blinkards, written in 1914, he deals with the issue of migration and adaptation on different levels. From an entirely sociological perspective, he deals with the effects of migration on the adaptation of the individual. Issues like culture shock as well as reverse cultural shock are poignant in the play. This paper shall attempt to identify the extent to which migration affected the adaptation of the main characters in the play. This shall be done mainly by juxtaposing a character analysis of the main characters in the play against Berry’s acculturation model. Berry 1994 proposed a model of acculturation that suggests that it is possible for an individual to preserve his original ethnic identity and behavior while retaining proficiency in a foreign culture. He believes that the results of acculturation can vary from assimilating the host culture to integrating aspects of both the host and original culture. In his view, integration is the best possible outcome and the least stressful of the acculturation process. For Berry assimilation is one of four acculturation strategies - the others being marginalization, separation and integration - an individual may use during the acculturation process and defines it as “when individuals do not wish to maintain their cultural identity and seek daily interaction with other cultures” Berry, 1997, p. 9.

Key Words
Migration, Cultural Adaptation Theories, Acculturation, Assimilation, Marginalisation, Separation, Integration

Taiwo Afolabi
Department of Theatre, University of Victoria

Taiwo Afolabi is a PhD Candidate at the University of Victoria. Taiwo’s doctoral research broadly focuses on forced migration, border, displacement and the role of arts in engendering effective resettlement for both refugees and internally displaced persons for citizen participation. He has undertaken both artistic and research projects in China, Ireland, Burkina Faso, Denmark, Nigeria, Spain, Sri Lanka, Iran, Croatia and Sudan. He is an alumnus of the International Visitor Leadership Program of the United States of America. He founded Theatre Emissary International and co-coordinates the Network of Emerging Arts Professionals of the UNESCO’s International Theatre Institute (ITI/UNESCO). His articles have been published in highly reputable journal in theatre and performance. He teaches at the Department of Theatre, University of Victoria. He is a Queen Elizabeth Scholar, and a Graduate Fellow at the Centre for Global Studies, University of Victoria.

PERFORMING BORDER WITHIN ETHOS OF DISPLACEMENT: THEATRE IN THE FORGOTTEN CORRIDOR OF INTERNALLY DISPLACED PEOPLE IN AFRICA

Borders and boundaries seems to constitute and define nation-state relations. However, with the recent human advancements and happenings in this ‘post-normal’ times, there lies a territorial borders that are invisible but highly impactful. The physical walls, borderland and bordering process stands within the fabric of our present society. This dichotomy of a/territorial border is privileged in our rhetoric of migration, intervention and how border is performed and represented. For example, the world’s attention focuses more on refugees who have crossed internationally state recognized border while less attention is given to displaced people who are within the state border. Theatre’s attention seems to focus on refugees and asylum seekers while little attention is given to IDPs who are not protected under the law except through a non-binding legal document dubbed the ‘UN guiding principles on internal displacement’. In this paper, I argue that theatre consciously or unconsciously advances popular discourse which makes theatre become an instrument to maintain status quo. I reflect on some migration and refugee theatre projects and scholarship in Canada against the backdrop of theatre in the forgotten corridor of internally displaced people in Africa.

Key Words
border, displacement, Internally displaced persons, performance boundaries and imagined communities

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Key Words
border, displacement, Internally displaced persons, performance boundaries and imagined communities
Laura-Elina Aho  
University of Helsinki

Laura-Elina Aho is PhD student in theatre research in the University of Helsinki, Department of Philosophy, History, Culture and Art Studies. In her thesis she examines the Finnish Theatre in the second half of the 19th century from the perspective of nation building and gendered representation of a nation. Besides her PhD studies she has been writing about Finnish cultural history and worked in different projects on cultural history archives in Finland.

TRANSNATIONAL ASPECTS OF THE FEMININE REPRESENTATION OF A NATION IN THE REPERTOIRE OF THE FINNISH THEATRE COMPANY

In my doctoral thesis I am studying how the Finnish Theatre 1872–1902 participated in the construction of the Finnish national culture and identity by examining the ways the theatre produced the representation of “the Finnish Maid” — the embodiment of the Finnish nation. The theatre 1902 onwards the National Theatre was found by the nationalist Fennomans and was deeply connected to its social environment and involved in the creation of the national imagery. My interest is to perceive how the feminine representations in the repertoire relate to the developing personification of Finland/Finnishness at the time. I am exploring the boundaries that were produced by using the concept of female body: what is considered natural and unnatural, pure and dirty in the concept of nation and national identity. Drawing the line between “us” and “them” was and is essential for nationalist vision of how to build a homogeneous culture and feminine representations had a central role in the process. The personification of the Finnish Maid was and is part of the imagery used in constructing this division as well as the gendered cultural power structures in Finland. My first outcome is that the plays the theatre introduced as Finnish by origin strongly produce and reinforce the representation of the Finnish Maid. As I have proceeded I have noticed that producing the national originality had a paradox in itself the boundary between the desired and pure “Finnishness” and the “un-Finnishness” created by using the feminine representation seems to be based on the transnational imagery and ideals. In my paper for the IFTR Conference 2018 I aim to perceive the connections the representation of the Finnish Maid had with the possible models adopted elsewhere by drawing comparisons between the representations transmitted by the “domestic” and the “foreign” repertoire of the Finnish Theatre.

Key Words  
The Finnish Theatre Company, nationalism, nation building, feminine representation, gendered nation

Tomoko Akai  
Kobe Pharmaceutical University


CULTURAL TRANSFER BETWEEN LONDON AND TAKARAZUKA: TRANSLATION AND ADAPTATION OF WESTERN COMEDY IN LATE 1910S-1920S JAPAN

This paper examines Shiko Tsukouchis early work in Takarazuka Girls Opera in relation to his stay in London. Shiko Tsukouchi 1887-1986 wrote a number of comedies for Takarazuka Girls Opera during its earliest period, i.e. in the late 1910s and 1920s. Some of these were adapted from European originals, some were based on kabuki pieces, and others were original pieces. This paper shows that his inclination toward comedy during this period can be traced back to his experiences in London. After studying English drama and theatre at universities in both Japan and America, Tsukouchi lived in London from 1911 to 1915. While in London, he was able to build up his experience in theatre and performance as a writer, a translator, an actor, and an audience member. At that time, he became interested in how theatrical performances were adjusted to fit the audience. He found that a lot of entertainment was catered to emergent audiences such as white-collar workers, who preferred musical theatre to serious drama. When he witnessed Bernard Shaws one-act play How He Lied to Her Husband at a variety theatre, he was struck by how a dramatist like Shaw wrote such an entertaining play as this. He began to translate Western comedies by dramatists such as Shaw, Barrie, and Wilde into Japanese. Soon after starting to work for Takarazuka Girls Opera after returning to Japan, he wrote about a new audience in his article for the company’s magazine, Kageki. He observed the importance of adjusting performances to the taste of these new audiences including emergent white-collar workers and local students. In this paper, I will show how Tsukouchi used what he learned in London to experiment in comedy that would appeal to the new audiences in Japan.

Key Words  
Takarazuka Girls Opera, Shiko Tsubouchi, cultural transfer, new audience, comedy
TO BE OR NOT TO BE POLITICAL: THE RITUAL OF AFFECTIVE CITIZENSHIP

This paper could also be entitled “To See or not to See Politically…” as it discusses the relationship between performativity Butler, 1993, the cultural politics of emotion Ahmed, 2004, perception - with special focus on “seeing”/observing Crary, 1990 & 2000, the politics of surveillance Foucault, 1975 and their impact in relation to citizenship. I propose as case study “Va Vedem” – an ongoing citizen’s movement initiated in Sibiu RO in 2017, in response to the establishment’s recent illiberal tendencies and the preoccupation to obstruct the judiciary system through the so-called “legal reform.” The movement manifested itself through a combination of sit-ins, occasional agoras and daily flashmobs, in sum a performance of endurance meant to re-claim the power of citizenship, while putting under scrutiny the notion of corruption, in its various guises. The movement gained, almost overnight, recognition via social and mass-media, throughout the country and in diaspora, while visibly unsettling the establishment’s post-factual discourse. The ocular focus of the movement, its flexible, fluid combination of performative and political tactics addressing key values pertaining to the culture of democracy and the attempt to overturn symbolically the balance of power through a performance of endurance and ritualic citizenship became quickly a model that spread throughout the country and abroad, thus reinvigorating active citizenship and contributing in various, effective and effective ways, to the wider # Rezist movement in Romania. This paper is a follow-up to “Flashmobs as Performance and The Re-emergence of Creative Communities” Albacan, 2014 in which I argued that flashmobs constituted a novel and flexible model for performance for the 21st century and signaled their potential to develop in the most diverse contexts, including the political, with visible, ongoing impact. The flashmobs performed by “Va Vedem”- a re-enactment of Turkey’s “Standing Man” 2013 -and their impact verify the hypothesis articulated then.

Key Words
performativity, citizenship, surveillance, perception, affect, flashmobs

Mia Amir
Playwrights Theatre Centre

Mia Susan Amir works at the intersection of creative and community practice as an educator, cultural organizer, writer, director, dramaturg and theatre artist creating immersive, interdisciplinary works. Born in Israel/Occupied Palestine, mia lives on the unceded and occupied territories of the x̱m̓əm̓kw̓ey̓7m̓ Skwxwú7mesh Squamish, and S̱l̓ áləl ṣe?l̓íʔləʔ S?l?ilw?taʔ/selilwətulh Tsleil-Waututh Nations. mia is the Creative Director of The Story We Be, an Associate Dramaturg with the Playwrights Theatre Centre, and a Dramaturg with the Virago Play Series. A recipient of the 2018 Bly Creative Fellowship of the Literary Dramaturgs and Managers of the Americas, mia’s current research explores the intersections between Crip and Indigenous Dramaturgical Practices in the studio, on the stage, and in the street. In her creative practice, mia explores the ways in which sociopolitical events are manifest intergenerationally in the spaces of the home and the body the narrative hauntings that emerge when our stories go untold. Her practice, hybrid in form, engages juxtaposition as a critical strategy to bring breath to the unnamed, or ineffable. mia’s new work, Geologic Formations premiers May 2018 at the rEvolver Festival, Vancouver, Canada. mia’s writing has appeared on SpiderWebShow, Lemon Hound, Digging Through the Fat, and in Sustenance: An Anthology of Writers from B.C. and Beyond on the Subject of Food, Anvil Press.

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

The words fascia & fascism share an etymological root, the Latin word, fascis, which means, “bundle.” Geologic Formations is a performance installation premiering May 2018 at the rEvolver Festival, Vancouver, Canada. A response to the contemporary refugee crisis and global rise of fascism, this work traces the ways socio-political events haunt the site of the body when the impacts of such events are denied public narrative & are forcibly “bundled” & isolated into the space of individual memory, becoming the “present-unseen.” This work reflects on the ways the resulting historical, cultural, physical, & spiritual voids foster space for repressive ideologies that extinguish empathy toward & perception of the “other” to take hold of the national body & collective imaginary. The work is based on the lead playwright’s lived experience of the “present-unseen”: • the invisible sensorial experiences of her body, disabled by fibromyalgia, a condition of the myofascia & • the invisibilized antecedents of her chronic illness: the intergenerational impacts of war, attempted genocide, & geographic displacement, specifically the 1942-43 liquidation of the Bialystock Ghetto. Through sensorially driven, audience immersive performance design, combining movement, projection, set-interaction, & sound, Geologic Formations approaches the play-space as a practice space where performers and audience together activate the questions: • What do I perceive? • What shapes the ways I perceive my perceptions? • What are the limits to my perceptions of, & empathy toward self, & other? Development of this work is guided by what cognitive neuroscience terms co-presence: the ways in which “emotional transmissions” “mediated by autonomic synchronization”, “can occur” even in “the absence of direct communication” “resulting in shared emotional & somatic experiences”1. Geologic Formations explores what new political, social, & cultural, possibilities/responsibilities open when find new ways to perceive, & to perceive what we perceive when we bring awareness of this synchronization to the fore. Presented as an interactive performative lecture this presentation will combine dissemination of findings from the first run of performances, an experiential exercise used in development of the work, as well as a brief excerpt of the performance.

Key Words
Theatre, Migration, Refugee Crisis, Fascism, Neuroscience, Empathy, Perception, Political Transformation, Play-Space as Practice Space, Disability Arts

Aristita I. Albacan

Dr. Aristita I. Albacan is an independent theatre scholar/artist based in the UK. Her research interests are connected to intermediality, contemporary spectatorship, contemporary performance making processes and applied theatre, subjects on which she published several journal studies. She also specializes in Robert Lepage’s theatre, on which she published the monograph Intermediality and Spectatorship in the Teatre Work of Robert Lepage: the Solo Shows 2016. She lectured in Theatre and Performance the University of Mains, DE 2003–2005 and at the University of Hull, UK 2006-2015, where she, also, initiated and led the Interdisciplinary and Collaborative Practices Research Cluster 2010–2013 and served as a Director of Studies for Theatre and Performance 2008–2014. As a theatre practitioner, she has developed contemporary performances in various settings in Romania, Germany, the United States and the UK in the past 20 years.
Lidija Andonov
Talas Creative Therapies

Lidija Andonov Belgrade, 1982 is a Berlin based actress and singer who graduated from University of Novi Sad, Academy of Arts, with a degree in acting. She took part in various short films as a screenwriter and actress, as well as in theatre plays, and co-organised of theater workshops for children in Berlin. In addition, Lidija performs as a singer all across Europe with her music project “Sixth June”. In December 2016 she finished 3 years dramatherapy program Weiterbildung at the Institut für Theatertherapie in Berlin, after she organized and led dramatherapy groups in Belgrade and Berlin. One of the main focus is working with refugees and migrants.

IN/VISIBLE FACES - DRAMATHERAPY AS A TOOL FOR CREATING A SPACE OF POSSIBILITIES WITH REFUGEES

The traumas refugees have suffered often leave them isolated and alienated. In Serbia, many of these people find themselves in limbo, either unable to travel further or uncertain how to establish a life here. Many refugees arriving in Europe face distrust from the local communities. In such a context, the establishment of communication with refugees becomes an important, even radical act. Dramatherapy facilitates the processes of healing, integration, and growth, and can help restore communication through creative and often non-verbal means. Between June 2017 and October 2017, Serbian NGO Talas Creative Therapies conducted dramatherapy workshops with 8 male refugees in Belgrade, between the ages of 14 and 30. We used fictional characters, dramatic enactment, poetry, art, and music. Working with a fictional realm helps traumatized people rewrite their stories as people who can overcome and cope with real life struggles, while focusing on the healthy components of the personality. Using our experience in the field as a guiding thread, this paper reveals the strong potential of the dramatherapy method when working with refugees. We examine three key aspects of our process: the development of a model of dramatherapy for refugees in Serbia lessons learned the positive outcomes of the work. Our project resulted in the substantial improvement of the wellbeing of our group, over the course of 20 workshops and 1 performance at Bitef Festival in September 2017. With this paper, we aim to contribute to the sharing of knowledge about dramatherapeutic work with refugees.

Key Words
dramatherapy, creative therapy, refugees,

John Andreasen
Aarhus University


EUTOPIA STAGE – A COUNTERPOINT TO A GHETTO?

“Eutopia Stage” (ES) became a part of the European Cultural Capital 2017 in Aarhus, Denmark. Originally ‘eutopia’ is Greek meaning a beautiful, nice place to be - in this pun upon Europe, EU, Denmark and multi culture. The stage is situated in an earlier closed theatre in one of the biggest so called ghettos - a home of many nationalities. Due to their artistic manifesto from 2016 ES will create a mental agora for new European multi cultural folk art and music relating to the 2017 motto ‘RE-thinking’. They still carry on at least until summer 2018. How will they succeed and probably survive inside or outside a contemporary complex municipal masterplan for altering the local community very physically and demographically over the coming years?

Key Words
Multi culture, art and integration
Evelyn Annuß  
Theater Studies, Free University of Berlin

Evelyn Annuß is currently Professor of Theater Studies at the Free University of Berlin. She was a research fellow at the International Research Center Interweaving Performance Cultures in Berlin, has taught as Professor of Theater and Media at the LMU Munich, the Center for Interdisciplinary Womens and Gender Studies of the TU Berlin and in Bochum. Forthcoming book on Nazi mass stagings: Volksschule des Theaters Fink 2018.

ON THE MOVE. OUTPERFORMING TRENCH WARFARE

Mass Theater under the Nazis is used as a specific governmental technique after the seizure of power. It does not just narrate the becoming of a Volksgemeinschaft, but relies on movement choirs suggesting immersion to the audience. My paper focuses on early experiments with modern mass theatrical aesthetics after the Nazi takeover and the propaganda efforts to design an allegedly genuine National-Socialist theater of the people. These experiments re-perform the Nazi takeover as collective movement in reference to the First World War. Bodies on the move become a tool to imagine salvation from having been stuck in positional warfare. I will discuss the theatrical forms quoted and how they are used to re-signify war as a prerequisite to a collective body on the move—a dynamic soldierly unification of the German people. Taking Gustav Goes’ 1933 stadium play Aufbricht Deutschland/Brot und Eisen Germany Awakens/Bread and Iron as a starting point I want to show how mass choreography foreshadows the violence the Nazis will have unleashed. My argument is that it is not only the allusion to spatial politics of stasis within theater that calls for critical inquiry, but also the notion of collective movement as empowerment.

Key Words
Mass Theater National-Socialism Movement Choir

Annette Arlander
Stockholm University of the Arts

Annette Arlander, DA, MA, is an artist, researcher and a pedagogue. She was professor of performance art and theory at Theatre Academy Helsinki 2001-2013, professor of artistic research at University of the Arts Helsinki 2015-2016 and Postdoctoral Fellow in the Arts at the Helsinki Collegium for Advanced Studies 2017. At present, she is professor of performance art and theory at Stockholm University of the Arts engaged in the artistic research project performing with plants and visiting researcher at the Academy of Fine Arts, University of the Arts Helsinki. She is principal investigator of the Academy of Finland funded research project How to do things with performance? Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between performance art, media and environmental art. For publications and works see https://annettearlander.com

MIGRATING CONCEPTS IN PERFORMANCE: AUTHORSHIP, AGENCY AND PERFORMING IN “YEAR OF THE DOG - SITTING IN A TREE”

This paper is part of a panel, which brings together approaches to performance from separate disciplinary discussions like performance philosophy, dance history, and artistic research. The purpose is to show how material-discursive practices, migrating concepts and translations have a direct bearing on how we make, experience and understand performances. If we assume with Karen Barad, following Niels Bohr, that concepts are material arrangements, which are productive of the phenomena they measure, that is, determine what matters and what is excluded from mattering, concepts like authorship and performerhood, if such a term can be used, influence our understanding of agency, of who and what can perform. As pointed out by Diana Taylor in her introduction to the Archive and the Repertory, to explore alternative terms for performance used in various languages can call into question our taxonomies and point to new interpretive possibilities. For her the untranslatability of terms like performance has a positive function as a reminder that we do not understand each other and that we should start from there. This presentation focuses on two notions in Finnish, on one hand the single term for author, maker and factor, tekijä, and on the other hand the two different terms used for performing, the transitive esittää and the intransitive esiintyä, which can be used to expand our understanding of agency. They are particularly helpful in understanding the practice discussed as an example, namely performing with plants, which is here approached through returning to Year of the Dog - Sitting in a Tree 2007 twelve years later. Comment by Pilvi Porkola

Key Words
performance, performing, authorship, agency, performerhood, plants
**Sharon Aronson-Lehavi**  
Tel Aviv University

Sharon Aronson-Lehavi is Chair of the Department of Theatre Arts, Tel Aviv University, and Academic Director of the University Theatre. She was elected as a member of the Israel Young Academy of Sciences 2012-2017 and has served as a visiting professor at the University of California, Berkeley 2013-2014. Her research focuses on the relations between religion and theatre in late medieval and modern cultures. In this context she has published Street Scenes: Late Medieval Acting and Performance Palgrave Macmillan 2011 and Biblical Theatre in Israel: Identity and Otherness Israel Democracy Institute 2016, Hebrew, as well as essays about medieval theatre, the Oberammergau 2010 passion play, and modern theatrical adaptations of religious texts. She is also the author of Gender and Feminism in Modern Theatre Open UP 2013, Hebrew, editor of Wanderers and Other Israeli Plays Seagull Books 2009 and coeditor with Atay Citron and David Zerbib of Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century Bloomsbury 2014.

**A THEATRICAL TOUR: THE MIGRATION OF IMAGES IN THE OHEL THEATRE’S 1928 “JACOB AND RACHEL”**

In preparation of the Ohel Theatre’s 1928 production in Tel Aviv of the play Yaakov ve Rachel Jacob and Rachel, based on a play titled The Tears of Rachel by the Russian playwright N. Kreshnenikov, the director of the play and artistic director of the theatre, Moshe Halevy, took the ensemble on a special tour to visit Bedouins in the desert. This tour was initiated in order to experience an authentic image of the Biblical Land the play depicted and that the ensemble was hoping to reimagine and “reconstruct” in its biblical performance. According to Halevy’s description of this tour, the meeting with the Bedouins had such impact on the group, that some of the images they encountered on this trip became part of the performance. In this paper, I will examine this case study, arguing that the theatrical process of constructing an “authentic” biblical identity was in fact based on sublimation, embodiment, and re-performance of the local Other. Thus, rather than instigating a coherent sense of identity, I suggest that the multi-referential images that were constructed in this performance in fact problematized any ability to do so.

**Key Words**  
biblical, performance, image, identity, the other, theatrical tour
Socialist-Feminist Belonging and the Theatre of Caryl Churchill

As the late Stuart Hall observed, the political situation in the UK has been dominated by ‘the long march of the Neo-liberal Revolution’ 2011. Dating back to the 1970s and the advent of Thatcherism, this ‘march’ has carried on through successive governments on the Right and the Left under New Labour. As a consequence, socialism and feminism have both been major casualties. Of relevance to this paper is the way in which the socialist-feminist culture that grew out of Second Wave Feminism increasingly found itself displaced or immobilised by the upwardly mobile, individualistic, neoliberal ‘top girl’. However, post the global banking crisis 2007-8, deepening inequalities and injustices have seen a groundswell of feminist activism. This momentum has carried over into British theatre where women playwrights newcomers and established writers included have produced a raft of new plays that auger a renewal of socialist-feminist claims-making. After briefly surveying this field of work and headlining the political and aesthetic strategies of socialist-feminism’s renewal, I turn to the theatre of Caryl Churchill. With reference to her latest, full-length play, Escaped Alone 2016, I observe her reiterating it in our cultural production, we identify ourselves with it. A disturbing force. On the other hand, the Other’s myth of identity and of the knowledge of normality and of difference. Myth is about setting definitions of identities and frontiers - places of origins. Its function is fundamental in this construction of identity, as Jean-Francois Lyotard states in The Postmodern Condition. Nonetheless, scholars as Roland Barthes, Guy Debord, Michel Foucault had shed light on how certain types of discourse create the subject, by inserting new categories of realities and truths within the objective perception of reality. Accordingly, talking about the Other, unfolds from a commonly agreed knowledge of normality. In the past, we have come to know of different cultures and social structures, as a result of the stories, narratives and testimonies, brought by anthropologists and their studies. This is explained by the fact, as Nicholas Mirzoeff points, that the concept of the Western World has been defined as an ideology – narrated through a common myth – a story of origins and belonging. Consequently, by reiterating it in our cultural production, we identify ourselves with it. Within the notion of integration, there is always the question of difference. The difference created by the contrast of the knowledge of reality and normality and the awareness of what does not fit into its usual characteristics, according to the dominant ideology. The myth normalizes reality and its concepts, but it can exclude its opposite (the different) outside its own ideology, categorizing it as non-nominal, non-existent and not applicable. Key Words

Elaine Aston
Lancaster University

RETURN OF THE DIORAMA: SCENES OF MIGRATION IN VOX MOTUS’S “FLIGHT” (2017)

In their 2017 adaptation of Caroline Brosnahan novel Hinterland, Glasgow-based company Vox Motus tell the story of two Afghan boys and their desperate attempts to reach Western Europe. Premiered at the Edinburgh International Festival, the production had spectators sit in individual booths before a rotating diorama which showed miniaturised scenes from the iconography of migration: e.g., an overcrowded refugee boat on the Mediterranean, the Calais Jungle camp and a refrigerator truck as last means of transport. The show was praised for its innovative form between puppetry, theatre and installation art, even though critics noted that the “solitary viewing experience” lost “some of the emotional potency of a shared theatrical event” Anna Winter and that the “studiously non-political tone” of the production Michael Billington did not do justice to the realities of forced migration. While many reviews of Flight mention this disconnect between content and form, they do not explore its larger cultural, aesthetic and ethical implications. Against this background, my paper proposes to understand Flight’s scenes of migration in light of what could be called a contemporary return of the diorama and its history as a nineteenth-century theatrical and exhibitionary form often used to submit exoticized people and locales to the Western gaze.

Key Words
diorama puppetry adaptation migration Scottish theatre nineteenth-century contemporary performance

Michael Bachmann
University of Glasgow

Dr Michael Bachmann is Lecturer in Theatre Studies at the University of Glasgow.

DOES THEATRE REALLY REFLECT THE CONTEMPORARY MIGRATORY POLICY?

Before the 1989, the institutional Polish theater was subjected, similarly like in all countries of the Eastern bloc, to the centrally guided cultural policy of the state and indirectly designed its audience as a homogeneous, national community. After 1989, the situation definitely changed, because the governance over the majority of theaters was taken over by the municipal local authorities. However, this significant change especially impacted the Upper Silesia – an area partly belonging to the German Reich before World War II. Over the last 10 years theatres in Silesia – as never before in the 20th century - have attempted to rebuild the identity of the indigenous population of this territory by a nostalgic turn to the mythologized history of plebeian Silesia from before the First World War. But this very vision paints a picture of a non-existent community that had forgotten its own dialect and had spread throughout the world in the last decades as a result of economic and political migration or had been assimilated with other waves of the immigrant population. In my talk, I will try to answer the question whether the nostalgia for the past of indigenous communities inhabiting a given territory also often driven by global tourism indirectly contributes to denying the cultural processes related to migration of people in the last 50 years. Or does it rather serve to organize new heterogeneous cultural audience around a fantasy of belonging to the territory? Perhaps in order to grasp the migration phenomena in theatre, it is necessary today to substitute the metropolitan gaze usually more cosmopolitan with the local perspective, and on the fragmentary example notice the unstable and mobile nature of communities inhabiting a given territory? Answers to these questions will be given by the analysis of plays produced by Silesian theaters and by deploying Theatre Studies discourses and theories.

Key Words
nostalgia, locality, migration

Ewa Bal
Uniwersytet Jagielloński Krakow

Ewa Bal - adjunct professor of Performance Studies at Jagellonian University in Cracow Poland. She has got a professor habilitation in 2018 and a PhD in 2006 at Jagellonian University. In the years 2004-2008 she was a lecturer of Polish culture and language at University „L’Orientale” in Neapol Italy. Author of 2 monographies: Corporeality in drama. Theatre of Pier Paolo Pasolini and its continuations Cracow, 2006, Locality and cultural mobility of theatre. Tracing Harlequin and Pulcinella Cracow, 2017 and of over 20 papers in scientific journals and readers. She co-edited two readers: Performance, performativity, performer. Definitions and critical analysis 2013, Performance studies. Territories 2017. She’s the Polish translator of Italian plays by Pier Paolo Pasolini, Emma Dante, Davide Enia, Annibale Ruccello, Enzo Moscato, Fausto Paravidino. She edited a Polish anthology of Italian drama: Na jeden i kilka głosów Cracow, 2007 and Italian anthology of Polish modern drama: Polonia-New Generation Napoli, 2007. Her major academic interests are: gender and queer studies, inter-cultural translation and cultural mobility of performance and theatre. She fluently speaks 5 languages: Polish, Italian, Spanish, French, English. She’s a member of IFTR, EASTAP European Association for Studies of Theatre and Performance and of Polish Association for Studies of Theatre.
Sruti Bala
University of Amsterdam


**CAN THE EUROPEAN TRANSLATE?**

Can the European translate? Sruti Bala, University of Amsterdam

The title of this contribution references a classic 1988 essay by Gayatri Spivak titled ‘Can the Subaltern Speak?’, wherein she argued that the problem is not that the subaltern needs to be taught how to speak, as is often assumed, but that nobody knows how to listen to subaltern articulations, i.e. that subaltern speech only becomes perceptible when re-presented through hegemonic voices and languages. Three decades of a persistent critique of Eurocentrism have acutely attuned scholars and practitioners in theatre and performance to issues of appropriation, orientalism, othering, as well as the problems of a depoliticised interculturalism. The chapter re-visits Spivak’s call to decolonise Europe by rephrasing her question in terms of translation. By asking if the European can translate I am less concerned with how Europe appropriately or otherwise translates its Others, and more with how it allows itself to be translated. The case under consideration is Bertolt Brecht, arguably the most canonical ‘European’ figure of the theatre in the 20th century, a name almost synonymous with political theatre. What would Brecht be without his creative appropriations from Japan, China, England, Russia and other parts of the world? What would remain of Brecht’s oeuvre without the translational and editorial efforts of his dramaturges, all not coincidentally female? Can we think of the place of Brecht in theatre history today without also thinking of the radical translations of Brecht as undertaken by theatre figures such as Augusto Boal, Wole Soyinka, Habib Tanvir or Sa’adallah Wannous? These are well-known legacies, yet they are largely read in terms of a one-way translation of the history of ideas, from Europe to the rest of the world, from the original coded as male to the female supplement. The chapter argues that the task of understanding Brecht might also be read as the task of rescuing Brecht from Europeanness, and even from Brecht the man himself. How then might the European translate itself?

Key Words
translation, Brecht, performance, post-coloniality

Christopher Balme
Ludwig – Maximilian University of Munich

Christopher Balme holds the chair in theatre studies at LMU Munich and is past-president of IFTR.

**SUPPLIANT GUESTS: HIKESIA AND THE POLITICS OF ASYLUM**

This paper discusses the Greek concept of hikesia – the granting of sanctuary to strangers – against the background of current debates on refugees and asylum. By looking at ancient Greek textual and iconographical depictions of hikesia which features frequently in the extant corpus of Greek tragedies on the one hand, and at Elfriede Jelineks text Die Schutzbefohlenen on the other I will argue that the ritual of hikesia then and its current manifestation as political asylum now place considerable pressure on the polity confronted with the dilemma of according strangers/refugees sanctuary. The argument is framed by a theoretical discussion of Derridas essay Hospitality.

Key Words
asylum, Elfriede Jelinek, Greek tragedy
Trina Nileena Banerjee  
Centre for Studies in Social Sciences India

Trina Nileena Banerjee b. 19.03.1981. After completing her MA in English Literature from Jadavpur University, Trina Nileena Banerjee proceeded to complete a Masters of Studies M St. in English at the University of Oxford. For her PhD she worked on a history of women in the group theatre movement in Bengal between 1950 and 1980. She has also been researching the interfaces between womens protest movements and political theatre in contemporary Manipur for several years now. Between 2011 and 2013, she taught at the Theatre and Performance Studies Department at the School of Arts and Aesthetics in Jawaharlal Nehru University. She is currently Assistant Professor in Cultural Studies at the Centre for Studies in Social Sciences, Calcutta. Her essays have been published in several edited volumes and national/international journals. She writes in both Bengali and English. Her research interests include Gender, Performance, Political Theatre, Theories of the Body, Postcolonial Theatre and South Asian History. She has also been a theatre and film actress, as well as a journalist and fiction writer.

THE MIGRATING AESTHETICS OF REVOLUTION: “KALLOL” AND THE DESIGN OF HISTORY

This paper will look at the conversations around the stage design and sets of Utpal Dutt’s plays during the late 1950s and mid 1960s. Most of these conversations, within the left-leaning artistic circles of Calcutta, concentrated on the ethics and politics of ‘spectacular’ staging in Dutt’s plays from the time. Controversies that raged within conservative leftist groups in the city sought to impose the imperatives of aesthetic austerity on Dutt’s vision of a popular urban revolutionary theatre. The creation of an underground coal mine in Dutt’s play Angar in 1959 along with the visually stunning spectacle of its flooding in the climactic scene followed by the overwhelming presence of the ship Khyber on stage in his revolutionary play Kallol 1965 simultaneously stunned audiences and angered certain critics. Dutt was accused of trying to overwhelm people with formal tricks and sheer technical brilliance, and such aesthetic/financial extravagance was seen as somehow antithetical to the notion of an authentic ‘people’s theatre’. This paper will carry forward my earlier work on the alleged aesthetic minimalism of IPTA’s Nabanna 1944 but it will also move beyond these debates to look at the legacy of leftist thought on aesthetics and theatrical design from which Dutt’s ideas of revolutionary spectacle drew. We will discover complex historical trajectories of migration for these political and aesthetic ideas moving between the Soviet Union, Europe and the Indian subcontinent. This is a journey that will take us back, I believe, to the aesthetic traditions of both Soviet constructivism and socialist realism, but also towards Brecht’s formal experiments with stage design and the traditions of melodramatic staging of popular theatre within India.

Key Words  
Scenography, Aesthetics, Left theatre, India, Historiography

Avital Barak  
Tel Aviv University

Avital Barak is a movement and performance scholar and a PhD candidate at The Porter School of Cultural Studies, Tel Aviv University. Her research deals with forms of resistance in public Movement Performances. The book The Mountain, The Dome and The Gaze - The Temple Mount in Israeli Visual Culture that was recently published by Minerva Humanities Center and Pardes Press, is an outcome of a three years project that dealt with images of Temple Mount / Dome of the Rock in Israel/Palestine visual culture. This project was collaboration with Dr. Noa Hazan from the center for Media, Culture and History in New York University and included an exhibition on the same subject. She is the curator and the head of Thoughts about Gesture research group, at The Institute for Public Presence, in the Center of Digital Art, Holon. Since 2014, she is the coordinator of Living Together research group at the Minerva Humanities Center, Tel Aviv University.

MOVING SOUNDS AT A MIGRATED SPACE: THE AUDIO-WALK ECHOING YAMA  
AS A PERFORMATIVE ACT OF MEMORY

Walking tours have been a common form of action in urban performance since the mid-twentieth-century, especially in view of the activity of avant-garde and new-avant-garde groups of urban strolling and drifting. Some of them typically take part in resisting the organizing and disciplined order of space and create alternative spatial narratives. With the development of technology, audio-walks have become popular as a sub-genre and offer a multiple-sense experience that enables a multitude of voices to create the interwoven walk narrative. The essay focuses on the audio-walk Echoing Yafa, created by artist Miriam Schickler in collaboration with Palestinian artists and social activists from Jaffa Yafa, Yafo in 2014. The walk tells the story of the Manshiya neighborhood and its Palestinian inhabitants prior to and during the 1948 war which consequently altered national, cultural and social space from the former Palestinian to the present Zionist-Jewish one. The walk’s soundtrack is a collage of testimonies and sound fragments that revive the silenced voices of the past. The voices, testimonies and sounds create a temporary auditive world for the walkers and the participants in the tour – a world, a culture and a language that were erased, and silenced ever since. The essay addresses the relation between the senses: between seeing and hearing and space itself, mediated by the moving body. It contains the claim that if the gaze is the agent of force, hearing and movement are the agents of resistance. In this situation, a sharp dissonance arises between the gaze viewing the pastoral landscape and the sound that brings into one’s awareness the various material remains of the neighborhood buried underground, with its ghosts. The act of walking becomes an active, dynamic and subversive act of memory. Part of Curated Panel: Performing Migration, Dis-Mobility and Displacement in Israel-Palestine.

Key Words  
Audio-Walk, Movement, Resistance, Performance in public space
THE MASK AS A DRAMATURALGICAL DEVICE IN CONTEMPORANEITY

Nufricar ventures into a choreographic adventure that takes memory as a critical-political device in portraying how we absorb our experiences in the body. We wonder: does everything begin and end in memory? The word memory comes from the Latin memor-oris, which translates as what you remember. The poet, novelist and historian Fernando Baez is punctual when he writes and remembrance comes from re-cords, which means to return to the heart. Thus the word memory, etymologically, is a return to the heart. Still Baez, The memory is multiple: as instrument and signification it is filial asymmetry, resurrection, inheritance, plexus and connection. Nufricar proposes a dip in the study of the temporalities in dance brought by memory. In this clipping we ask three questions: What to remember? How to remember? Why remember? From these inquiries, we challenge ourselves in compositional actions of a dance move that break the normalizing shims of the present.

THEATRE AT WAR AND BEYOND: ENSA, ENTERTAINMENT AND WORLD WAR II: THE PRELUDE TO GEOFFREY KENDAL’S SHAKESPEAREANA AS AN ITINERANT TOURING COMPANY IN INDIA AND THE FAR EAST (1930-1980)

In company with the butcher, the baker and the candlestick-maker, actors, singers and musicians went forth to the Second World War, writes Basil Dean who set up the Entertainment National Services Association in 1939 along with Leslie Henson for the entertainment of British Troops during World War II. The role of the ENSA performers was crucial in ‘audience-making’, promoting the national morale and in giving shape to later itinerant performing troupes like the Shakespeareana. This paper wishes to explore the nuances of national identity and theatre through war-time entertainment and the legacies that ENSA produced in post-colonial India and the Far East. Theatre personalities like Geoffrey Kendal, Laurence Olivier and Sir Ralph Richardson joined the ENSA and performed Shakespearean plays for the army. What was the nature of such performances? Did it initiate wanderlust in performers who channelized entertainment theatre to pedagogical ones? In another account of the ENSA, Andy Merriman states; ‘ENSA circled the world- and everywhere on earth where British troops were stationed, there too was ENSA’. While scholarship on post-colonial theatre in the erstwhile colonies focuses on indigenous traditions, there is a need to study the legacies of colonial entertainment as a bridge in theatre histories. It is here that I choose to study Shakespeareana as a phenomenon that addresses issues of mobility, patronage, language and identity as theatre travels from princely states, to schools and to local rural venues. Further, the legacies of Shakespeareana included individual radio artists like Ralph Pixton of Radio Hong Kong fame whom Shakespeare brought to the East. Focussing on performer autobiographies and other archival material, this paper aims to look at the theatre performer as an entertainer, educator and worker and how these roles emerge and change during the War and their aftermaths if one intends to understand mobility and cultural labour.

Key words
World War II, ENSA, Shakespeareana, Geoffrey Kendal, entertainment, theatre histories
Una Bauer
Academy of Drama Art, University of Zagreb

Una Bauer is a theatre scholar and writer based in Croatia. She holds a PhD from Queen Mary, University of London. Her research interests include dance, physical theatre and experimental performative practices, history of ideas, theories of affect, networked publics, public sphere, travel writing, community, death studies and crime fiction. She is assistant professor at the Academy of Dramatic Art Zagreb. She writes theatre and dance reviews, analysis, travelogues and essays, which have been published and radio broadcasted in Croatia, Slovenia, Romania, Italy, Canada and UK. Her first book on theatre and everything else, including tea cosies and bicycles, Pridite bliže: o kazalištu i drugim radostima Come Closer: on Theatre and other Joys was published in 2015.

TRANSPARENCY IN BADCO.‘S PRODUCTION “THE STRANGER”

This paper will focus on a BADco. production of Camus’ L’Étranger from 2015. BADco. is probably the best known Croatian performing arts company on the international arts circuit. Their focus is on the investigation of the protocols of performing and on the problematization of communication structures in performances. According to Croatian law, they were not allowed to give their legal company an English name, so they transformed the name BADco. into an acronym of Bezimeno Autorsko Drustvo Nameless Author’s Society. Their name is indicative of numerous paradoxes that their work produces and is drawn to. In The Stranger 2015, BADco. probes the demand even injunction for transparency: the one who, as the Other, is expected to endlessly explain herself, state who she is and what her intentions are, elaborate on her affects, legitimize herself emotionally, in order to reveal what is hidden, what is unknown, what makes her the Other. The performance is intrinsically linked to the issue of migration and the pressure towards transparency in search for protection. Yet the attempts at extreme transparency produce further mythologization and opaqueness, lack of clarification, need for questioning, explaining and revealing. My paper will look into various dramaturgical and choreographic strategies that BADco. has employed in The Outsider in order to play with the logic of what can be forcefully seen and what refuses visibility, which is deeply connected with the very logic of theatre machine, with processes of watching, perceiving, observing, understanding and a futility of attempts at absolute revelation.

Key Words
transparency, BADco., opaqueness, The Stranger

Daphna Ben-Shaul
Tel Aviv University

Dr. Daphna Ben-Shaul is a Senior Lecturer at the Department of the Theatre Arts, Tel Aviv University. Her research deals with reflexive performance, performative voiding, analysis of contemporary theatre and performance groups, and spatial practices. Her research on contemporary Israeli site-specific performance is funded by a grant from the Israel Science Foundation.

HARNESSED TO PERFORMANCE: WILL-POWERING MOVEMENT AND MIGRATED MEMORY IN THE WALK

[Curated Panel: Performing Migration, Dis-Mobility and Displacement in Israel-Palestine] The Walk, a work created in 2017 by Palestinian artist Rabi’a Salfiti, is performed by twelve people harnessed to each other with ropes, walking for three hours along the seaside promenade from Jaffa to Tel Aviv and back. Most of the participants are blindfolded, while the seeing artist leads the procession together with sight-enabled cooperators. The work was performed at the Foothold festival that took place in Israel – in Tel Aviv and the ‘mixed’ Arab-Jewish cities of Jaffa and Lod Lydda, in cooperation with the international project B-. Tour begun in Berlin in 2013 and defined as a “nomadic curatorial platform”. On one level, the performance will be discussed as a radical paradigmatic double-bind of force and movement. The restraints placed on the body by its apparatus shape the will in their image and on the contrary – the exertion of force is possible because of the aesthetic dimension and the motivation to yield to the performance. This duality, hereby named will-powering, is a social experiment which bonds each of its subjects to systemic interpellation. This is also an embodied metaphor of the connection between the heightened freedom of movement of the liberal subject, and the heightened need for regimenting movement and migration. On another level, the site-specific performance trajectory activates the double-bind of negating belonging while evoking migrated memory, whose immediate reference lies under the feet – the erased Palestinian neighborhood of Manshiya, which following the 1948 war was Judaized, evacuated and turned into a park. The blocked blinded movement – an image of immigrants caged in a loop, a procession of refugees or of prisoners of war – is the sign of an established oblivion. However, and without direct contextualization, the march of the twelve ‘apostles’ is literally tied to the evocation of spaces of belonging beyond that which meets the eye.

Key Words
performative walk site-specific will-powering movement Palestinian migrated memory
Diana Benea
University of Bucharest

Diana Benea is Lecturer in the English Department at the University of Bucharest, Romania, where she teaches courses in 20th and 21st century American literature, including a course in contemporary American drama and social change. She is the recipient of a Fulbright Senior Award at the City University of New York, Martin E. Segal Theatre Center, with a research project entitled The Politics and Aesthetics of Contemporary American Community-Based Theater (September 2017-June 2018). She has recently published articles on the works of Ayad Akhtar and Ping Chong and Company, and presented conference papers on Cornerstone Theater Project, and Rimini Protokoll. She is currently working on a monograph devoted to community-based theater projects.

“NO MORE LIVING IN THE SHADOWS”: PERFORMING UNDOCUMENTEDNESS IN RECENT U.S. DOCUMENTARY THEATER

In recent decades, documentary theater has reinforced its relevance as a space for critical reflection addressing some of the urgent concerns of our times — in particular, the condition of individuals and communities experiencing various forms of socio-political and cultural marginalization. One of the hot button issues that have been centered in recent U.S. docudramas is the status of young undocumented immigrants, particularly in the current climate of anxiety surrounding federal immigration laws and the future of the DACA program. My paper discusses several recent theater projects highlighting the experiences of these immigrants, such as Motus Theatre’s Do You Know Who I Am? (2013 -), Ping Chong and Company’s Undesirable Elements: Generation NYZ (2018), and En Garde Arts’ Undocumented (2018, currently in development), among others. Scripted from interviews with undocumented youth of diverse backgrounds and, in some cases, performed by the interviewees themselves, these productions give richly textured accounts of lives led in the shadows and under the specter of deportation, thus departing from the oftentimes reductive and problematic media narrative which associates documentation status with criminality. Firstly, my paper examines the ways in which such productions rethink the notions of citizenship, belonging, and “home” through the lens of undocumentedness, in their effort to serve as platforms of visibility, empowerment, and community building for this group. Secondly, I analyze the ways in which this social justice agenda shapes the processes of play development and production, with a special focus on the role of the documentary format (in all its variations) as a productive vehicle for such explorations.

Key Words: undocumented immigrants, citizenship, social justice, documentary theater.

Henry Bial
University of Kansas


THE GATEKEEPERS: NEW YORK THEATRE CRITICS AND THE RECEPTION OF EUROPEAN THEATRE ON THE AMERICAN STAGE, 1920-1940

This paper considers the period from 1920 to 1940, during which European drama enjoyed a level of critical and commercial acceptance in the United States unequaled before or since, and details the ways that New York’s theatre critics facilitated and shaped American audiences’ reception of European productions. In these years, newspaper critics, including but not limited to Brooks Atkinson of the New York Times, John Mason Brown of the Evening Post, and Richard Watts, Jr. of the Herald Tribune, played an outsized role in determining what plays and productions enjoyed success in New York, and the economics of the industry dictated that shows which failed in New York were unlikely to be toured or produced elsewhere, and unlikely to be published in the US. This means that, in a very real sense, theatre critics in New York determined which European plays theatregoers in the rest of the United States had the opportunity to experience. Through analysis of the critical responses to plays such as Karel Capek’s R.U.R., Ferenc Molnár’s Lilliom, and André Obey’s Noah, I will show how the New York newspapers generated a kind of narrative in which European theatre was hailed for aesthetic innovations that critics hoped would have a revitalizing influence on the American stage. Yet this celebration of European aesthetics coexisted uneasily with critics’ reluctance to endorse the politics of those same plays and playwrights. This results in a curious and, I argue, peculiarly American critical tradition in which poetics and politics are unnaturally separated. This in turn accounts for why many European plays of this era were and are understood differently in the US than they are in Europe.

Key Words: theatre history, criticism, European drama, New York, Capek, Molnar, Obey
Debanjali Biswas
Kings College London

Debanjali Biswas is presently pursuing her doctoral studies at India Institute, King’s College, London. As a Commonwealth and a Felix scholar, she has previously read theatre and performance studies from School of Arts and Aesthetics, JNU and social anthropology at School of Oriental and African Studies. A skilled dancer in Manipuri and a choreographer, she has scholarly interests in anthropology of dance, anthropology of violence and everyday lives, photo-ethnography and south Asia.

IN THE NAME OF THE DANCING DEER: PERFORMING THE STATE IN MANIPUR

This paper discusses how a cultural festival – the Sangai – provides an interface between the local communities, visitors and the state of Manipur in India. The Sangai – named after a critically endangered deer found only in Manipur, stands for the framework of patronage, governance and tourism via which the local arts are viewed. Currently a state-funded festival, here vernacular identities are articulated through performing arts, craft and indigenous sports. Traditional dances become an enterprise to bolster tourism which ensure a steady influx of visitors on one hand and strive to bring in economic opportunities to the cultural industries on the other. Drawn out of everyday practices as well as rituals, the small communities and tribals reiterate their vernacular identities in the festival as the State attempts to administer diverse cultural policies at the level of governance. This paper analyses the Sangai Festival as a celebration of citizenry, ethnicity, heritage and as a political ritual as the state of Manipur is performed. In addition, the paper narrates how the festival hide the political and cultural anxieties created by the State itself, thus giving birth to a ‘culture of silence’ along with ‘celebration of indigenous cultures’ within the Indian northeast. This paper is an ethnographic narrative that questions how the paradigm of diversity/unity in the state, as performed in the Sangai Festival, might be both homogenizing and divisive, producing its own other”.

Key Words
festival tourism vernacular identity othering India

Dieneke Bittermann
With my artistic view, clear vision, solid professional knowledge, organizational and analytical skills, I am a professional with a wide range of possibilities. I think outside the box, I am social, and I have strong communication skills. I also have a strong commitment to inclusion, and my positive attitude in life is my motivator. I can contribute valuable input to the existing organizational dynamic. Where a fresh approach to an on-going processes is needed, or a new boost should be given, I am the right person. I am capable of working concepts and refreshing existing and new projects. Based on thorough analysis, I work methodically. I am an academic who is practically active in the theatre field as coach, consultant and moderator

DISABLED BODY IN PERSPECTIVE

The way in which we talk about, we look at and we make use of images is expressed within a mechanism of normalcy: a discourse, as defined by Foucault 1972. By a system of exclusion there is a distinction made between right and wrong. In terms of the body this distinction is indicated with the disabled and the abled body within the academic discipline disability studies. According to Thomas Mitchell theatre can function as an alternative reality a heterotopia in which the mechanisms of control concerning the concept of normality can be decomposed by using codes, images and language. The question that is researched within this thesis is to what extent the performance Limitless can change the perception of the body. The theoretical framework of this thesis defines the form and meaning of normalcy. Then by this theoretical framework the performance is analysed. Within the performance the mechanism of normalization is not disturbed. Instead, the concept of normalcy is investigated and illustrated in form and meaning through the bodies of the dancers. The dancers explore the conditions of an included identity, instead of investigating the concept of an excluded construction, as they appear to be in normalized reality. The mechanism of normalcy remains the same during the performance, but the conditions required to achieve the intended form and meaning are reconsidered. Instead of aiming for the ideal representation of the ‘undeviating’ truth in which normalcy is reflected, the dancers look for alternative truths and expose them during the performance. The concept of normalcy stays the same, but the conditions to achieve the concept are changed within the performance. The mechanism of normalcy is expanded.

Key Words
Discourse, Disabled, Non-disabled, Normalcy, Diversity, Hetrotopia
Tove Bjoerk
Saitama University

Tove BJOERK is an associate professor in the Graduate School of Humanities and Social Sciences at Saitama University. She earned a doctorate in Japanese literature from St Paul’s Rikkyō University, with research focusing on the diary of the Edo Kabuki actor Ichikawa Danjūrō II and the development of the early modern entertainment industry. She has, amongst other things, previously presented “The Edo Audience – a Study of Early Modern Japanese Theatregoers” and “The Literacy of an Early Modern Kabuki Actor – Browsing the Library of Ichikawa Danjūrō II” at the IFTR. Among her publications are “Ni daime Danjūrō to Edo no kaichō kōgyō - Fudō myōō wo chūshin ni”, in Taishū bunka Popular Culture, No. 9, 2013 and “The Economic Structure of Edo Kabuki Theatres – Ichikawa Danjūrō II as a Kyōhō Period Manager” in Japonica Humboldtiana Vol 16, 2013.

WHEN THE GODS COME TO TOWN – ENACTING RURAL DEITIES ON THE EARLY MODERN KABUKI STAGE

This paper will discuss how and why rural deities were enacted on the urban kabuki stage. Since ancient times, Japanese religious institutions have incorporated elements of performing arts in their rituals with the double purpose of explaining the potency of their deity and attract followers. During the medieval era, due to the persistent warfare, the religious institutions could rely less on the support of the imperial court or the patronage of particular warlords, and thus came to conduct so-called ‘kanjin’ subscription events for funding. The ‘kanjin’ events showed the holy votive images to the public for a fee, but artistic performers were also employed to attract a larger audience. Further, distant rural temples started to send their treasures to the urban centers and conduct their ‘kanjin’ events there. During the early 17th century, when the first permanent kabuki theatres established themselves in Kyoto, legends surrounding these deities became fodder for the stage. This was both economically beneficial for the temples, because it promoted their deities in the urban centers, and for the theatres, because it attracted rural pilgrims to the theatres. The most famous case of kabuki successfully promoting a rural deity is the Ichikawa Danjūrō acting house’s promotion of the Acala deity of the Narita Shinshō-ji temple. However, the Danjūrō family did not exclusively promote only the Narita Acala. In this presentation, I will first look at how the Danjūrō family established its relationship to the Narita Shinshō-ji temple in the late 17th century. Secondly, I will, by analyzing the diary of Danjūrō II from 1735, concretely show how also the Ichigatsu-ji and the Jōkoku-ji temple sought Danjūrō II’s cooperation, and discuss how the promotion of these rural institutions on the Kabuki stage created a unified social awareness between the urban center and the rural periphery.

Key Words
Kabuki, early modern theatre, religion

Brigitte Bogar
York University

Brigitte Bogar recent stage appearances include Lenora in Beethoven’s Fidelio for Oshawa Opera, Agathe in Der Freischutz, Elektra in Mozart’s Idomeneo, and Getrune in Wagner’s Götterdammerung for Opera By Request. She has also sung the part of Romeo in Bellini’s I Capuletti e i Montecchi for the Toronto Summer Opera Lyric Theatre, and, as well as presenting music composed by Bernard Shaw and his mother at the Lincoln Centre in New York. Currently a PhD candidate in the Music Program at York University, Brigitte also organizes conferences for MAPACA in the USA. An elected member of the Toronto Rotary Club, she conducts the Toronto Swedish Singers. She founded Nordic Opera Canada and has directed and performed in August Sven’s Little Matchgirl, and The Princess and the Pea. Upcoming operatic performances include Senta in Der fliegende Hollander, and a soloist in Schutz’ Johannespassionen. She has performed/presented at invited public lectures/concerts in the USA, UK, Canada, Sweden and Denmark, as well as at various international conferences, including three consecutive Plenaries for the Comparative Drama Conference in Baltimore, and a Keynote at the NEMLA conference in Toronto. Brigitte has also sung a CD on Shaw’s Music, produced together with Christopher Innes.

COME FROM AWAY - PERCEPTION AND NATIONAL IDENTITY

The award winning the musical Come From Away CFA opened on Broadway in 2017. It is set in the small Newfoundland town Gander with a population of 11,000 people. The story deals with how the locals all of a sudden have to reacted to the closing of US airspace and the emergency landing of almost 7000 people on September 11, 2001. The show firstly developed in Canada, then in the US, received positive critical and popular reviews. Although reported about in the US in 2001, and in Canada in 2002, the story was not part of popular memory regarding 9/11. The critics’ responses to CFA accentuated this shift, suggesting that CFA diverts from a narrative of trauma, aided by its taking place outside of the US. The NYC critics in particular were struggling with the focus being taken away from the NYC experience and NYC-based descriptions of 9/11 and definitions of first responders. As a memory text, however, CFA creates emotional connections between 9/11 and contemporary North American socio-political issues such as immigration and hospitality. By being set in Canada and dealing with the sudden appearance invasion of 7000 people CFA challenges broad frameworks used to describe 9/11 in the US. This paper examines how CFA, press coverage and criticism of the show memorialize and remember the events of 9/11, and how nationality and national identity affects the perception of an event in this case 9/11.

Key Words
National Identity, Musical Theatre, Politics, Music
Paola Botham
Birmingham City University UK

Dr Paola Botham is Lecturer in Drama at Birmingham City University, UK. She has published several journal articles and book chapters on modern and contemporary political theatre, both in Britain and Chile her country of origin, including The Twenty-First Century History Play, in Twenty-First Century Drama: What Happens Now, edited by Siân Adiseshiah and Louise LePage Palgrave Macmillan, 2016 and Caryl Churchill, in Modern British Playwriting: The 1970s, edited by Chris Megson Bloomsbury Methuen Drama, 2012. She is currently working on a monograph for Bloomsbury, titled Political Theatre Reconstructed, and co-editing a new collection of essays by the Political Performances Working Group at IFTR.

BEYOND THE “AFFECTIVE TURN”? POST AVANT-GARDE POLITICAL THEATRE

Rationality has been a longstanding source of suspicion in theatre studies, which is not surprising given the discipline’s focus on embodied forms of presentation and representation. In the last decade, the ascendancy of the ‘affective turn’ in arts and humanities has placed even greater emphasis on the emotional dimension of the theatrical event. At the same time, discourses on political theatre in particular seem to be inflected by a neo-Adornian slant, where considerations about content are abandoned in favour of form as the only bearer of any radical promise. Counterbalancing both these trends and as a response to the conference subtopic ‘Affect and Efficacy’, this paper proposes a reconsideration of the Habermasian concept of ‘post avant-garde art’ as a productive formula to understand contemporary political theatre in a more comprehensive manner. In his essay ‘Philosophy as a Stand-In and Interpreter’, Habermas discusses the possibility art offers for an interrelation between the cognitive, moral and expressive domains of experience after the modernist revolution. More specifically, he claims that “in realistic and politically committed art, elements of the cognitive and the moral-practical come into play once again, but at the level of the wealth of forms unloosed by the avant-garde” 18. I will use this insight to analyse illustrative examples of contemporary British plays, from different genres, where the interface between form and content, as well as emotion and reason, is vital to assess their political potential on stage and beyond.

Key Words
Rationality, affect, post avant-garde, contemporary political theatre

Sara Brady
City University of New York /Theatre Drama Review

Sara Brady is Associate Professor at Bronx Community College of the City University of New York. She is Managing Editor of TDR: The Drama Review and co-editor with Lindsey Mantoan of Performance in a Militarized Culture Routledge, 2018. She is the author of Performance, Politics, and the War on Terror: Whatever It Takes Palgrave, 2012.

MARCH ON: MOVEMENT AND STASIS IN THE PERFORMANCE OF POLITICS

This paper considers two meanings of the word ‘movement’: first, the political movement and second, the movement of a performance. The first aims for social change efficacy perhaps social justice, and maybe revolution. The second captivates—or distracts—it’s the visual cue that catches the eye, the scene, the scenario that arouses emotion. The first type of movement is the one that we either want to be part of, to participate in, to march with, or to evade, ignore, avoid, dismiss. The second is the show that we stop to watch—the movement that makes passive spectators of us all. To think through these two types of movement I engage chosen sites of performance including contemporary U.S. political movements on the right e.g., the so called alt-right and on the left e.g., the anti-Trump movement as well as specific examples of performances of politics e.g., Trump’s tweets Oprah’s 2018 Golden Globes speech. My analysis looks not only at how these two conceptions of movement differ it also seeks to articulate the points of contact between the two. When do we move with a political movement by standing in place? When do we dig in our heels lest we are swept up in the “rising tide” marching past? When do we catch ourselves watching the trainwreck of political theatre—the theatre that is 21st-century U.S. and global politics—and when do we step out of that space of distraction to parse the truth from fiction and lies? When do we decide to watch and listen to the political movement that we don’t agree with? Is that when we are woke?

Key Words
performance studies performance of politics
Tessa Buddle
University of Glasgow

Tessa Buddle is a theatre practitioner-researcher undertaking an Arts and Humanities Research Council PhD studentship at the University of Glasgow. Her practice-as-research is carried out as part of her work with The Suitcase Ensemble, a company she co-founded with Andy Gledhill in 2008. Tessa’s PhD research continues the exploration of utopia in her professional collaborative devising practice, and follows her MA in Contemporary Arts Manchester Metropolitan University which was a practice-as-research project titled ‘Yuletide Paradise: A Contingent Dramaturgy of Utopia’. Tessa has a BA in Theatre Studies from Lancaster University, and trained as a performer on Hope Street Limited’s Apprenticeship programme. Tessa is an associate artist with The Lantern Company and Fool Size Theatre, and works as a freelance performer, director, dramaturg and project coordinator.

UTOPIA ON TOUR: THE SUITCASE ENSEMBLES TRAVELLING SHOW

Utopia on Tour is a practice-as-research project exploring intersections of dramaturgy and utopia in a temporally devised touring theatre. Initially conceived as a ‘search for utopia’, the project investigates a form of collaborative theatre that travels and creates stories with the people and places it encounters. Through the development of a new performance titled Travelling Show, the research has revealed a collaborative process that constitutes a mediation with the unknown other, and a dramaturgical structure in which the world of the performance is continually born again, inviting both performers and audience to infiltrate its provisional processes of construction and critique. These experiments suggest that rather than searching for utopia, this practice aims to open a space of contingency where utopia becomes more possible. In this paper, I will address a key question plaguing this research, which is: how does this opening of contingency operate in motion? The company of travelling actors evokes an image of freedom from constraints and conventions, traversing borders, communicating across cultures, expressing a universal borderless utopia. And yet, under the scrutiny of a research inquiry, this supposedly utopian space appears empty, and the migratory character of the practice has proven to be the most elusive. While Travelling Show does physically move from place to place, utopia perhaps emerges in the virtual encounters produced between audiences in different places. Sharing a selection of documentation from Travelling Show’s first touring experiment, I will ask whether this journey is less about the migration of people, and more about how theatre practice can enable the migration of generosity, imagination and hope. The utopian travels of the strolling players are here secondary to the flow of dreams and desires released in Travelling Show’s space of contingency.

Key Words
- dramaturgy
- touring
- utopia
- contingency

Rebecca Caines
University of Regina

Rebecca Caines is an Associate Professor in Interdisciplinary Programs in the Faculty of Media, Art, and Performance. She holds a PhD in Performance Studies from the University of New South Wales. Her research examines socially-engaged theatre and performance and creative technologies, with a focus on critical studies in improvisation. She is director of the Regina Improvisation Studies Centre, which is one of five sites of the 2.5 million dollar Canada based research network, the International Institute for Critical Studies in Improvisation. She has developed large-scale, interdisciplinary, socially-engaged performance projects in Australia, Canada, Northern Ireland, the Netherlands and China. Her most Canada Council for the Arts funded project partners with community agencies and families in the Yukon, Canada Belfast, Northern Ireland and the Sunshine Coast, Australia to examine theatre and music improvisation as support, training and advocacy for/with individuals with Fetal Alcohol Spectrum Disorder and their families.

FRAGILE DEVICES: MIGRATING ACROSS AND BETWEEN THROUGH IMPROVISATION

This paper examines new approaches to theatrical improvisation, with a focus on recent international socially-engaged theatre projects. Defining improvisation as the artistic embodiment of the principles of risk, collaboration, offers, real-time decision making, and the reconfiguration of mistake, the author argues that improvising artists and facilitators are finding new ways to migrate across disciplines and identities, and between competing artistic and social imperatives. Caines’ draws on a combination of core literature on improvisation in rehearsal, performance and pedagogy, from theatre, dance and performance studies Spolin, Sills and Close Johnstone Bharucha Boal Paxton Foster Halprin Rosenthal Tetchells Gomez-Pena, and contemporary perspectives from the emerging interdisciplinary field of Critical Studies in Improvisation Heble, Fischlin and Lipsitz Waterman and Siddall. She will utilize research from her recent book to frame an interdisciplinary approach to improvisation research Caines and Heble, Routeldge, 2015. Her presentation will include examples from a series of socially-engaged, multimedia theatre projects she has been facilitating in partnership with communities in Australia, Northern Ireland, Canada and China, where improvisation has been shown to be a vibrant “fragile device” for migration across and between conflicting imperatives in social practice theatre, including artistic innovation, post-structured community building, and the critical engagement with difference.

Key Words
- improvisation
- social practice
- socially-engaged interdisciplinary community
Angela Campbell  
Federation University

Angela’s teaching, research and published work in theatre and performance has been both practical and theoretical. She has investigated performance from the archives, site-specific theatre, the politics and poetics of place, Indigenous theatre, and practice led research. Her research interests have developed from 15 years of experience as a freelance actor and theatre creator in a range of industry environments from mainstream theatre, film and TV to independent production. She is currently Senior Lecturer in Theatre and Performance, teaching undergraduate and post graduate students at Federation University in Australia.

BIG WALK TO GOLDEN MOUNTAIN

Walking has emerged as a significant performative practice in the 21st century (Solnit, 2001, Wrights and Sites, 2006, Hancox, 2012). The walking artist maps, step by step, stories and sensations of their journey claiming quiet but radical access to sites and destinations of the everyday and of the extra-ordinary. Through embodied performance and in real time, their actions reclaim and re-negotiate places and spaces to link people, geographies, histories, economies, even life and death, across a range of landscapes and countries.

It has been 160 years since the Victorian Parliament in Australia restricted the passage of Guangdong migrant workers from Southern China, requiring them to pay a 10 pound Poll Tax to disembark in Victorian ports. To avoid this, thousands of gold seekers from China were set down in Robe, South Australia to walk 480 km across Australian bush, semi-arid desert and farmland to the Central Victorian Goldfields. Big Walk to Golden Mountain, a curated collection of performance and visual art works, programmed in the inaugural Asia TOPA Festival (Asia-Pacific Triennial of Performing Arts) in Melbourne in 2017, captures a range of artistic and community responses to this shared heritage between China and Australia. This paper assesses attempts of participating performers and artists to filter their own experiences of migration, tracking feelings of ‘estrangement’ within a new landscape and an emerging sense of ‘strange belonging’ through their work. Importantly, the paper considers how these artists place themselves within Indigenous country, that since white settlement has been transformed by numerous and reiterated migratory pathways.

As colonialism gives way to globalisation, Big Walk to Golden Mountain investigates a deep history of cultural and economic exchange between Australia and China as it works within Asia TOPA’s brief to engage and new and diverse audiences, to reflect Melbourne’s changing population, emerging demographics and shifting global perspectives.

Key Words  
Walking practice, Live Art, migratory pathways, performing landscape

Roberta Carpani  
Università Cattolica del Sacro Cuore, Milan

Roberta Carpani is Associate Professor of Performing Arts at Catholic University of Sacred Heart in Milan. Her research interests span the theatre and festivities in Lombardy during the Spanish and Austrian period and theatre performance during 20th- and 21 st centuries. Her publications include Drammaturgia del comico. I libretti per musica di Carlo Maria Maggi nei teatri di Lombardia, Milan 1998, and Scritture in festa. Studi sul teatro tra Seicento e Settecento, Pisa – Rome 2008. She co-edited La cultura della rappresentazione nella Milano del Settecento. Discontinuità e permanenze, Rome 2010, with Danilo Zardin and Annamaria Cascetta. She has participated in numerous conferences internationally and in Italy Venice, Fondazione Levi Venice, Accademia di Belle Arti Milan, Accademia Ambrosiana Milan, Teatro alla Scala Milan, Archivio Storico Diocesano Rome, Academia Belgica Mantova, Fondazione “Umberto Artioli” University of Reading, UK Queluz, Lisboa, Coloquio Internacional South Bend, US, University of Notre Dame. She has been invited to lecture and teach in Paris Institut National pour l’Histoire de l’Art, INHA Université Paris – Vincennes, in New York Italian Cultural Institute of New York, in Milan for ECREA, European Media and Communication Doctoral Summer School 2016 and 2017, in Sevilla, Universidad de Sevilla.

ITALIAN MIGRATION DURING 20TH CENTURY ON STAGE: ITALIAN NARRATIVE THEATRE AS AN INSTRUMENT FOR SHAPING CONSCiences

The paper aims to explore how narrative theatre in Italy has represented the Italian migratory phenomenon. Over the past three decades, between the twentieth and twenty-first centuries, in Italy the narrative monologue emerged as an independent theatrical genre, which roots are based in the long tradition of Italian actor-writers such as Eduardo de Filippo and Dario Fo. The actor storytellers, in particular Laura Curino and Mario Perrotta, have interpreted narratives monologues for solo voice about different migration stories: Italian migration towards the US and Belgium.

Key Words  
european migration narrative theatre monologue italian contemporary theatre
Zahava Caspi  
Ben Gurion University


ANTI-WAR LITERATURE AND THE CONCEPT OF THE BEAUTIFUL DEATH

This year, 2018, we will mark 100 years after the ending of World War I. This is a great opportunity to reexamine the anti-war literature, which broke out immediately after the war, and observe the characteristics of such writings. In 1929, Avigdor Hameiri published the anti-war novel, The Great Madness. It was one of many pacifist books that flooded the literary arena after World War I, the most famous of which is Erich Maria Remarque’s All Quiet on the Western Front, published in the same year. In 1936, just three years before the outbreak of World War II, Hameiri adapted his novel for the stage. The play, directed by Y. Daniel, was performed in Israel by the Sadan Theater, although the script itself was never published. The fact that the book was part of a global trend has raised two main questions among the critics: Is The Great Madness an example of a universal western phenomenon or does it also contain something uniquely Jewish or Israeli? and, did the novel give rise to a tradition of anti-war literature in Hebrew? My talk focusses on the second of these issues. In order to answer the question, I will first attempt to define the essential core of anti-war writing, beyond the script itself was never published. The fact that the book was part of a global trend has raised two main questions among the critics: Is The Great Madness an example of a universal western phenomenon or does it also contain something uniquely Jewish or Israeli? and, did the novel give rise to a tradition of anti-war literature in Hebrew? My talk focusses on the second of these issues. In order to answer the question, I will first attempt to define the essential core of anti-war writing, beyond historical and cultural differences, by means of Lyotard’s concept of the beautiful death. Secondary, I intend to show that the anti-war satires of Hanoch Levin, the most important play writer in Israel, written after the Six-Day War, indeed follow in the footsteps of Hameiri.  
Key Words  
World War I, Beautiful Death, Antiwar Literature

Mary Caulfield  
State University of New York at Farmingdale State College

Mary P. Caulfield is Assistant Professor of English and Drama at SUNY, Farmingdale State College. Her research combines the political and the performative specifically with regards to contested figures in Ireland’s past. Mary has published extensively on these topics. Her most recent publications include two edited collections ‘Ireland, Memory and Performing the Historical Imagination’ Palgrave Macmillan, 2014 and ‘The Theatre of Enda Walsh’ Carysfort Press, 2013. Currently, she also serves as Book Reviews Editor for the Americas for ‘Theatre Research International’.

DEVISING A HYPHENATED HERITAGE ON THE NINETEENTH-CENTURY STAGES OF NEW YORK

At the start of the nineteenth century, New York City, a former British stronghold during the American Revolutionary War, was renegotiating its newly de-colonized identity as it witnessed the arrival of thousands of Irish immigrants that migrated from Ireland’s rural provinces. The image of the West Coast Irish peasant—as romanticized and politicized by W.B. Yeats and Augusta Gregory—has now traveled farther West to a foreign urban exile suffered for want of work. The rural Irish may have been unaware of its theatrical and political potency in Ireland however, as the Irish in America began to negotiate their own cultural and political spaces in New York, so too did the dramas of the Irish immigrant playwrights that reflected and shaped this process. These plays would serve as the cultural, social, and political blueprints for the inherited images and identities of an Irish-American heritage. The term heritage has always been and continues to be a complex idea in both cultural and institutional practice. Regardless of the challenge its definition or lack thereof presents, it has mainly come to suggest something that is either or both material and inherited—these items are embedded with cultural, familial or even perhaps political value and are implicit in the practice of both individual and national preservation. A closer look at these formative nineteenth-century texts reveals that these plays were less concerned with national preservation and more with individual assimilation. With a specific focus on John Brougham’s ‘Irish Yankee, or the Birthday of Freedom’ 1840 and ‘The Irish Emigrant 1856’, this paper seeks to locate Irish immigrant and Irish-American anxieties and considers how the New York stage served as scaffold for this hyphenated heritage’s evolution.

Key Words  
Irish Immigration, Heritage, Performance, New York, Nineteenth-Century Immigrant Drama, Irish-American
**Plessiet Cedric**  
Université Paris 8

Associate Professor and head of ATI training, specialized in 3D animation video games, and virtual reality, my background led me to work in R & D in special effects studios, and in motion capture. Having focused my intention on the on set preview for the cinema, I am particularly interested today in intelligent interactive virtual actors and their interaction with real actors for the theater, which brings me to work around multiple fields like motion capture, rigging, modeling and in particular 3D scan reconstruction, real-time engines and artificial intelligence for video games. I am also developing in parallel a support platform for the creation of interactive 3d device, AKeNe which has been the support for the creation of innovative virtual actors devices for theater and live shows.

**EXPERIENCING AVATAR DIRECTION IN THEATRICAL MIXED REALITY SETUP**

Connected with the project « Masks and Avatars » supported in 2017 and 2018 by french Labex Arts H2H and universities of Paris 8 and Warwick, Georges Gagneré, Cédric Plessiet both Paris 8, Andy Lavender and Tim White both Warwick propose a workshop on a framework for mixed reality theatrical performance, using gamepad and midi controller, Perception Neuron mocap suits, Axis Neuron software for motion capture, Unreal Engine for rendering, and AkeNe, a specific library for avatar direction and autonomy exploration. We first propose a short technical demo. A second part will start by practical exercises about avatar direction involving a mocaptor wearing a mocap suit and a manipulactor using a gamepad controller. And well experiment basic body movement in a 3d scenery involving two avatars controlled by two mocaptor/manipulactor tandems. Well finally explore the scenic address issue between 3D and physical stage with a body presence quality perspective and some creative control combinations. We propose to perform the exercises with volunteers in an applied research context and well conclude the workshop by a discussion about the feelings of the performers and spectators, an exchange about improvements, and an introduction by Cédric Plessiet et to work-in-progress tools for improvising with autonomous virtual actors. The workshop last two hours and need one short focal videoprojector, a projection screen or a white wall, and 4mx4m space in front of the screen for practicing.

**Key Words**  
mixed reality, motion capture, avatar, movement quality

**Tithi Chakroborty**  
Budge Budge Institute of Technology

Tithi Chakroborty is an Assistant Professor in the Department of Humanities in Budge Budge Institute of Technology, India. She has done M.Phil from Jadavpur University in India. She has participated in many national and international conferences on theatre. She has been one of the committee members in the annual conference of Indian Society for Theatre Research, 2013. She aspires to pursue her research on theatrical forms of Bengal.

**THE IMPACT OF GLOBALISATION ON THE WANDERING MINSTRELS OF BENGAL: THE BAULS**

The “Bauls” are a religious sect found primarily in West Bengal and Bangladesh. Their religious practices are a concoction of tantrism, Vaishnava Hinduism, and Islam. The Bauls are well known as wandering minstrels or singers who travel around the region and perform their mystical music for alms. They travel from one region to another, thus carrying the local culture and colour. Baul is a popular form of Bengali folk and in Bengal they have attained the status of representing quintessentially Bengali folk culture. They are believed to be free-spirited mystics who revel in flouting social and religious conventions. However, this popular Bengali folk art seems to be slowly surrendering itself to the clutches of globalisation. Their songs have undergone noticeable modification in composition and tune that has substantially erased the original flavour of the traditional songs. With the onset of globalisation, Baul-ism has transcended the borders to reach out to the global audience. My paper shall attempt to study the effects that globalisation has had on the poetic and musical renditions of these wandering minstrels.

**Key words**  
Baul, globalisation, folk, minstrels, travel, Bengal
Wai Yam Chan
International Association of Theatre Critics Hong Kong

W.Y. CHAN William is a Hong Kong base performing arts critic and media producer. He has been writing reviews and feature articles on modern dance and theatre productions since 1998, which have been published in various newspapers and magazines in Hong Kong and Macau. After getting his B.A.Hon. degree in Language & Communication from the Hong Kong Polytechnic University in 2001, and MFA degree in Media Design & Technology from the School of Creative Media, City University of Hong Kong in 2003. After 10 years of working in the field of cultural, art, and education, William has back to school and completed his double MA in International Performance Research at the University of Warwick UK and University of Arts in Belgrade Serbia in 2015. William is also the founding Artistic Director of amateur theatre group “Friends’ Theatre” as well as the founding President of a creative collective William et al. Creative Lab. He has created more than 20 original productions of studio theatre and multi-media performances. He has also worked with different directors, being a devising physical performer in various productions.

REVIEWING THE PROCESS OF “ARCHIVE AND ORAL HISTORY PROJECT ON HONG KONG DRAMA” PHASE 1 AND ITS PROSPECT FOR PHASE 2

“Archive and Oral History Project on Hong Kong Drama” Phase 1 is a 2.5 years project organized by the International Association of Theatre Critics Hong Kong, which aimed at creating a centralized database about all drama activities happened between 2006 and 2014, as well as presenting oral history interviews of 46 dramatists who were active in the scene from around 1950s to 1990s. The result is an online platform for public access: http://www.drama-archive.hk Previously there were hardly any historical studies on Hong Kong drama development, one of the reasons might be due to the lack of history records available. This project could be seen as the first attempt to gather stories in the early stage of the development of professionalism in Hong Kong drama. The online platform of the project has been officially launched in September 2017, which consists more than 10,000 pieces of event data and over 600 audio and video clips of oral history interviews are available on the site, altogether more than 200 hours materials. With these wonderful and interesting stories collected from the oral history interviews, we are thinking ways to not only present them online for people access, but also in different forms to arise interest to a wider public about Hong Kong drama in Phase 2. During the conference, I would be pleased to share what we have achieved in Phase 1 of this project, and might be some fascinating stories from dramatists migrated from Mainland China as well. In addition, I would also like to discuss with the panel about how we could re-present these records in different forms, like exhibition, art piece and verbatim theatre performance.

Key Words:
Archive, Oral History, Hong Kong, Online Database

Anke Charton
University of Vienna

Anke Charton is Assistant Professor of Theatre with the Department of Theatre, Film and Media Studies at the University of Vienna. She studied at the universities of Leipzig, Bologna and Berkeley and received her PhD from Leipzig University, with a study on gender representation in opera prima donna, primo uomo, musico. Leipzig 2012. She has been a Lecturer with Leipzig University and with the College of Music Detmold/University of Paderborn, and previously held a position as Research Associate at the School of Music and Theatre Hamburg. Her work is centered at the intersection of Performance Studies, Musicology and Gender Studies, pursuing research in Theatre Historiography and Anthropology as well as Voice History and Music Theatre. Recent publications include papers on migration, agency and queerness, the historicity of gendered vocal aesthetics, and the emerging language of theatre in Early Modern Spain. She is currently writing a book on theatre cultures of the Siglo de Oro.

REVOLVING DOORS: PERFORMING NATIONHOOD AS UNSTABLE HISTORY

A Catalan university student from the 1880s – a woman – stepping into a fight between Miguel de Cervantes and Lope de Vega about who is the more important stage author, scoffing at them for their vision of a national canon: an unlikely encounter that occurs in a scene of El ministerio del tiempo The Ministry of Time, a show whose time travel premise – patrols guarding ‘history’ through a set of doors, at the discretion of the Spanish government – garnered international attention when it premiered in 2015. Its focus on confronting hegemonic narratives of history and nation in a fictional format hit a nerve with audiences, although research so far has concentrated on the show’s transmediality and participatory culture Sánchez/Galán 2015, Cascajosa/Molina 2017. The series’ approach of staging history and identity as constant interrogations of each other is, however, of greater interest from a perspective of postcolonialist theatre historiography. Not only does the show question centralist narratives of national identity by largely choosing marginalized figures as its protagonist lenses, making them ‘migrants in time’, it also addresses supremacist performance of culture and self in reaction to fascism, misogyny and colonialism. A curious position is taken up by the Siglo de Oro as a cultural setting: it is repeatedly evoked on EMdT as positive core imagery and highlights the theatre of the era, including fictionalized versions of both Cervantes and Lope. The paper discusses Early Modern Spanish theatre practices and their retrospective canonization as a site of nation-building, taking into account the tensions between regional and itinerant practices and urban centralism. In this vein, it draws from EMdT’s particular conceptualization of history as an ultimately fractured, embodied practice. Could migration then be read not just as a geographical, but also a temporal motion, in trying to question a performance of nation as history?

Key Words
Theatre Historiography, Performance of Nationhood, Siglo de Oro, Early Modern Theatre

Revolution Doors: Performing Nationhood As Unstable History

W.Y. CHAN
William is a Hong Kong base performing arts critic and media producer. He has been writing reviews and feature articles on modern dance and theatre productions since 1998, which have been published in various newspapers and magazines in Hong Kong and Macau. After getting his B.A.Hon. degree in Language & Communication from the Hong Kong Polytechnic University in 2001, and MFA degree in Media Design & Technology from the School of Creative Media, City University of Hong Kong in 2003. After 10 years of working in the field of cultural, art, and education, William has back to school and completed his double MA in International Performance Research at the University of Warwick UK and University of Arts in Belgrade Serbia in 2015. William is also the founding Artistic Director of amateur theatre group “Friends’ Theatre” as well as the founding President of a creative collective William et al. Creative Lab. He has created more than 20 original productions of studio theatre and multi-media performances. He has also worked with different directors, being a devising physical performer in various productions.

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Key Words:
Archive, Oral History, Hong Kong, Online Database
Priyanka Chatterjee  
Budge Budge Institute of Technology  
Priyanka Chatterjee has done M.A. and M.Phil in English from University of Calcutta, Kolkata, India. Her M.Phil topic was Malefriendship in the plays of Samuel Beckett: a study of Waiting for Godot and Endgame. She is working on a research project for the Doctorate programme. Her topic is Beckett between Cultures: reception of Samuel Beckett in the theatres of India. She was the Convener of Indian Society for Theatre Research’s (ISTR) IXth Annual International Conference in 2013. She was the Research Assistant of University Grants Commission’s (UGC) project Ibsen, Chekov and Brecht in Bengal: Negotiating Differences in University of Calcutta. She has presented research papers at University of Oxford, UK, University of Gdansk, Poland, Osaka, University of Reading, UK, University of Lapland, Finland University of Warwick, UK, Stockholm University, Sweden and so on. She is one of the Board members of Jura Soyfer Society, Vienna (Austria). Currently, she is the Dean, MBA and Head of the Department of Humanities at Budge Budge Institute of Technology (BBIT), Kolkata. She is one of the Managing Committee members of BBIT Public School, Kolkata. She is the Joint Secretary of Indian Society for Theatre Research, India. She is one of the Faculty members of Central Detective Training Institute, Kolkata which is under Ministry of Home Affairs, Government of India. She has many national and international publications.

**TRANSCENDING FORM OF JATRA: AN EVOLUTION**

The Folk Theatre in Bengal (a State of India) which is known as Jatra has an impact on the socio-economic scenario of the State. Having its history since the 15th Century AD Jatra carries the long cultural heritage of Bengal. It is interesting to note that, for the Urban audience, this folk form is no less than an extended circus due to lack of promotion or out of sheer ignorance. But for the rural audience, this folk theatre has given them the only form of entertainment. At times it acts as the messenger of the society in the remotest part of Bengal. The loud stage-direction in respect of light and music along with loud acting always leave the audience with awe and wonder. However, the semiotics generating from this folk art as represented without is revolutionary most of the times. The migratory element of this performing art is adapting to the recent trends of the society for its existence. My paper shall seek the importance of Jatra in unveiling the various facets of the times. The migratory element of this performing art is adapting to the recent trends of the society for its existence. My paper shall seek the importance of Jatra in unveiling the various facets of the times.

Key Words: Folk Theatre, Jatra, Migratory, Bengal, Semiotics

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Ravi Chaturvedi  
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Ravi Chaturvedi is senior professor in the School of Journalism & Mass Communication at Manipal University, Jaipur and founder head of the Department of Culture and Media Studies at Central University of Rajasthan; Department of Theatre and Film Studies, Mahatma Gandhi International Hindi University; and the Department of Dramatics at the University of Rajasthan. He is founder president of Indian Society for Theater research. There are several publications to his credit, including World Encyclopedia of Contemporary Theater (ed), Ethnicity and Identity, Theater and Democracy, Contemporary Indian Theatre, etc. He was member of the editorial board of TRI for more than 10 years.

**INDIAN THEATRE AND MIGRATION: A PANORAMIC VIEW - CASE OF KING LEAR IN MIGRATION**

Migration of various disciplines within and outside is an inherent phenomenon of Indian theatre and performing arts. With the coming of western influence during the colonial as well as postcolonial periods, the character of modern Indian theatre has metamorphosed, and this is often reflected in the realistic theatre of the country. The larger sections of the Indian theatre scene belong to the experimental theatre, which derives its energy and motivation from the classical and folk/tribal theatre, and is basically an interdisciplinary theatre or theatre of migration in other words. Music, dance, acrobatic movements, gesticulation of emotions are the integral aspects of such theatre. The idea of artistic crossovers in the performing arts does not solely refer to exchanges between artistic disciplines. Art itself, as a whole, can be seen as a discipline in an interdisciplinary relationship with other fields, such as education or the social sciences (anthropology, politics, sociology and so on) and the pure and applied sciences. We also see a lot of negotiations between art and questions that are already interdisciplinary, such as feminism; spirituality; the environment; and political issues of gender, race, class, sexual orientation; etc. which are reflected in migrating boundaries not only across the national borders but within the regional borders of the country. The proposed paper is an effort to present a varied panoramic view of migrating theatre in one way or the other. There is specific focus on the production of King Lear, which was adapted in the feudal environment of Rajasthan, a ruling state in western Indian with all its colors, music and custom, later translated in Korean, staged by Korean actors maintaining the originality of the adaptation, and then again in different parts of India, swallowing the local traditions.

Key words: experimental theatre, folk/tribal theatre, artistic disciplines, migrating boundaries
Asha Kuthari Chaudhuri  
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Currently Professor at the Department of English, Gauhati University my broad areas of interest are postcolonial theatres and intercultural performance. Among my publications are Mahesh Dattani, New Delhi: Cambridge University Press Foundation Books, 2005 and Ideas of the Stage: Selections from Drama Theory, Ghy: GUPD, 2010. Besides, I have a number of articles in various scholarly journals and books. My Ph.D. was on the American dramatist, Edward Albee. Awarded the Fulbright Nehru Academic and Professional Excellence Award for the year 2015-16, I worked on a research cum lecture project called Theaters, Spectacles, Audiences: Indian and American Cultures of Viewership, at the CUNY Graduate Center, New York, New York. I presented as part of a panel with Professor Marvin Carlson and Professor Xiaomei Chen at the Stockholm Conference of the IFTR, 2016. In September 2016, I curated the first Guwahati Theatre Festival and brought to Guwahati some of the most well known theatre groups of India. Along with academia, I also do research and scripts for television documentaries and films.

MIGRATING MACBETHS: TRACKING TRAVELLING TEXTS

The notion of migration is integral to the idea of an intercultural performance - the text, the context, the body of the actor, the mise en scène; all of these elements partake of the alterity of both the narrative and the discourse while at the same time rendering it unstable, as any performance is wont to do. Shakespeare in this sense is by far the most migrated playwright his plays forever rise in new forms and spaces. This paper tracks five different versions of Macbeth all performed in 2017 at three different spaces: two urban, one rural. While all of these reference Shakespeare’s play, the site of the performance largely determines the shape of the interpretation. At a theatre festival in the forests of Agia Goalpara, India Macbeth was a Rabha chieftain, playing to a largely tribal audience the play having migrated into the Rabha dialect, while in another instance, a Manipuri Macbeth evoked palimpsests of the Japanese Akira Kurosawa. Using this migrating Macbeth as a trope to read the phenomena of travelling texts that move through intercultural productions, the paper explores specific contextual performative material.

Key Words  
migration, Macbeth, travel, intercultural spaces, contexts, audience, site-specificity

Andreea Chirita  
University of Bucharest

Lecturer University of Bucharest, Oriental Studies Department, teaching Chinese Yuan drama, classical and contemporary Chinese Literature, research interest: contemporary Chinese avant-garde theatre, 2016-2017 New Europe College fellow, project title: Experimenting with realism in contemporary Chinese Theatre.

CONSTRUCTING AND DESTROYING BOUNDARIES IN A CHINESE TRANSCULTURAL PERFORMANCE OF KAFKA’S “THE GREAT WALL”

In 2017 The Paper Tiger Theatre, an independent performance studio from Beijing, displayed on the Hamburg and Shanghai stage a unique interpretation of Kafka’s short story ‘The Great Wall of China’, named ‘500 Meters-Kafka-The Great Wall-Images from the unreal world and daily heroin’. The heavy physical performance brings forward the question of geographical and physical boundaries between cultures and how people around the world interrelate, without succumbing to the limited horizons enforced upon them by the politics of boundaries. My paper analyses the aesthetic ways in which The Paper Tiger Studio re-constructs on the stage from trans-historical perspective cultural boundaries e.g. from the construction of the Great Wall to the Belt and Road initiative or Trump’s Mexican border projects, only to have these same boundaries crushed, ridiculed and dismissed by people’s inner force to transgress them. Director Tian Gebing’s use of parody and pastiche through strong performative physicality will also be analyzed by the study, with an emphasis on the simulacrum effect brought by China’s fabricated forms of pop art. The analysis also focuses on the aesthetic ways in which this transcultural performance recreates and then anihilates the cultural Babel tower characterizing the migrating world today, leaving, in Zen Buddhism fashion, no clear-cut answers to the spiritual global crisis of the contemporary world, but only insights into painful revelations.

Key Words  
transcultural performance, Paper Tiger Studio, Great Wall of China, physical performance
Alessandra Cianetti
performingborders.live & Something Human Ltd UK

Alessandra Cianetti is a London-based curator, creative producer, and writer. She has worked in-ternationally on multi-disciplinary live and visual art projects across the UK, Europe and Southeast Asia in partnership with arts organisations and institutions such as the Barbican Centre, the Live Art Development Agency, Tate Britain, South London Gallery, City of Skopje, Ikona Gallery Venice, FEFÈ PROJECT Rome. Her activities have been supported, among others, by the Arts Council England, the European Cultural Foundation, and the Fire Station Artists’ Studios Dublin. From 2013 to 2018 Alessandra has been co-director at the London-based arts organisation Something Human. She is the founder of the online curatorial research platform ‘performingborders. conversations on live art | crossings | europe’

PERFORMINGBORDERS. LIVE ART, CROSSINGS, EUROPE.

‘performingborders. conversation on live art | crossings | europe’ is an ongoing curatorial research platform initiated by Alessandra Cianetti that explores the relations between the notion of border and live art. Inspired by political theorists Sandro Mezzadra and Brett Neilson’s approach to borders as methods (2013), the performingborders research looks at the ephemerality, flexibility, and resilience of live art practices as a privileged way to investigate urgent current socio-political changes and struggles within and across borders.

The performingborders project is disseminated as an interview-based research-blog and series of related events and writing commissions which interrogate the practices of international live artists that are responding to the challenging notion of contemporary borders and the shifting concept of Europe. From February 2016, each month the blog publishes an interview with a performer, aca-demic, thinker or art professional, as a way to explore the debate on what the contemporary meaning of ‘border’ in live art is, how live artists are addressing this issue within Europe, and how the curatorial tool of the interview as research method can be challenged. The multimedia free to access interviews take a discursive and conversational approach in order to delve into the boundaries of the ever-developing notion of Europe and its proliferating and increasingly heterogeneous borders.

Alessandra Cianetti presents the project’s first two years of activity, the artists involved, the related understandings of movement across borders, and the role that live artists and performers have within this pressing discussion. https://performingborders.live

Key Words
live art - performance art - borders - crossings - Europe

Rachel Clements
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Rachel Clements is a Lecturer in Drama, Theatre and Performance at the University of Manchester. She has published articles and chapters on a range of contemporary theatre makers, particularly the playwrights Caryl Churchill and Martin Crimp. She is the current Book Reviews Editor for the journal New Theatre Quarterly.

“NOT BOGGED DOWN IN OLD-FASHIONED AGIT-PROP”: RAPID RESPONSES AND AUSTERITY POLITICS IN THE CASE OF THEATRE UNCUT AND TAKE BACK THEATRE

Theatre Uncut, formed in 2010, and Take Back Theatre, formed in 2015, are political theatre companies, which were both set up in the wake of – and explicitly in order to react to – austerity politics in the UK. This paper explores two case studies – Theatre Uncut’s 2016 season and Take Back Theatre’s 2017 Be//Longing, which were made, in the case of the former, in response to the migrant crisis with plays by writers from Denmark, Turkey and the UK, written in six days in Copenhagen, and in the case of the latter, as a commission from the Migration Lab based at the University of Manchester. The paper situates these refugee-related projects in relation to both companies’ modes of making and producing work, and will explore the place of the scratch event, the rapid response, and the portable performance in contemporary political theatre. When, in 2017, Take Back were presented with a Manchester Theatre Awards Stagedoor Foundation Award for Excellence, they were described as ‘[b]ravely and unashamedly a political theatre company but not one bogged down in old-fashioned agit-prop.’ This paper therefore aims to interrogate anxieties around the history and legacy of agit-prop, seeking to understand the negative associations that seem to have adhered to the term. It sets out to unpack some of the critical gestures and movements of respondents and reviewers who are negotiating – and often seemingly struggling to grapple with or describe - these companies and their works as both activists and artists.

Key Words
political performance, agit-prop, anti-austerity, rapid-response theatre
THE SUITCASE IN THE ISRAELI THEATRE: BETWEEN MIGRATION AND MEMORY

Suitcases abound on Israeli stages. One finds them in mainstream theatres as well as fringe theatres. They appear in shows staged in a variety of languages: Hebrew, Amharic, Arabic, Yiddish, and others. Israeli theatre is thus responding to the geographical ephemerality that characterizes almost all of its spectators’ consciousness: almost every single person in Israel has experienced either migration or exile—if not they themselves, at least their parents. These are not fashionable, functional suitcases of travelers or tourists, but containers of suffering and anxiety that encapsulate the identity of their owners. On Israeli stages they are utterly emblematic. I would like to explore a number of Israeli shows that tackle deterritorialization: It Sounds Better in Amharic by Yossi Vassa presents the immigrants’ suitcase; Suitcase Packers, a canonical Israeli play by Hanoch Levin deals with the Jewish Israeli emigrant suitcase; Longing, a collaborative work by Palestinian and Israeli actors relates to the Palestinian exile; and Waiting for Godot by Samuel Beckett staged by Joshua Sobol at the Yiddishpiel Theatre in Tel-Aviv, relates to the Jewish refugees’ suitcase. Finally, Rina Yerushalmis He Went/And Said, part of her Bible Project, closes the circle with the biblical exodus. All productions centre on the suitcase as a stage-prop, and as a discourse of human mobility: in each play the suitcase performs a different metaphor, according to the characters’ various epistemological and ontological positions: immigrant, emigrant, exiled, refugee.

Key Words
Migration, Israeli theatre

SLAVERY, TRAFFICKING AND PERFORMANCE

How should charities navigate anti-slavery performances to minimise risk/reputational damage? To what extent can a real-life narrative be shaped for performance and still remain persuasive? How far can a survivor’s testimony be edited, abbreviated, or combined with other representative narratives and not be criticised as ‘fake’? How acceptable is it to use actors rather than survivors in dramatised portrayals? And how acceptable might it be to present an entirely fictional character and situation in order to cast light on particularly sensitive or confidential real-life events? As video-editing technology becomes ever more sophisticated, to what extent will the public continue to trust in such dramatised evidence at all? This paper considering what effects (if any) the historical representation of slavery has had on contemporary performative mediums of slavery and trafficking, and how anti-slavery videos used by charities can learn from investigations in theatre and performance.

Key Words
Slavery, trafficking, spectatorship, affect
Rasmus Cromme  
Ludwig – Maximilian University of Munich  

Rasmus Cromme studied Dramaturgy, English Literature and Economics at Ludwig-Maximilians-University and the Bavarian Theatre Academy August Everding, Munich. He wrote his Diploma thesis "In between reality and fiction" about Arthur Miller’s mind and vision plays of the 1980s and 90s. In the Season 2006/07 he was a staff member of Dramaturgy, Press and Public Relations at the State Theatre at Gärtnerplatz, Munich. From 2007 until 2009 he worked for the Young Audience Program of the Bavarian State Opera and in 2012 finished his PhD in Theatre Studies at LMU with the thesis "The Legacy of Thalia at the Gärtnerplatztheater, Munich. Positioning by programming with regard to contents: historic-empirical case study on the development of repertory and product potential of the State Theatre at Gärtnerplatz". From 2013 until 2016 he was a postdoctoral research fellow of the joint research project "History of the Bavarian State Opera 1933-1963" (published 2017) at the Institute for Theatre Studies, LMU, where he is employed as a lecturer. From 2015 until 2017 he was the General Coordinator of the PhD-Counselling and service Unit dokusnlMU (LMU Excellence Initiative) that offers a diverse and systematically structured range of courses for doctoral candidates at the Department of the Arts, LMU Munich. Currently he is the Project Coordinator of the DFG-funded Research Unit "Krisengefüge der Künste: Institutionelle Transformationsdynamiken in den darstellenden Künsten der Gegenwart".

MEDEA: “I’M ALIEN HERE. YOU WERE ALIEN WHERE I WAS LOVED.” – (UN)FAMILIAR THEATRICAL CONCEPTS AND PROJECTIONS OF A REFUGEE

Escape and migration can be seen as the central theme and dilemma in theatrical represent-tations of Medea, if one succeeds in widening the gaze beyond the Eurocentric perspective. Since Euripides and Seneca there have been various successful Medea adaptions, in literature and on the stage, by authors such as Pierre Corneille, Friedrich Maximilian Klinger, Hans Henny Jahn, Jean Anouilh and Heiner Müller that put new emphasis on matters of structure, topic and language. The lecture starts with Grillparzer’s Medea (third part of the trilogy The Golden Fleece, 1821) where for the first time the character of Medea is being highlighted and discussed fundamentally as a political stranger and refugee ("Metternich Restauration"; culture clash vs. recommencement and negation of a personal past). The focus of the lecture lies in two additional considerably later adaptions, scarcely known in Europe, that present the main character exclusively as a refugee or migrant in exile: The Wingless Victory (1936) by American Maxwell Anderson and Cherrie Moraga’s The Hungry Woman – A Mexican Medea (2001). Both have as yet not been introduced to major European theatres. From the perspective of the fine arts and cultural history they especially offer a lot more innovation and debate regarding theme, dramaturgy and aesthetic approaches (immigration and discrimination on grounds of religion; racism against Hispanic Americans; homophobia / diversity) than the so-called German New Drama of the new millennium (for example Manhattan Medea by Dea Loher of Mamma Medea by Tom Lanoye). The lecture will show and discuss this particular wider freedom of design in theatrical terms which goes far beyond the current state of directing (re-)interpretation or adaption of well-known play versions. These two dramas indeed transform allegedly formerly unapproachable culture areas / groups on the stage.

Key Words  
Medea New Drama dramaturgy aesthetic approaches immigration discrimination on grounds of religion racism against Hispanic Americans homophobia diversity freedom of design in theatrical terms transformation of allegedly formerly unapproachable culture areas / groups on the stage

Felisberto da Costa  
University of São Paulo USP, Brazil

Felisberto Sabino da Costa holds a Master in Arts from the University of São Paulo 2000 and a PhD in Arts from the University of São Paulo 2006. In 2011, he completed a post-doctorate internship at the Université Sorbonne Nouvelle - Paris 3. He is currently a professor at the University of São Paulo, and has experience in the area of Performing Arts, working mainly in the following subjects: dramaturgy and performing objects. Coordinator of “O Círculo – Grupo de Estudos Híbridos das Artes da Cena”, a research group based at Performing Arts Department.

THE MASK AS A DRAMATURAL DEVICE IN CONTEMPORANEITY

The research aims to reflect on mask, as a contemporary poetic device, based on the concept of dramaturgy in an extended perspective. From this idea, the question at stake is: how to operate with the mask device in the increasingly volatile space of the contemporary metropolis. In the face of today’s demands that are based on the precariousness of the body and the consumption of all order, this device reveals its power through insurgent action. In addition to an aesthetic view of language, acting dramaturgically involves ethics as the founding attribute of the process. As theoretical framework, references of the performing arts and anthropology were chosen among which we can highlight: Eduardo Viveiros de Castro, Érika Fischer-Lichte, Gilbert Durand, José António Sanchez and Giorgio Agamben. The investigative process encompasses scenic and social events emerging in the city of São Paulo during the first two decades of the 21st century, especially those that are resistant to the injunction of neoliberalism.

Key Words  
dramaturgical device, insurgency, contemporary theatre, theatricality.
Maryam Dadkhah
University of Tehran

I got my B.A. and M.A. in dramatic literature in University of Tehran. My thesis which was on Iranian modern theater and how the social-political context had effects on it and was influenced by it, finished in May 2017. My fields of research are Iranian dramatic literature and social-political reading of them.

THE SELF AND THE OTHER: HOW IMMIGRANT DRAMATISTS SHAPED NATIONAL IDENTITY IN MODERN IRAN

Iran has a peculiar geographical situation: being the threshold of east and west. This had its long-standing influence on how Iranian intellectuals conceived their identity. For analyzing this reaction towards the other and the forming of national identity, one can examine the relatively short history of “importing” western theater to Iran which was done by Akhundov, an Iranian immigrant in Georgia. He was the first dramatist who understood the binary between the self and the other and tried to define the Iranian self regarding the western other. For considering this new definition of identity and how theater was its vehicle, the different waves of immigration among Iranian dramatists should be studied. The first wave was in the late nineteenth century. The next was before WWII and the third one was after the war. The fourth wave happened after the Islamic revolution and the last one, which is still in the process, began after the protests in 2009. This essay tries to examine these different immigration waves and how they shaped the national identity in Iran. Indeed, each wave formed this identity applying the reflection of the self in the mirror of the other on it. Though this process wasn’t a smooth one: sometimes the immigration began for finding new forms and methods for expressing the self in the new world it was witnessing, and some other time it was more like an exile. But this confrontation between the self and the other has in fact developed the sense of the self in Iranian theater and through this self, influenced the conception of nation identity. I will look through this significant influence and the ups and downs of forming the national identity through immigration.

Key Words
Immigration, Iranian theater, Self and Other, National Identity

Vinia Dakari
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Vinia Dakari is Postdoctoral Researcher at the School of English, Aristotle University of Thessaloniki. Her doctoral dissertation, “Performing Cancer: Toward an Aesthetic of the Unpresentable,” explores the aesthetic aspects of the un/presentability of cancer in performance and its impact on spectators. Her current research focuses on the scope and implications of the critical turn in the cross-disciplinary field of the Medical Humanities with special emphasis on the aesthetics and reception of cancer-related performance in and beyond Greece. Her scholarly work has been presented in a number of international conferences and published in such academic journals as Intima: A Journal of Narrative Medicine, Critical Stages/Scènes Critiques, and Grammα/Γράμμα Journal of Theory and Criticism, as well as edited collections. She recently organized a special topic panel, “Illness, Medicine, and the Arts: Rethinking the Human Across Spaces of Knowledge, Creation, and Healing” as part of the International Conference “The Politics of Space and the Humanities”, Thessaloniki, 17-19 December 2017. She is co-editor of a special topic issue, “Medicine and/In Theatre,” of Critical Stages / Scènes Critiques, the online journal of the International Association of Theatre Critics, which will be published in June 2018.

EMIGRATING TO THE “KINGDOM OF THE ILL”: TERRITORIES OF THE UNPRESENTABLE IN CANCER-THEMED PERFORMANCE

Departing from Susan Sontag’s proverbial trope of cancer as an involuntary migration to the “kingdom of the sick,” this paper seeks to examine the un/making of the self in its encounter with the destabilizing forces of illness in the context of contemporary performance. As one of cancer’s most pervasive metaphors, migration also pertains to the mechanics of expansion through frantic proliferation of cells and migration metastasis to faraway places of the body through the lymphatic system. It is also a metaphorical configuration of stasis, in the sense of a civil strife, or the self at war with the self. Much more than merely an entity, cancer constitutes a lived experience that reflects Heidegger’s concept of “being-towards-death,” triggering the emergence of a hermeneutic and aesthetic manifold in the conceptualization, creation and reception of performance. Being a disease of space in the sense that it radically alters both the visceral depths of the body and the subject’s perception of being in the world, cancer evades containment through representation and stimulates, I argue, a sublime response in our effort to apprehend its insidious workings. Performance, likewise, tests the limits of its own ontology once the erasive impact of the unpresentable invokes the death of representation and the birth of affective experience. Spectatorship is also reconfigured, once the audience’s formerly fixed territory is challenged by the unpredictability of their own empathic response. Under this light, the emergence of the unpresentable as a conceptual and stylistic hybrid proposes a more inclusive aesthetic idiom mined out of the artists philosophical venture, as Lyotard suggests, and crossing the borders of performance, relocating itself within a newly transformed community of active interpreters/participants in Ranciere’s words, this new kind of emancipated spectatorship becomes a formula “for embarking on a new existence,” radically affecting being-in-the-world and as being-with-others.

Key Words
unpresentable, cancer, performance
Mia David
University of Novi Sad

Mia David was born in Belgrade in 1974. She graduated from the Belgrade Faculty of Architecture and received her MA and PhD in Scene Design from the University of Arts in Belgrade. She works in the field of contemporary visual and performing arts, as well as management in culture. She is a member of the Serbian Chamber of Engineers, Association of Architects of Belgrade, Independent Journalist Association of Serbia (NUNS) and Independent Curators Network. She worked on a number of project in the fields of architecture, design, scenography, and arts. Additionally, she is the author of numerous texts published in different forms of media. She has exhibited in Berlin, New York, Vienna, Paris, Rennes, Sarajevo, Zagreb, Ljubljana, Frankfurt, Moscow, Rome, Venice, Prague, etc. She has been awarded for her work, including the Gold medal for Proving a Dialogue at the Prague Quadrennial 2015, as a curator of the National exhibition (as a member of Serbian team). She worked at architectural studios DSZ and Blok and was a founder and the head editor of the Kvart magazine, as well as one of the founders of Blokovi (NGO). She authored the radio program entitled Life as such (Zivot kao takav) at the Radio B92. David was a lecturer at the Faculty of Dramatic Arts. She was the director of the Belgrade Culture Centre from 2010 till 2014. Since 2016, Mia David is the Head Curator of the Navigator gallery in Belgrade. From 2017. she is the author of the Spaces of Freedom (Prostori soblode), an online video show on the Remarker web portal. Currently she is an Assistant Professor at the Faculty of Technical Sciences at the University of Novi Sad where she teaches subjects in scene design, contemporary architecture, arts, and culture.

MIGRATIONS INTO QUASI IDENTITY - OR HOW TO SURVIVE A LIFE

Reality became more dramatic than theatre. Thus, theatre is forced to reassess its own role and the ways in which it operates in the contemporary society. The phenomenon we are witnessing nowadays is the reversion of the tools used in reality and in theatre. To fabricate the news, the daily politics uses the theatre language, while theatre more and more often uses the language of reality, of documentary. In order to escape populism in everyday life, a Western man builds exempt environments. In order to make these environments resemble reality, he uses scenic tools. Huge waves of migrations into Europe since 2015. forced Western world to re-examine the notion of humanism and its relation to the “Other”. In the Euro - American world, the ideologies of democratic values and human rights, which in their essence have an attempt to equalize with the “Other”, are dominantly accepted. Unable to equate with the “Other”, “I” try to treat “Other” with empathy, seeking to feel good with the image “I” sends about him/herself. The fear from the loss of cultural values, conquered (or acquired) life-styles, comfort and privileges, leads to the commodification of the left ideas, the ideology of human rights and democratic values. From inability to overpower the politics of populism, and for the sake of the stability of “One’s” own identity, “I” runs into micro-worlds and constructed realities. At the same time, in order to exist in the world of media and images, the Western “I” still wants to be seen as humane and responsible - towards society, community, planet Earth... The actual deed becomes irrelevant and is replaced by an image or representation - if “I” has not been seen by anyone, it does not actually exist. This is how Instagram, YouTube or FB become new stages for the “I” to build quasi-identities. By using the tools of theatre, “I” arranges the real-life scenographies and becomes a new type of theatre - since “I” does not live such a life and it only records it, it becomes an illusion, like any theatre.

Key words:
identity, politics, space of freedom, scene design, scenic tools

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Milton de Andrade is full professor at the Department of Performing Arts and the Postgraduate Program in Theater of the Arts Center CEART - State University of Santa Catarina UDESC, Florianopolis - Brazil. He holds a master and a doctorate in performing arts and dance at the University of Bologna Italy and a post-doctorate degree in cultural anthropology at the University of Palermo Italy. Leader of the research group Performativity paths: Mediterranean, Africa, America, he has worked as a visiting professor in the Department of Eurythmy at Alinus University Germany and Universidad Nacional da Costa Rica UNA and he maintains collaboration with Italian universities and institutions such as the University of Palermo and Academy of Fine Arts in Turin.

ZOOMORPHISM AND CORPOREAL HYBRIDISM IN BRAZILIAN PERFORMATIVITY

Zoomorphism and corporeal hybridism in Brazilian performativity Migration, miscegenation and cultural hybridism are at the origin of the zoomorphism fantastic in Brazilian arts. Amerindian mythology, African mystical-religious figures, European customs and fundamentally the exotic regard of travelers on popular traditions template theatrical and chimeric pictures in Brazilian scene: monsters, dances of giants, exceptional sounds, extraordinary plants, fabulous animals, sculptural and sensual bodies are ordinary figures in the most popular carnivals, traditional festivities, television shows as well in the contemporary art. The carnival parades and the dance rituals offer frequently fruitful materials for anthropological studies and the spectacular and allegoric appropriation of cultural hybridisms produces curious and peculiar transmutations of sense in intercultural keys. This paper aims to reflect about the artistic echoes of this allegoric mechanism. It inquires how the zoomorphism and the corporeal hybridism play a fundamental role in the identity process of the Brazilian culture and performance.

Key Words
Brazilian performance hybridism zoomorphism
If the theme is the dissolution of an identity that is called home. My presentation will be informed by what Peeping Tom's trilogy, Father and Mother, have as one of their central concerns. Also the first two parts of Peeping Tom's trilogy, Father and Mother, have as one of their central themes the dissolution of an identity that is called home. My presentation will be informed by what Simon Stephens has called 'non-places', not dissimilar to Foucault's notion of heterotopias. Remarkably, both Stephens's plays and Peeping Tom's theatre productions are often set in or make reference to transit places such as hotels, museums or airport lobbies, postmodern purgatories that on the one hand break up boundaries but on the other hand also create the illusion of the possibility of a life without national identity. I will try to find an answer to the question what home and national identity mean in contemporary plays and performances and what position they take towards the concept of homelessness in the figurative sense. In addition, how does this stance relate to the uncanny or unheimlich as set out by Freud almost exactly 100 years ago? Do we need to update Freud's definition in light of a changed interpretation of 'home' in the 21st century?

Key Words
homely, uncanny, Simon Stephenson, Peeping Tom, psychoanalysis, Freud

Stephen Di Benedetto
University of Miami

Stephen Di Benedetto is Chairman of the Department of Theatre Arts at the University of Miami. His books include The Provocation of the Senses in Contemporary Theatre Routledge, 2010 An Introduction to Theatre Design Routledge, 2012 and Designers Shakespeare Routledge, 2016. Current research and publications explore scenographic design in various cultural contexts, and examine the ways in which the five senses are harnessed by artists in performance from a phenomenological perspective. He is pleased to be working again with Scott Palmer, with whom he and Joslin McKinney edit the book series Performance and Design Bloomsbury Methuen Drama.

WHO OWNS THE LAND? EXPERIMENTS WITH DIGITAL TECHNOLOGIES IN THE DEVELOPMENT AND PRESERVATION OF IMMERSIVE PERFORMANCE AT A CULTURAL HERITAGE SITE

ESTATE - a site-specific collaboration 2017 was described as an experience challenging the laws of the land through a journey through time, space, and culture, its attendants followed, among others, a Bootlegger, a Bride, and an Indigenous Guide across a Florida estate through history. One of the production teams goals was to experiment with digital technologies in its planning, development, and execution. The theatricall event was exploited to explore how 3-D modeling could be used as a tool to augment the exploration of the site in the conceptualization and design of the event, and explored how technology could be harnessed to leave a trace on the site after the performance ended. Through digital scanning, a 360-degree virtual tour was created of the site and architectural blue prints were generated and 3-D printed. These processes led to further collaboration with interactive film artists who tested whether immersive theatre technique would work as a non-linear 360-degree VR film. The unfolding experiences of scripts characters different socio-political scenarios posed questions to those present about who owns the land and how the land shapes who they are and what they might become through their interaction with those who came before. The digital products rendered for performance demonstrated the ways our familiar local landscape can be revealed as something other-- something rich with a history, perhaps long forgot. During the production process, as ideas migrated from one medium to the next and influenced the script, the technological renderings transformed into potential new byproducts of the original immersive theatre experience. The products of the digital experiments transform the original event with each new viewers interaction with the performance. The archival process echoes the themes of the piece no one owns the land because each new contact transforms the land into some new and simultaneously something old.

Key Words
Scenography, Performance Design, Intermediality, Digital Technology, site-specific, interactive, Immersive
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MIGRATION, THEATRE AND NEW TECHNOLOGIES. A CASE STUDY: TELE-ENCOUNTERS

The topic of migration and identity inspired a young stage director from Romania, Marina Hanganu M.A. in experimental performance at Royal Central School of Speech and Drama, London to create a project, together with other partners from Spain and Portugal, that has won European Union funds through Creative Europe Program. The project is called “Tele-Encounters” and is implemented for 2 years at “George Ciprian” Theatre in Buzau and in the other spaces of the partners, starting September 1st, 2017. The relevancy of the project and of the theatre play included consists not only in the highly important topic of migration for the national and international contexts, but also in the theatrical methods and tools used to explore it. Marina, “an interdisciplinary artist”, as she presents herself, creates a telematic theatre play by using new technologies: video-conferencing, immersive technologies VR –virtual reality, and Kinect animations. The paper is a case study, an exploration of theatre practices they have developed but also disappeared while intercultural dialogue today transitioned towards more public spaces. The research will focus on civil society strategies in reestablishment of dialogue networking, mobility, partnership in three distinctive phases of performing arts development since 1990s till today when practices were challenged by wars, new frontiers, migrations of artists and intellectuals and especially by the nationalization of cultural policies of new independent countries. Through activism new spaces have been created open to performative and other engaged art practices they have developed but also disappeared while intercultural dialogue today transitioned towards more public spaces. The research will focus on civil society strategies in reestablishment of dialogue networking, mobility, partnership in three distinctive phases of performing arts development since 1990s 1 from Dibidon in 1994 till new performative spaces such as Mama in Zagreb, CZKD and REX in Belgrade, Bunker in Ljubljana or Kibla in Maribor 2 social theory and art activism in a project like Nomad Dance Academy 3 transdisciplinary collaborative projects of art collectives such as Shadow casters in Zagreb, Kontext collective in Belgrade, etc. The study will analyse five different migrating patterns: a collaborative projects, co-productions and joint training b festival participation exchange c guest participation of theatre artists d collaboration on theoretical performative scene conferences, journals and seminars e individual mobility and artistic migrations. The research will explore meaning of Yugoslav and reasons of its transitioning and debating within performanc- es that question solidarity, social justice, peace and reconciliation putting in the heart of analysis the culture of memory about Yugoslav and post-Yugoslav experience.

Key Words
- Immersive theatre, telematic theatre, new technologies, tele-presence, Kinect animations, migration,
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Dr. Aleksandar Sasha Dunderovic is Professor of Performing Arts at Royal Birmingham Conservatoire (Birmingham City University). He is a professional award-winning theatre director and author with international experience working in the UK, Ireland, Canada, Serbia, Iran, Russia, Colombia, and Brazil. He is visiting the professor in University of São Paolo (Brazil), and University of Arts, Belgrade (Serbia). He holds PhD from Royal Holloway, University of London, MA from The University of Oklahoma, USA and BA from Faculty of Dramatic Arts, Belgrade, Serbia. Over the years he published a number of books and articles on contemporary theatre practice, interdisciplinary and collaborative theatre and performing arts in Brazil and on the creative practice of Canadian theatre and film author Robert Lepage.

“4:48 MACBETH”

The practice led research project will engage with adaptations allowing connection between different dramatic forms and experiences through deconstruction of stasis, performing migratory geography and transformation, migration, mutation and appropriation of theatrical forms. The performance practice and subsequent research presentation are based on an interdisciplinary installation combining visual and performing arts migrating form a dramatic texts. It antecedent two dramatic texts: 4:48 Psychosis by Sarah Kane and Macbeth Projecto based on Shakespeares Macbeth. The research could be presented as a solo-performance, and a research paper. The phases of the project, premiering in Belgrade, were previously seen in Madrid Reina Sofia, Spain and Birmingham Centrala, UK. The new performance 4:48 Macbeth Projeto explores migration of dramatic texts into installation / live art events, in which the narrative is fragmented and presented as a multi sensorial aesthetic journey, provides a new performative experience. Performance and visual art can be presented as two different geographies defined by the language that each artistic media uses. In the case of conceptual art it is the space, texture, atmosphere combined with the atemporality of the artistic piece. In theatre, the moving body of the actor, the dramatic text and the temporal line of the dramatic action which define its geography. The different artistic forms and media are related to each other within rhizomatic structures 1998, G. Deleuze, F. Guattari, they can be transformed and migrate from one to another following different processes, not just through a linear hierarchical process. The research aims to: • investigate strategies of offering audiences new experiences combining elements of performance and visual arts • defining the geographies of interdisciplinary aesthetic journeys • investigate methodologies in transforming dramatic text into a multisensory aesthetic performing arts experience and • engage with cross-cultural collaboration and migration of classics though interdisciplinary visual and performing art.

Key Words  
Interdisciplinarity, Installation, transformation, mutation, Sarah Kane, Shakespeare

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Susana Egea Ruiz Barcelona actress, stage director and researcher in performing arts. She obtained her PhD in Performing Arts at the Autonomous University of Barcelona 2016. For her work entitled Actor training in opera: Analysis of a specificity she was granted the “Artez Blai International Award for Performing Arts Research” 2011. She is graduated in Romance Philology at the University of Barcelona 1996 and received training in music, dance and drama. As an actress she has worked with directors such as: Adolfo Marsillach, Calixto Bieito, Ferran Madico, Hansel Cereza, Hasko Weber or Malena Espinosa, amongst others. As a stage director, her work is mainly interdisciplinary. She has been invited to attend several courses at centers as the Guildhall School of Music and Drama or the Gnesin Academy of Music of Moscow. She is professor at the “Escola Superior de Música de Catalunya”, where she currently teaches Lyric Theatre and where she has been in charge of the stage direction of the Opera Workshop since 2009 and she teaches also at the “Institut del Teatre de Barcelona”. She is the author of titles as Actor training for opera Bilbao: 2012, and Stanislavski, Meyerhold, Chaliapin: operatic interpretation Madrid, 2017

FEDOR CHALIAPIN: THE DEVELOPMENT OF THE ACTING IN THE OPERATIC SCENE IN THE FRAMEWORK OF THE RUSSIAN REVOLUTION

In May of 1917 Fedor Chaliapin, -who was for years trying to improve the acting and scenic habits in the operatic stage, was in Crimea-, choosing the place where he wanted to build his Center of Creation. At this fame, Meyerhold had been during ten years director of the Mariinski Theatre and Stanislavski was working on the theatrical version of The Village of Stepanchikovo 1859 by Fyodor Dostoievski. From this moment, how the events of the Russian Revolution conditioned Chaliapin’s reforms and the development of the operatic scene? How his exile conditioned the transfer of his heritage? We analyze the main advances and transformations that Chaliapin introduced in the Operatic Scene, attending to his influence over theatrical actors and directors as Stanislavski or Meyerhold and the consequences of his exile, in the subsequent implementation of his reforms and the transmission of his legacy.

Key Words  
Chaliapin, Russian Revolution, Opera, Actoral Training

Key Words  
Interdisciplinarity, Installation, transformation, mutation, Sarah Kane, Shakespeare
Theresa Eisele
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Theresa Eisele is a PhD candidate with the Dpt. of Theatre, Film and Media Studies at the University of Vienna. PhD title: “Performing Jewishness in Fin de siècle Vienna”. Since June 2016, she has been working as doctoral researcher and university assistant for Stefan Hulfeld Dpt. Chair of Theatre Studies. She received BA degrees in Theatre Studies as well as in Communication and Media Studies from the University of Leipzig, Germany, including an Erasmus semester at the Complutense University of Madrid and an MA in Theatre History from the University of Leipzig. Theresa Eisele has been a Research Assistant at the Leibniz Institute for Jewish History and Culture Simon Dubnow-GER and was a member of the project team: “European Traditions – Encyclopedia of Jewish Cultures” at the Saxon Academy of the Sciences. Her research interests and teaching experience include Fin de siècle Vienna and theatricality, interdependence between theatre and Jewish experiences of modernity, and narratology in relation to cultural performances.

OF COFFEEHOUSES AND CARD GAMES: STAGING NOTIONS OF BELONGING IN FIN DE SIÈCLE VIENNA

Three Galician Jews and one Bohemian meet in a shabby Viennese coffeehouse to play cards. What may sound like the beginning of a popular joke, actually outlines the storyline of one of the best-known burlesques in fin de siècle Vienna: the so called “Klabriaspartie”. Named after the famous card game “Klabria” and first staged in 1890 by the “Budapester Orpheumgesellschaft” – a theatre company whose members migrated from the margins of the Habsburg monarchy to Vienna themselves – the burlesque addressed notions of Jewishness with artificial acting styles. By performing imaginations of ‘otherness’ with jargon, gesticulation and expressive physicality on stage, the burlesque questioned concepts of self-construction and belonging offstage thereby, provoking and including highly controversial debates alike. Through those debates, fueled by the omnipresence of migration issues in multi-ethnic Habsburg, a short burlesque by a popular theatre ensemble blurred into the middle of identity politics. The paper takes this micro-historical event as a starting point to trace a multilayered cultural constellation in fin de siècle Vienna, where motions of migration and notions of belonging as well as cultural and theatrical stages merge gradually. Putting the concrete performances of Jewishness within the burlesque into context, they shed a light at European Jewish experiences of Modernity and socio-political debates in the Viennese Modern Age. In addition, the particular situation of artificiality within the performance setting offers a specific, embodied visualization of otherwise intangible negotiations of migration and processes of othering in relation to the conceptualization of the self. In this manner, the embodied experiences may result in a unique surplus of usually inaccessible knowledges.

Key Words
Belonging, Performing Jewishness, Fin de siècle Vienna, notions of migration

Serap Erincin
Louisiana State University

Assistant Professor of Performance and Performance Studies, since 2016. Affiliate Faculty Women’s and Gender Studies Louisiana State University

SELECTED PUBLICATIONS

POLITICIZED BODY AS SITE OF RESISTANCE: STILLNESS AS PEACEFUL PROTEST

In one of the most iconic images of twentieth century, a man stops in front of tanks in Beijing in 1989. This man, whose name is unknown, became the icon of the Tiananman Square protests. He is in plain clothes, a white shirt and black pants. His vulnerability as a human being made of flesh and blood sits in stark contrast upon tanks made of steel that would crush him into seconds His civilian body immediately becomes a site of resistance upon the militaristic performative tanks universally inhabits. In this paper, I discuss four cases of how the human body becomes politicized through acts of resistance that halt the power of the police state. I specifically consider cases where individuals perform nonviolent protest by sitting, standing, kneeling in still poses to disrupt the performances of state power. The images of the Tank Man of Tiananmen Square, the Standing Man of Taksim Gezi Square, the politician Sirri Sureyya Onder in front of bulldozers in the emergence of Occupy Gezi, and American football player Colin Kaepernick taking the knee while the US national anthem is played have become iconic performatives of the broader social movements they inhabit by capturing the strength of silent and still resistance at the site of the vulnerable, singular, human body upon the oppressive state actors. Here, I analyze how these movements migrated across different parts of the world as individual performances achieved transnational and affective impact and how the bodies of the performers became politicized sites of resistance.

Key Words
Resistance, Protest, Civil Disobedience, Performing Stasis, Police state, Biopolitics, Migrating Aesthetics, Affect, Efficacy.
Wolf-Dieter Ernst
University of Bayreuth

Wolf-Dieter Ernst is Professor of Theatre. He has published widely on post-dramatic theatre, performance and media art. He is review editor of the journal Forum Modernes Theater, and his books include Psyché-Tech


mance the Matrix – Mediating Cultural Performance with Meike Wagner, Munich: ePodium 2008, and Performance der Schnittstelle. Theater unter Medienbedingungen. Passagen Publishers 2003. Wolf-Dieter Ernst has also contributed substantially to the development of the IFTR Intermediality, Theatre & Performance research group and he is convenor with Anja Klöck of the Society for Theatre Research working group on Actor’s train

ing.

COSMOPOLITANISM AND MOBILE SCENOGRAPHY. HOW TO SENSE DIFFERENCE IN ISAAC JULIENS “WESTERN UNION: SMALL BOATS” (2007)

In light of current studies of mobility and migration Urry, Appiah, this paper discusses the installation WESTERN UNION: small boats 2007 by the London based artist Isaac Julien. Taking into account both the literal and metaphorical mobilization of the beholder, I wish to contribute to the conference’s subject theatre and migration from a rather phenomenological point of view. In order to do so, I will confine myself to two important aspects of the work in question, one being that of perception becoming self-reflexive, while the other deals with the representation of the refugees.

Key Words
Mobility, migration, performativity

Maria Estrada-Fuentes
University of Warwick


BORDER CROSSING IN THE COLOMBO-VENEZUELAN BORDER: A POROUS LEFT

Border crossing in the Americas is a regular practice: commonly associated with the US-Mexico border—the rich history of cultural productions and political tensions that characterise this place and continue to affect the continent—porous and militarised borders are present throughout the Americas. This paper moves beyond popular ways of exploring narratives of migration and dispossession in the continent and explores political migration in the Colombo-Venezuelan border in relation to the rise of the Latin American Left in the late twentieth and twenty-first centuries. I am particularly interested in creative explorations of Cultures of the Left and social movements that characterise the Colombo-Venezuelan border, a geographical and politically fraught territory, and how they inform current political debates and foreign policy. The shared territories between Colombian and Venezuelan citizens have been performative sites of revolt and tension in the past decade affecting social mobility and economic growth in both countries. The recent militarisation of sections of this border also respond to social and political changes such as the peace negotiations with the FARC Revolutionary Armed Forces of Colombia, 1964-2017 and ELN National Liberation Army, 1964- guerrillas, and also the economic and political crisis in Venezuela under the presidencies of the late Hugo Chávez and Nicolás Maduro. This paper explores migrating histories of Cultures of the Left in this border through the works of Plinio Apuleyo Mendoza short stories, Arturo Alape testimonial literature and Teatro La Candelaria plays, and how they inform contemporary social and political constructions of this shared territory.

Key Words
Border Crossing, Cultures of the Left, Revolt, Latin America
Cultural identity, gendered space, modern African drama and theatre

**Key Words**

would work in the play. which embraces the spirit of pluralism, and it is the task of this paper to uncover how such strategy if the players have applied the Womanist principle of coordination and harmonization of differences it is argued that the issues in the play would have been less contentious and better managed Africa traditional family. Using my Fulbright experiences as well as relevant African plays and perfo... and Society, Ostisa teaches dramatic theory and criticism among other courses. She is a Senior Fulbright Scholar Scholar-in-Residence and Visiting Professor of Dramatic Arts, 2011/2012 in the Department of English and Foreign Languages, Winston-Salem State University, North Carolina, USA. In addition to numerous articles in local and international journals, she has written and produced nine stage plays: Withered Thrust 2007, The Dawn of Full Moon 2009, Giddy Festival 2009, Daring Destiny 2011, Adaguo 2011, Shadows on Arrival 2012, Egg without Yolk 2014, Debris and Greatness 2015 and String of Tales 2016, out of which seven are published. She is a member of International Federation of Theatre Research IFTR, Society of Nigeria Theatre Artists SONTA, African Theatre Association AFTA, among others.

**IDENTITY BEYOND BOARDERS: CONTESTING GENDERED SPACE IN MODERN AFRICAN DRAMA**

Abstract In most communities in Africa, marriage demands cultural assimilation of the bride. A popular Igbo saying has it that a woman has no town or religion until she is married. This highlights the level of socio-cultural dominance privileged to the bridegroom. The nuptial space is predicated on the cultural hegemony of the male, quashing every contradiction and resisting change. The woman is expected to relinquish not only her personal desires but also her culture and imbibe that of her husband’s people, without a corresponding demand being made from the man, her husband. Marriage in most African countries is still entrenched in traditional culture, and this makes cultural pluralism highly problematic. This paper uses Aido’s play, The Dilemma of a Ghost to explore the place of women identity, gendered space and cultural pluralism in a male dominating space that is Africa traditional family. Using my Fulbright experiences as well as relevant African plays and performances it is argued that the issues in the play would have been less contentious and better managed if the players have applied the Womanist principle of coordination and harmonization of differences which embraces the spirit of pluralism, and it is the task of this paper to uncover how such strategy would work in the play.

**Key Words**

Cultural identity, gendered space, modern African drama and theatre

**Osita Ezenwanebe**

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Osita Catherine Ezenwanebe Ph. D is a Professor of Theatre Arts in the Department of Creative Arts Theatre Unit, University of Lagos, Nigeria. With a B.A in English Education, two Master of Arts Degrees in English Literature Drama and Society and in English Language Nigerian English, and a Ph. D in English Literature Drama and Society, Ostisa teaches dramatic theory and criticism among other courses. She is a Senior Fulbright Scholar Scholar-in-Residence and Visiting Professor of Dramatic Arts, 2011/2012 in the Department of English and Foreign Languages, Winston-Salem State University, North Carolina, USA. In addition to numerous articles in local and international journals, she has written and produced nine stage plays: Withered Thrust 2007, The Dawn of Full Moon 2009, Giddy Festival 2009, Daring Destiny 2011, Adaguo 2011, Shadows on Arrival 2012, Egg without Yolk 2014, Debris and Greatness 2015 and String of Tales 2016, out of which seven are published. She is a member of International Federation of Theatre Research IFTR, Society of Nigeria Theatre Artists SONTA, African Theatre Association AFTA, among others.

**ERBESTE: EXILE, PRECARIOUSNESS AND ESTRANGEMENT**

Erbeste, means «exile», «foreign land» and «alien» in Basque language. It is also the title of a satirical documentary-fiction created within the framework of my PhD project on the Configuration of Identity in the Basque Contemporary Experimental Theatre Scene. The overall project deals with how cultural and personal identity is performed, and it includes some case studies of Basque current artists and companies and, among them, my own artistic practice. In this paper I will present the research/creation entitled Erbeste and I will explain how it informs us about the embodiment of estrangement and otherness. The process of creating Erbeste started with the idea of playing around the consequences of exile and migration on the subjective and cultural identity of the researcher/performer, a Basque actress-singer who tries to make a career in Barcelona, after having lived temporarily in the USA and Paris. However, during the research/creation it was discovered that in the exploration of her identity, more relevant than belonging to a territory, a language, a culture or a country, what most influenced her sense of belonging (or, actually, the lack of it), was her continuous living in uncertainty. The work presents precariousness as a hindrance against a satisfactory personal identification: the continuous pursuit of stability, a job, time, training and knowledge, recognition, a welcoming place... favors vagueness and the IFTR 2018 Belgrade. Theatre and Migration Theatre, Nation and Identity: Between Migration and Stasis distancing from one’s own previous sense of identity. In this sense, the image that portraits Erbeste is also a reflection of the reality in which we live, flooded with “liquid identities”. Being alienated can be understood as loosing one’s mind or loosing one’s identity, but also, it can be understood as being exiled from one’s self. The paper will tie the concept of ‘exile’ to the process of ‘estrangement’. Eventually, it will argue how identification, distinction, estrangement, and otherness are abstract concepts that might very well be concretized through artistic research.

**Key Words:**

Basque; identity; autobiography; women artists; estrangement; research/creation; alienation; precariousness.

**Rakel Marin Ezpeleta**

Autonomous University of Barcelona

She has a BA (Hons) in Art History from UPV/EHU, a postgraduate course in History of Contemporary Art and MPhil in Performance Studies from UAB and IT. She is currently a PhD candidate at UAB with the trans-disciplinary project The Configuration of Identity in the Contemporary Experimental Basque Theatre Scene. She combines professional work as a performer (either in classical, experimental or popular forms), with teaching (specially in areas related to voice technique, Castilian diction and oral expression) and with theoretical research: in 2007-09 she was awarded grants from KREA to conduct a study on contemporary Basque theatre historiography; during 2012-13 she was a Research Assistant to Project Barca, lead by Dr. Henry Daniel (SFU-Vancouver). She is member of IFTR since 2013 –usually participating in the PaR WG and in NSF-. Her project conflates historical, anthropological and sociological approaches to the concept of identity, a case study of some current Basque mise-en-scènes, and her own artistic practice.

**ERBESTE: EXILE, PRECARIOUSNESS AND ESTRANGEMENT**

Erbeste, means «exile», «foreign land» and «alien» in Basque language. It is also the title of a satirical documentary-fiction created within the framework of my PhD project on the Configuration of Identity in the Basque Contemporary Experimental Theatre Scene. The overall project deals with how cultural and personal identity is performed, and it includes some case studies of Basque current artists and companies and, among them, my own artistic practice. In this paper I will present the research/creation entitled Erbeste and I will explain how it informs us about the embodiment of estrangement and otherness. The process of creating Erbeste started with the idea of playing around the consequences of exile and migration on the subjective and cultural identity of the researcher/performer, a Basque actress-singer who tries to make a career in Barcelona, after having lived temporarily in the USA and Paris. However, during the research/creation it was discovered that in the exploration of her identity, more relevant than belonging to a territory, a language, a culture or a country, what most influenced her sense of belonging (or, actually, the lack of it), was her continuous living in uncertainty. The work presents precariousness as a hindrance against a satisfactory personal identification: the continuous pursuit of stability, a job, time, training and knowledge, recognition, a welcoming place... favors vagueness and the IFTR 2018 Belgrade. Theatre and Migration Theatre, Nation and Identity: Between Migration and Stasis distancing from one’s own previous sense of identity. In this sense, the image that portraits Erbeste is also a reflection of the reality in which we live, flooded with “liquid identities”. Being alienated can be understood as loosing one’s mind or loosing one’s identity, but also, it can be understood as being exiled from one’s self. The paper will tie the concept of ‘exile’ to the process of ‘estrangement’. Eventually, it will argue how identification, distinction, estrangement, and otherness are abstract concepts that might very well be concretized through artistic research.

**Key Words:**

Basque; identity; autobiography; women artists; estrangement; research/creation; alienation; precariousness.
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Universidade Federal do Rio Grande do Sul


IN TRANSIT BETWEEN WORLDS: EXPERIENCES OF AN ANTHROPOPHAGIC THEATRE DIRECTOR IN SOUTH BRAZIL

Like many countries, Brazil is a diverse mix of cultural references and identities. In the South, a significant immigration movement in the late XIX and early XX centuries from Germany and Italy defined a comprehensive part of the population and created an important cultural legacy. In the arts, the European influence continues to deeply impact practices and theories. Facing the XXI century and the importance of decolonizing knowledge, making theatre in South Brazil offers special adventures and challenges. This paper exposes and analyses the creative process of two theatrical productions developed in Porto Alegre from 2017 to 2018 that demanded dialogues between German and Brazilian cultural references. Conference about words is a solo piece developed by a German descendant Brazilian actor in connection with his PhD research about language, poetry and identity, which mixes biographical and theoretical material to consider our border crossing identities. Beben is a contemporary German play written by Maria Milisavljevic proposed by the Goethe Institute in an open call with an intercultural intention. In different ways, both productions explore territories of migration, shifting identities, displacement and translation. In addition, both are directed by the same Brazilian woman, with no German roots or special connections, at Cia Rústica, a theatre company based in Porto Alegre that seeks connections between art forms, open and intimate spaces, politics and performing arts, textual and physical approaches, and theoretical and artistic perspectives. To navigate in those moving and polyphonic lands of making theatre and being a Brazilian artist, dealing with many contradictions, dangers and intersections, the notion of cultural anthropophagy offers a possible tool to imagine and compose fluid identities, mixed art and contemporary forms of political and festive theatre in dialogue with decolonizing urges.

Key Words

Catriona Fallow
University of Birmingham

Dr Catriona Fallow is a Research Fellow based in the Department of Drama and Theatre Arts at the University of Birmingham working on the Harold Pinter: Histories and Legacies project, funded by the Arts and Humanities Research Council. Broadly, her research specialises in contemporary British and European playwriting, theatre history and historiography, and contemporary Shakespearean performance. As part of the Harold Pinter: Histories and Legacies project, her current research focuses on Pinter’s relationship with the Royal Shakespeare Company. Catriona’s work has been published in Studies in Theatre and Performance and has been presented internationally at Harvard’s Mellon School for Theatre and Performance Research, Performance Studies International, and the International Federation for Theatre Research.

WHAT GOES AROUND COMES AROUND: THEATREGROUND AND THE DRAMATURGY OF MOBILITY

In response to what John Urry has termed the ‘new mobilities paradigm’ Urry, 2007, David Overend emphasises the ‘dramaturgies of mobility’ Overend, 2015 at work in touring theatre. That is, the ways in which the material conditions of touring shape both the dramaturgy of what is presented on stage, and how an audience comprehends such performances. In the case of touring productions initially developed within building-based institutions, Overend’s observation can be usefully extended to ask: how do touring initiatives shape the working practices and public perception of the institutions they originate within? This paper examines the role of regional touring at the Royal Shakespeare Company RSC in the 1960s and 1970s, specifically Theatregoround, a small-scale touring operation established in 1965 under the name Actors Commando. In addressing questions of mobility and access, this paper explores the work of Theatregoround as an expression of the company’s emerging identity and its supposed civic responsibility, reflected in its desire to connect with a broader range of regional audiences in the UK. What impact did this mobile initiative have on what has come to be regarded as one of the UK’s national theatres and where might we find its legacies today?

Key Words
Touring, dramaturgy, regional theatre, mobility, theatre history, Theatregoround, Royal Shakespear Company
Gustavo Fijalkow
Centre for Dance Research C-DaRE, Coventry University

Initially trained as a dancer, Gustavo’s performing career stretched from modern dance productions to experimental, site-specific, multimedia and physical theatre projects in co-creative environments. 2004 – 2012 he was creative producer for mixed-abled, transnational dance-theatre productions in several African, Latin American and Asian countries. 2006 – 2011 he was artistic co-director and curator of the Crossings Dance Festival tanzhaus NRW / Düsseldorf, and 2012-2014 he co-conceived and produced the project UPHEAVAL on three continents. 2010 he got his M.A. in International Arts Management DE with the thesis Bloodbath-Blood bond. About the work of the Goethe-Institut Tel Aviv. 2014 he conceived and carried out the Symposium Heim. at tanz.t. The Body and Identity Politics in Sri Lanka German Sports University Cologne. Gustavo is a visiting lecturer in Germany and the UK and has moderated countless talks with artists in festivals, congresses and theatres worldwide. Furthermore, he has presented his work in several conferences, both traditionally and as performative interventions. 2017 he was invited as international dramaturg to the Festival TransAmériques Canda and by the project Flausen as a mentor for the project Bodies we Fail Germany. Since 2015 he is a doctoral candidate at C-DaRE, UK. His research focuses on national dance platforms.

MIGRATING MIA: STRATEGIES OF TRANSLATION ACROSS THE BORDERS OF GENRE AND NATION

Over more than a decade from the year 2000, I engaged in a project to translate the short stories of the Mozambican writer Mia Couto to the stage. This work resulted in the production Voices Made Night different versions of which were performed in Cape Town, Grahamstown, Maputo and Edinburgh between 2000 and 2013. Mia Couto has been acclaimed as one of the most original Mozambican writers. Along with one or two others, Couto has begun developing a new and deeply creative literary language based in the African oral tradition and on African transformations of spoken Portuguese. Coutos writing is rooted in the strange and often bizarre realitites of life in contemporary African societies in transition. His stories confront head on the difficulties facing postcolonial societies in the process of transformation, offering unique insight into the psychic damage, which has been the legacy of both colonial history and the wars of decolonisation. The stories have been linguistically translated into English by David Brookshaw and these are the versions from which the stage production was adapted. Part of the ongoing project has been to discover ways in which to make the stories align with the particular context of their original creation and to migrate this context and the particularities of the linguistic register employed in the original versions to audiences in other countries, initially in Africa but also in other parts of the world. The paper recounts the experience of the director trying to engage Mia Couto directly regarding the work of adaptation and translation as an indication of the difficulty, perhaps impossibility, of ever being able to reach back to the original author in the process of translation or to traverse borders between nations and genres.

Key Words
Translation Migration Asymmetry
Luke Forbes
Monash University

Luke Forbes is a Ph.D. researcher and dance scholar at Monash University’s Centre for Theatre and Performance. His research interests include Australian and Indigenous Australian contemporary concert dance practices and historiography, and the ways in which dance is often understood through notions of race and national culture. His research is supported by an Australian Government Research Training Program RTP Scholarship and a National Library of Australia Norman McCann Summer Scholarship. Luke’s published research papers appear in the World Dance Alliance’s 2016 Journal for Emerging Dance Scholarship and forthcoming German Dance Archives Cologne and Runway Australian Experimental Art publications.

EXPANSIVE CHOREOGRAPHY: (DE)COLONIALITY AND SPATIALITY IN AUSTRALIAN AND INDIGENOUS AUSTRALIAN CONCERT DANCE

The paper demonstrates how European settlement of Australia and the dispossession of Indigenous Australians is enacted and challenged in concert dance and dance discourse. From a dance studies perspective, informed by postcolonial and critical race theory, I examine non-Indigenous Australian dance and argue that it is frequently entangled with colonialism and Australian nationalism. I go on to consider how Indigenous Australians’ increasing participation in the concert dance industry unsettles colonialist and nationalistic projects in dance. It is widely acknowledged by dance scholars that uninterrupted movement associated with Euro- pean imperialism and concurrent industrial developments, such as the introduction of locomotives and conveyor belts, is constitutive of ‘Western’, modern notions of choreography (Dempster, 1999; Lepecki, 2006; Foster, 2013). Running parallel to dance scholarly observations, many Australian dance critics, historians, and makers uncritically emphasise the bond between Australian landscapes and the national dance identity: vast, open space that invites athletic and expansive choreographic displays (McKechnie, 1991; Stock, 1993; Card, 2001; Burridge & Dyson, 2012). This paper seeks to initiate a discussion about the colonial legacy of an Australian concert dance identity that embodies free movement in ‘empty’ spaces. I complicate my critique of the Australian dance identity through the choreographic-political analysis of concert dances by Indigenous Australians. I provide examples of choreography that trouble both Australian dance’s implicit and dance studies’ explicit conflation of coloniality and modernist dance. This draws attention to the limitations of Eurocentric aesthetics and critical dance studies’ methodologies in the reception of Indigenous Australian contemporary concert dance.

Key Words
contemporary dance, colonialism, appropriation, indigeneity

Rebecca Free
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Rebecca Free is Associate Professor of Theatre and holds the Hans Froelicher Professorship in the Arts at Goucher College Baltimore, MD, USA, where she teaches acting and theatre history. She received her PhD in Theatre from Indiana University-Bloomington. Her scholarly work has focused on place, acting, and the body, in early twentieth century and contemporary France a forthcoming article on mapping and theatre pedagogy in study abroad will appear in IJHAC: A Journal of Digital Humanities. She is also a practicing director, choreographer, actor and dancer.

SITEd THEATRE AND REPRESENTATIONS OF MIGRATION IN CONTEMPORARY MARSEILLE

What is the singularity of theatre as a mode of representing migration? I focus here on the anchored, sited nature of theatres in the communities in which they are located. This issue is important in Marseille, a “city of villages” composed of many distinctive, longstanding neighborhoods and a city in which repeated waves of immigration, as well as internal relocations owing to forces such as deindustrialization and urban renovation, have produced great flux in terms of neighborhood demographics. I investigate how localized theatre spaces and institutions embody and articulate some of the tensions around rootedness and transiency that characterize Marseille’s urban geography. Many arts organizations in the city claim and support a mission of engaging with their local communities. Although I consider large, prominent institutions, I focus especially on Théâtre de la Mer and Théâtre de l’Oeuvre, smaller companies that support a particular emphasis on neighborhood engagement and work with immigrant constituencies. One strategy these theatres have used to engage local communities has been exterior site-specific projects, initiatives intended to reveal, and to elicit participation in, neighborhood life outside the theatre’s walls. Bearing in mind questions from recent scholarship on site-specificity, I will discuss the sitedness of the theatre building itself. What is the local footprint of the theatre as defined by and also extensive beyond its walls? How do the actualities of the neighborhood as a place “leak” to use Pearson’s term into the artistic practice, or how are they filtered out? How can the theatre be sited in terms of the connections the institution articulates to more distant locales? How are the theatre sites important to the ways in which these institutions represent migration and what can this tell us about the role of theatre in urban culture in Marseille?

Key Words
Site-specificity, Marseille, France, Neighborhood, Urban Geography
Ayumi Fujioka
Sugiyama Jogakuen University


THEATRICAL MIGRATION IN MODERN JAPANESE MUSICAL COMEDY: NEW IDEOLOGY AND DEMOCRACY UNDER THE MONOGAMOUS MARRIAGE SYSTEM

‘Ai’ as a translation of love, was first enacted in the realm of theatre at the beginning of the Taisho era. It had emerged as a translation of ‘love’ along with the modernisation and Westernisation of Japanese literature, drama, and philosophy. Although other words such as ‘koi’ and ‘nasake’ were previously used to translate love for the stage during Meiji era, a new wholistic concept of the word ‘ai’ that included aesthetic appeal, sexual lustiness, and spiritual aspects began to be introduced out of the tensions of translated Western dramas, shocking audiences and raising controversy. Ibsen’s A Doll’s House (1911), Sudermann’s Magda (1912), and a play from Mérimée’s Carmen (1918) stimulated much debate in the 1910s, whilst Japanese playwrights, such as Kan Kikuchi and Momozō Kurata, simultaneously started to promote a broadened concept of ‘ai’ to large audiences. Around 1920, there were a number of popular performances that highlighted the issues of ‘ai’, one of which was a satirical musical comedy ‘Philosophy of Love’ (Rabu Tetsugaku) written by Tarō Masuda and performed at the Imperial Theatre in 1922. The form of this musical comedy was heavily indebted to that of British musical comedy and the issues of love depicted in the play reflected much of Victorian sexual double standard. The issue of love=ai provides a new lens to understand transnational forms of performances, which attracted large audiences in Taishō Japan.

Key Words
theatrical migration, modern theatre, Japanese theatre, love, marriage, sexual double standard, musical comedy

Key Words
singularity, resistance, community, cultural protectionism

Raffaele Furno
Arcadia University

Raffaele Furno is adjunct faculty of Performance Theory and History of Italian Theatre at Arcadia University, Rome Campus. His areas of expertise include migration studies, inter-cultural studies, and experimental theatre. His first book appeared in 2010 and is titled Intra-cultural Theatre: Performing the Life of Black Migrants to Italy. He has published articles in journals and edited books on the relation between theatre, society, politics and gender in Italy.In 2015 Furno served as Visiting Scholar in the Drama Department, National Taiwan University. He has given lectures on commedia dell’arte and Italian experimental theatre in various European countries, USA, China, South Africa, and the UK. He is founding member of the International Network of Italian Theatre, serves as reviewer for The Theatre Times and The Arts Journal, and is an active member of the International Federation of Theatre Research, and of Performance Studies International. Furno is also a theatre director, founder of the company Imprevisti e Probabilità. In the last three years, he has been awarded as best director at Premio Mecenate - Rome, Premio Augusteo - Napoli, Premio Allocca – Portici, Festival Aenaria –tsch, Premio Guglia d’Oro – Ancona, among others. His poetic is a mix of visually compelling story-telling and the adaptation of tradition and classics in contemporary style. As an actor and director he worked in Italy, USA, Senegal, Republic of Macedonia, Austria, France, Switzerland, Germany and Taiwan.

FROM SAVONAROLA TO ISIS AND TRUMP: WHEN CULTURAL BECOMES THE ENEMY

Although the application of technology to the arts may seem a recent phenomenon, one could argue that in time there have been multiple technical advancements which changed the crafting of an artwork. However, the current rush towards an increasing virtualization of all human experiences and interactions is putting into question the core elements of culture, that is to say its solidarity, permanence and production of a community. According to advocates of the Singularity philosophy, in a few years the majority of all professional activities will be carried out more efficiently by robots. Based on this perspective, the creative and artistic world will be the least affected by mass unemployment created by robots, as human beings will be better fit to represent empathy and feelings through the arts. Nonetheless, mass media and social networks are transforming the fruition of a live experience, putting into jeopardy the very idea of a stable community of reference. On top of this, we are currently witnessing a backlash against the very notion of culture as openness, bridging or crossing through differences, in favor of a protective and restrictive ideology made of violent erasure of archeological artifacts in Syria, the use of fear and ethnic substitution rhetoric in the US, and so on. This paper is a first theoretical attempt to make sense of these opposing forces that are challenging the value of culture as a unifying element: from one side the need to resist the increasing individualism of a media-based fruition of the arts, on the other side the imperative to oppose forms of political neo-barbarism focused on the notion of culture as substitution / division rather than culture as shared vision / unity.

Key Words
singularity, resistance, community, cultural protectionism
Georges Gagneré is stage director and member of the collaborative platform didascalie.net, focusing on real time intermediary environments in performing arts. In 2007, he initiated the project VIRAGE ANR French National Research Agency about methods and software prototypes for cultural industries and for the arts. He directed productions in national theaters Théâtre National de Strasbourg, La Filature, Scène nationale de Mulhouse, etc. and organized numerous workshops on the impact of real time new technologies on theater and scenic writings. He collaborated with Stéphane Braunschweig and Peter Stein as stage director first assistant on more than 20 opera productions. He is lecturer in performing arts at the University Paris 8 and teaches acting and directing in digital environment.

PUPPET, GOLEM, AUTONOMOUS AVATAR: A JOURNEY TOWARDS MIXED REALITY STAGE

We propose to expose some results ensuing a pratice-as-research work-in-progress involving actors, stage directors and digital artists. This research addresses acting conditions for inhabiting 3D world and works out theatrical relationships between physical actors and avatars on a mixed reality stage. It was used in the « Mask and Avatar » artistic project supported by French Labex ARTS H2H with theater deparment of Paris 8 and Warwick Universities in 2017 and 2018. We describe how we connect in realtime physical actors to digital avatars with the purpose of building theatrical performances addressing scenic co-presence and movement quality issues. We sketch out bridges between theater and video game worlds about the way of understanding movement and intentionnality. We resort to the metaphores of the puppet and the golem to figure out acting constraints and solutions for approaching avatar autonomous behaviour with the view to opening authoring possibilities in mixed reality performing stage context.

Key Words
hybrid acting, avatar, mixed reality, motion capture, movement quality

Azadeh Ganjeh
University of Tehran

Azadeh Ganjeh is a playwright, theatre director and Theatre Scholar born on 1983 in Tehran Iran. She got her PhD in Theater studies from University of Berne Switzerland. Her special interest in theater for development, Social Theater and Women rights lead to achieving several national and international prizes for her immersive theater Productions. She is specialized in Iranian Theater History and because of her interest in Cultural mobility topic she wrote her dissertation on Performing Hamlet in Modern Iran 1900-2012 effects of major Iranian revolutions on performing Hamlet. After receiving her Master in Civil Engineering in Isfahan University, She earned a Theater directing M.A degree from Tehran Art University. She teaches directing workshops with concentration on Environmental Theater and Interactive Theater as well as theater therapy workshops for Afghan immigrant children in Iran. She is a lecturer in Tehran Art University and a member of Iranian Theater directors forum.

MIGRATION: A CULTURAL BIRTH; EFFECTS OF MIGRATION ON IRANIAN MODERN THEATRE

This paper explores the possibilities that Migration gave to emergence of Modern theatre in Iran. Migration is not only an act of transporting a body over geographical borders but also a process of mobilising cultures through cogitative and active ambassadors emigrants. Using the manifest of Cultural mobility by Stephan Greenblatt, the paper tries to find the trace of a theatrical exchange through human mobilisations in the history of Modern Iran. Modernisation process in Iran began in 19th century and its first drive was by sending Iranian students to Europe. This wave of elite’s migration and their return to their homeland is very important in case of modernising Iran. The fact that scholars, elites and foreign missioners imported modern theatre to Iranian stages as a cultural commodity to function as a tool of refinement, the dissemination of ethics, imposing modern social moralities and democracy could be analysed on the basis of cultural studies and, specifically, the “cultural mobility theory” by Stephan Greenblatt. The survey questions the encounter of cultures through migration and the theatricality of this interaction, which led to birth of modern Theatre and future artistic innovations in Iran. The research has a descriptive method and analysis this matter through qualitative Data collection, social analytics and archival documents.

Key Words
Iran, Cultural mobility, Modernisation, Migration, Theatricality
Ulrike Garde
Macquarie University

Ulrike Garde is Head of International Studies: Languages and Cultures at Macquarie University, Sydney. Her research interests range across Intercultural German Studies, German theatre and performing arts as well as German literature. She is investigating how we create and perceive cultural identities in theatre, literature and film. Past research projects and publications have included studies on: Bertolt Brecht, the reception of German-speaking playwrights in Australia Brecht & Co: German-speaking Playwrights on the Australian Stage and on the creation of cultural identity in inter- and transnational contexts. Her research has contributed new insights into Australian-German cross-cultural relationships and into the Arts’ engagement with cultural diversity in German-speaking countries and beyond. Her latest publications offer fresh perspectives on our current fascination with ‘Real People’ narrating their lives and sharing their memories on stage. Her recent co-authored monograph explores how innovative documentary theatre, such as Theatre of Real People, has created a sense of the real and authentic, asking whether this aesthetic strategy contributes fresh ways of perceiving culturally diverse and unfamiliar people. Current Research Projects include: “Film as Intercultural Facilitator of Knowledge / Film als interkultureller Wissensvermittler,” Trilateral Strategic Partnership Program Macquarie, Hamburg and Fudan University. - “World Literatures and Cultures”, a cross-disciplinary and cross-departmental project in the Faculty of Arts, Macquarie University.


International Festival Co-Productions as ‘Migrating’ Theatre: Exploring the Interplay of the National and Transnational in the Production and Critical Reception of Falk Richter and Anouk van Dijk’s Complexity of Belonging  Complexity of Belonging is a work with a fundamentally international character: Created by German director-playwright Falk Richter, Dutch choreographer Anouk van Dijk and members of her culturally diverse Australian dance company Chunky Move, this intercontinental co-production has been touring internationally since its premiere at the Melbourne Festival in 2014. This paper explores the degree to which underlying poietological and dramaturgical concepts, as much as specific details of the show’s mise-en-scène might be seen as enabling the transnational appeal of a show, which was created with the aim to ‘migrate’ to a range of different countries and cultures Denmark, France, Germany, the Netherlands, Romania and Taiwan. The paper combines textual and performance analysis with an examination of journalistic reception in the countries where Complexity of Belonging has toured to date in order to explore the interplay of national and transnational factors in this show. Complexity thus serves as a case study for asking when and how compelling transnational and international narratives of literature and drama transcend the local and national and when and how the transnational is re-localized in journalistic reception.

Key Words
internationalization transnational contemporary German theatre and performance cultural diversity reception audience festival Falk Richter

Heike Gehring
Rhodes University

Heike Gehring is a senior lecturer at the Drama Department of Rhodes University where she teaches both theory and practice. Her teaching and research areas are diverse, but can often be connected to contemporary concerns related to a South African context. She is also interested in contemporary performance as well as gender, postcolonial and intercultural studies. Apart from her role as lecturer, she fulfils multiple managerial functions, such as being the director of the Rhodes Theatre complex (2008 – 2014). For this role she has been awarded with a Rhodes University merit award for outstanding work. She is also involved as theatre maker in the capacity of creator, director and producer. For this she has won several awards, amongst them the Sanlam Prize for Afrikaans Theatre (SPAT), in the categories Best Director and Best Production and the Rhodes Women of the Year Award for her contribution to the performing arts in 2006. Recently (2013 – 2015) she has been a guest lecturer at the universities of Stockholm, Vienna, Olomouc (Czech Republic) and the University of the Arts (UdK) in Berlin.

THIRD SPACE AS MEETING POINT: BEYOND FIRST SPACE/SECOND SPACE DUALISMS

The proposed paper aims to explain how “third space” theory can be applied to create theatre that is able to reflect on a South African society “united in diversity”. Such theatre lends itself to the open-hearted exploration of difference in terms of both form and content. To do so it employs a generative rather than fixed approach: in the case of the production Ekspedisies [Expeditions], each version of the play produced material from which the next production could be made, opening a space for exchange as new versions emerged. The interaction that this allows can in turn be viewed in terms of the “third space”, understood to be a “meeting point” and “hybrid place” (Soja, 1996). In Homi Bhabha’s (1990) terms, the third space is one in which the cultures of colonisers and colonised can come together, offering opportunities for the formation of new cultural forms in post-colonial contexts – forms that are neither representative of the one nor the other. Edward Soja (1996) explains that it is a place “where old connections can be disturbed and new ones emerge” (56): something vital within a South African context where many connections and relationships are still based on a black/white apartheid mind-set. The search for a third way, then, is an attempt to cross borders so as to transcend strict and well defined oppositions in an attempt to create future possibilities. The manner in which this can be done will be explained using examples from the various iterations of the production Ekspedisies.
Pujya Ghosh  
Jawaharlal Nehru University

I am pursuing my PhD in Theatre and Performance Studies from the School of Arts and Aesthetics, Jawaharlal Nehru University. I am also teaching Sociology and Theatre at the Shri Ram School for the last two years. My research interest lies in the relation between politics and performance. I am especially interested in the period of 1960s and 70s and the way it marked the cultural, intellectual and political shift, which has been the consequence of that period. Currently I am working on the contemporary Maoist movements and its representation through performance. I have been trying to work towards a critical methodological approach to political and theatrical event working with oral history, cultural memory and Badiou’s philosophy and trying to create an apt theory-history interface. My work deals with spaces of political, performance interventions, civil society, spectatorship, community engagement, and citizenship.

KNOW YOUR ACTIVIST!!

In the last couple of years India has witnessed a massive change in it’s political life since the far-right political party BJP came into power in 2014. Since then the country has been facing unprecedented and spectacular violence along the lines of caste, religion, and of course gender along with economic decline brought about through demonetization and the Goods and Services Tax. In line with such political events of the recent past, university spaces like Hyderabad Central University, Hyderabad, Jawaharlal Nehru University, New Delhi, and Jadavpur University, Kolkata have come in to focus through the forms of protest against the institutional killing of lower caste students like Rohith Vemula and for the right to free speech and dissent. This has created a space of the emergence of youth leaders as a strong voice of opposition to this government. This is especially important for my ongoing PhD because this current situation has brought up questions of identity and legitimacy of activists and politically marks a historical moment of the coming together of the Left students’ movement and the Dalit or Ambedkarite students’ movement. Therefore, I would like to address the following questions through this paper: 1. the creation of the revolutionary youth icon and leader: what it means to be a student/youth activist, the thrust on the identity of activists, and the restructuring of the Communist dream. 2. The performative strategies used to ‘know your activists/student leaders’ and how it gets reflected in popular modes of representation.

Key Words  
Activism, Identity, Nation, Youth icon

Milija Gluhović  
University of Warwick

Milija Gluhović is Associate Professor of Theatre and Performance at the University of Warwick, his research interests include: contemporary European theatre and performance memory studies and psychoanalysis discourses of European identity, migrations and human rights religion, secularity, and politics. His recent publications include Performing European Memories: Trauma, Ethics, Politics 2013, Performing the Secular: Religion, Representation, and Politics 2017, co-edited with Jisha Menon and The Oxford Handbook of Politics and Performance forthcoming, co-edited with Silvija Jestrović, Shirin Rai, and Michael Saward.

EUROPE IN CRISIS, REFUGEES, AND THE CHALLENGE OF MIGRATION

Taking as a point of departure recent writing by theorists such as Étienne Balibar, Seyla Benhabib, and Slavoj Žižek, who in their different ways have argued that the ongoing refugee crisis presents a unique opportunity for Europe to redefine itself, the paper traces the ways in which the crisis and related issues are broached in a range of recent performances such as Elfriede Jelinek’s Charges The Supplicants, 2015, Milo Rau’s Empire 2016 [the final part of The Europe Trilogy], and Brett Bailey’s Sanctuary 2017 and Nermin Hamzagic’s Welcome 2017. How do such performances succeed – or fail – in the contested context the increasingly repressive European migration regimes? What possibilities of a ‘new foundation’ of the European project/ reconstructed Europe can be discerned in the European political arena? And what’s the role of the Left in reclaiming the material, social, and legal conditions for the acceptance of refugees in Europe? What can be done from the Leftist standpoint to establish unity, solidarity, and hospitality in Europe against a transnational front of the forces rejecting refugees?

Key Words  
Europe, the Left, Crisis, Migration, Refugees, Solidarity

Key Words  
Activism, Identity, Nation, Youth icon
Tomoko Goto  
Tottori University

Tomoko Goto is a professor at Tottori University. Her research interests include arts management and community developments through arts and culture. Before joining the academia, she worked at a theater company for several years as a manager. Her current research is about regional theater management and related human resources.

**POTENTIALS OF AMATEUR THEATER PRODUCTION IN SUPER AGING SOCIETY: A CASE STUDY ON THEATER ACTIVITIES BY THE ELDERLY**

This paper examines diversity and development of theater productions among Japanese senior citizens and proposes three hypotheses to consider in understanding amateur theater productions in super aging society. Japan is one of the most rapidly advancing aging societies. The Japanese aging population ratio the proportion of people over 65 or above to the total population in 2016 is 27.3% and it is the highest in the world. The ratio is projected to be over 30% by the year 2030. With such a growing senior population, enhancing their quality of life is one of the most challenging tasks in the society of Japan. In this context, the senior citizen’s participation in theatrical activities has been increasing rapidly. For example, over 40 theater groups by seniors are listed by a website specializing in senior theaters. In 2011, the National Senior Theater Network was established and twelve senior theater groups participated in its 2017 annual festival. One remarkable characteristic of these senior-citizen theater productions is their diversity. Some, such as Saitama Gold Theater Group by Yukio Ninagawa, an internationally well-known director, are more professionally oriented, aiming at creating finest theatrical works. Others, however, have different goals and agendas. For example, in “Aging and Theater Project,” Naoki Sugawara, a licensed care worker and actor, works with amateur actors, including one who is 91 years old, and presents productions featuring aging, senile dementia, and death. By taking several examples of theater productions by seniors, this paper illustrates their wide range of agendas and objectives as well as artistic expressions. The paper, then, posits three key points to consider in examining senior theatrical productions. Those points are 1 degrees of openness of the productions to senior participants and audience, 2 relationships between theater groups and their local communities, and 3 theoretical dimensions that productions aim to attain.

**Key Words**  
Amateur Theater, Super Aging Society, the Elderly, Community

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Barbara Gronau  
Berlin University of the Arts

Barbara Gronau is Professor for Theatre Studies at the University of Arts Berlin and Spokesperson of the Research Training Group „Knowledge in the Arts, funded by the German Research Fund DFG. After studies in philosophy, theatre and literature, Gronau held a position as research associate in the Collaborative Research Centre, “Cultures of the Performative” at Freie Universität Berlin, from 2002-2010. In 2006 she received her Ph.D. for her dissertation on installation-art as interference of theatre and visual arts, for which Gronau obtained the “Joseph Beuys Award for Reserach”. Since her interest is also in theatre practice, Barbara Gronau worked as a dramaturg for several theatre productions and as a curator for international theater festivals. Her publications include: Theaterinstallationen. Performative Räume bei Beuys, Boltanski und Kabakov 2010 Global Ibsen. Performing Multiple Modernities, New York/London: Routledge 2011 co-ed. E. Fischer-Lichte, C. Weiler HOW TO FRAME. On the Threshold of Performance and Visual Arts. Berlin/New York 2016, Aesthetics of Standstill, co-ed. R. Goerling, L. Schwarte upcoming.

**AESTHETICS OF STANDSTILL AS COUNTERTEMPORALITIES**

In a society that self-referentially claims that “modernity is speed,” Eriksen 2001 the role of standstill is met with deep ambivalence. Embodying the fear of stagnation, it threatens the economic and political imperatives for constant growth. As leisure time or otium, it has become the formulaic longing of a thoroughly scheduled society. Finally, as an act of disobedience or strike, it serves as a tool and battle cry of all emancipation movements. In my talk I would like to draw attention to the aesthetic potentialities of stasis: How is standstill evoked in art? How does that, in turn, affect the perception of time? And to what degree do artistic practices of arresting movement hold aspects of resistance? Along different positions form theatre and performance art, the lecture will draw attention to the fact, that the performing arts indeed play host to numerous aesthetic processes of deceleration, stopping, pausation and stasis – directed against hegemonic time regimes.I will argue, that artistic practices of stasis can be seen as work towards “countertemporalities.” Their objective is not to negate or abolish time, but to reflect and multiply experiences of time. Especially in the arts, such multi-layered temporalities are tried out, for the reflection and criticism of temporal orders is one of the characteristics of modern aesthetics. Their procedures and effects vary according to genre, medium, material and audience.

**Key Words**  
Stasis, Aesthetic of Standstill, Countertemporalities
Gustavo Guenzburger
Universidade Federal do Estado do Rio de Janeiro

Gustavo Guenzburger is an artist, activist, researcher and professor of Theater and Literature. Since 2015, he works at the Federal State University of Rio de Janeiro UNIRIO, where he teaches and develops postdoctoral research on Theater, aesthetics and fostering policies, with a FAPERJ scholarship since 2016. He also teaches interpretation for singers, in the Casa do Choro. He holds a Master’s degree in Literary Theory and a PhD in Comparative Literature, both from the State University of Rio de Janeiro UERJ – 2011/2015. In 2014 he held a split-site program at the Sorbonne Nouvelle University Paris III as part of his doctoral research on the relations between the aesthetics and socio-economics of the theater in Rio de Janeiro. Working since 1989 as an actor, singer and producer, he has also directed many shows such as “Crônicas de Nuestra América”, by Augusto Boal.

**MELODRAMA IN BRAZIL AND THE POLITICS OF TRAVELING AFFECTIVE FORMS**

This paper discusses the political implications of corporeal forms which travel in space and in time. Exploring Aby Warburgs concept of affective formulae, it follows the process of comical inversion of melodramatic forms in the play A Maldição do Vale Negro The Curse of the Black Valley, in Portuguese, presented in Rio de Janeiro, 1988. The play satirized the melodrama genre of the 19th century by making a pastiche of all its formulae. In the process of Brazilian importation and adaptation of the corporal canons of French melodrama, a certain irrational side of European culture had served, in the 19th century, as a bridge to the smuggling of moral values. Especially for the rising national bourgeoisie, this was also a bridge to the very sentiment of belonging to foreign standards. Despite the stigma of an alienating, lesser art, melodrama has spread worldwide, particularly in Brazil, revealing an extraordinary renovation capability by metamorphosing into the most varied narrative formats - feuilleton, circus-theater, cinema, radio-theater, radionovela, telenovela. Every time a new type of mass communication technology is invented, a new melodramatic form immediately springs up to utilize that support. Through the perspective of the 1988 play, this article seeks also to properly place the repossession mechanism of the old forms in the context of the Rio de Janeiro theater, which reformulated itself facing a crisis created by a new cultural scenario. Two factors were decisive in this crisis: the post-modernist wind promoting the disbelief in great political narratives, and the universalization of telenovelas, whose naturalist acting style replaced the romantic corporal formulae in order to try to attenuate the melodramatic aspect of the plots.

Key Words
affective formulae melodrama Brazilian theater telenovela

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**ARCHIVES OF THE OTHER: VIOLENCE AND RACISM IN REPRESENTATIONS OF MAPUCHE PEOPLE IN CHILEAN THEATER**

I propose to review the scenic construction of the Mapuche as an other that has been evicted from their land and forced to migrate or enclosed by the hegemonic power. For this I will focus on the scenic uses of the archival material incorporated in two recent plays: Galvarino by Paula González, 2012 and Noche Mapuche by Marcelo Leonart, 2017. I maintain as an entrance to these works that the exhibition of documents not only operate as a denunciation of conflicts over the territory but also about the prejudices of race and violence with which Chilean society in general continues to operate.

Key Words
Indigenous Migration Archive, Mapuche Contemporary Chilean Theatre.
MIGRANT FARMSCAPES: PERFORMATIVE INTERVENTIONS INTO US AGRICULTURE

The Southern Poverty Law Center estimates that six out of ten farm workers in the United States are undocumented, and the National Agricultural Workers Survey claims that up to 78% of the agricultural workforce in the twenty-first century has crossed a border to till American soil. Without these mostly invisible migrant workers, the US food system would be paralysed as farmers would not have enough hands to harvest the crops. And yet, the farm labourers, predominantly but not solely from Mexico, lack decent working conditions and basic rights and are afraid to report exploitation and abuse for fear of deportation. For decades, agricultural labour activists have used art-based tactics to fight injustice: the activist/artist collaboration between Cesar Chavez, founder of what became the United Farm Workers Union, and Luis Valdez’s El Teatro Campesino in the 1960s immediately comes to mind. In the early twenty-first century, a leading voice in farm labour activism is the Coalition of Immokalee Workers CIW, first organized in 1993 in Immokalee, Florida. Unlike Valdez’s acts to raise awareness, CIW relies on performative interventions, public events in ‘open and mobile spaces of performance’, to challenge existing working conditions and improve the plight of migrant tomato pickers. This presentation interrogates the performativity and efficacy of CIW’s interventionist strategies in two of its campaigns linked to the ‘Fair Food Program’ launched in 2011: tightly choreographed ‘Fasts for Fair Food’, from 2012 to today, to increase wages above the poverty line and end sexual assault against women farm workers.

Key Words
migrant farmworkers, agriculture, Coalition of Immokalee Workers, performativity

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Susan Haedicke is Associate Professor Reader in the Department of Theatre and Performance Studies at University of Warwick, UK. Her research has focused on performances in public spaces and democratic participation. She published Contemporary Street Arts in Europe: Aesthetics and Politics in 2013 as well as several articles and book chapters on street arts and applied theatre over the last ten years. Her current work expands this research to look at performance and agriculture. She is currently working on a book entitled Performing Landscapes: Farmlands, to be published with Palgrave Macmillion, and a practice-as-research performance project on women’s contributions to UK agriculture. She also works as a professional dramaturg, most recently with the Polish street theatre company, Teatr Biuro Podróży’s The Winter’s Tale, performed in the Coventry Cathedral ruins in 2017.

HARA SACHIKO’S BODY IN HER RECENT WORKS IN GERMANY REGARDING MIGRATION

Japanese actress Hara Sachiko, the one and only full-employed Japanese actress in the ensembles of different municipal theatres in Germany and Austria in these two decades, has developed remarkable individual activities since 2010. Her original event Hiroshima-Salon in Hanover has been held since 2010 every year. The first aim was to promote the unknown partnership between the two cities through various contents such as documentary movie, lecture, cosplay show, and karaoke by Japanese and German participants while Japanese foods were offered. But the Great East Japan Earthquake and the following accident of the nuclear power plant in Fukushima in 2011 changed the content. After her colleagues had recommended her strongly to persuade her family living in Tokyo to flee to Germany, she used the event to inform German residents about where in Japan and how safe was by showing her interviews conducted on Japanese locals. Before the creation began, she must have been forced to have the idea that her family in Japan would have to emigrate to Germany. After she had moved to Hamburg in 2013, she often engaged herself to the projects related to the theme emigrants/immigrants. An installation Bibi Challenge 2014 made refugees sailing on an ocean its theme, and New Hamburg 2015 was a collaboration with immigrants living concentrated in a particular district of Hamburg. The latter was soon developed and invited to Venice Biennale after Hara’s workplace Deutsches Schauspielhaus Hamburg had offered its building for temporal staying for refugees arriving from Syria when Hara had cared them voluntarily with her colleagues. Hara’s body in the performances in Germany functions as a continuously developing symbolic medium. It often demonstrates otherness cf. her collaborations with director René Pollesch and reflects recently her solidarity with immigrants who are forced to find their new home as a minority.

Key Words
body, Japanese, German, earthquake, Fukushima

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Kristina Hagström-Ståhl is a professor in performance research at the Academy of Music and Drama and PARSE Platform for Artistic Research Sweden, University of Gothenburg. She has a Ph.D. in Performance Studies from UC Berkeley, and has since been a postdoctoral researcher at Lund University and a visiting professor at Stockholm University of the Arts. Kristina works at the intersection of critical theory and performance practice, with research interests in feminist performance as well as interdisciplinary collaboration in the arts. Kristina also works as a director, with recent productions at the Royal Opera in Stockholm, Folkteatern in Gothenburg, and Scenkonst Sörmland. She is an editor of PARSE journal.

WE WERE TO LIVE HERE, TOGETHER: NOTES ON STRANGENESS, OTHERING, DRAMATURGY, ETHICS, AND AESTHETICS

In “What is Epic Theatre?”, Walter Benjamin reflects on the act of interruption as a political, dramatical, and aesthetic strategy for the theatre. To exemplify he outlines a scene of bourgeois family conflict, into which a stranger enters – interrupting the action and providing a new and defamiliarizing perspective on the situation at hand. With this point of departure, I would like to propose a paper outlining the political and aesthetic potential of Kristian Hallberg’s We were to live here, together, which I directed at Folkteatern in Gothenburg in 2017. Set in contemporary Sweden, this play subtly brings the private sphere of a married, middle-aged, middle-class, white couple into a confrontation with social precarity and exclusion. Here, the entry – onto the stage, into the middle-class home, and by extension into the arena of public life – of a stranger/Other, in the shape of a homeless Eastern European Roma woman, disrupts and makes strange the course of everyday life, the politics of hospitality, and not least the relation between Sweden’s majority population and so-called “EU migrants.” In my presentation, I will analyze the drama and its contextualization in the social sphere of contemporary Sweden/Europe, while simultaneously considering the aesthetic, ethical and technical/practical challenges involved in working with this text as a director.

Key Words

directing, dramaturgy, gender, othering, Verfremdung

Nicole Haitzinger
Paris-Lodron University of Salzburg

Nicole Haitzinger is Professor at the Department of Art History, Musicology and Dance Studies at Universität Salzburg. She conducted her doctoral studies at the Insitute of Theatre, Film and Media Studies TFM at Universität Wien. Co-convenor of the university course Curation in the Performing Arts with Christopher Balme and Sigrid Gareis. Co-speaker of the interdisciplinary Doctorate School gender_transcultural. Recent books: Resonanzen des Tragischen Zwischen Erscheinun und Affekt Turia + Kant, 2015. Recent articles: Afro-Futurism or Lament? Staging Africas in Dance Today and in the 1920s. In: Dance Research Journal 49/1, Cambridge University Press April 2017 Performative Contours. In: Susanne Foellmer, Katharina Schmidt und Cornelia Schmitz Hg.: Transfer in the Performing Arts: Moving Between Media. London: Routledge [2018] Amanda Piña is a choreographer, dancer and cultural worker living in Vienna, Austria and was born in Chile during the military dictatorship from a Mexican-Chilean-Lebanese family. Her choreographic work is concerned with the decolonization of art, focusing on the political and social power of movement, introducing non-western references and perspectives in contemporary performance. Amanda Piña is interested in making art beyond the idea of product and in developing new frameworks for the creation of and encounter with artistic aesthetic experiences.

DANZA Y FRONTERA: CHOREOGRAPHY OF RESISTANCE AT THE BORDER BETWEEN MEXICO AND THE US

A group of 40 young men from the Mexican border city of Matamoros, twin city of Brownsville, Texas US, perform a contemporary pop-cultural appropriation of a historical ‘danza de conquista’ conquest dance in the public space. The dance, in which indigenous practices, colonial narratives, pop-culture and spirituality resonate, is an expression of resistance in a context of extreme violence related to drug trafficking narcotrafic at the border between Mexico and the US. The influx of weapons and the outflx of opioids at bargain prices erase the security of public space. The dance reclaims it by temporal presence of ‘other’/alternative male group formations – a re-presentation of ‘other’ bodies different from militarized drug cartel hierarchies but similar in terms of the performance of potency, virility and energy: “The don’t hold a weapon – just a shaker in their hand – Green, white, red, the colors of my land” quote from a Hip Hop song about the dance. Significantly, the exposure of their dancing bodies serves as a kind of shield which protects and gives them a certain ‘symbolic’ power in the social context of the violent border region. Moreover, the spiritual aspect of the dance, which is today dedicated to the Virgin of Guadalupe – the contemporary costumes include for example the image of the Virgin – contributes to the sacralization of this collective act of resistance. In our co-presentation we want to present and analyze this border-choreography, understood as an agent and catalyst for socio-cultural strategies of resistance by means of dancing and performing. This staging of bodies beyond theatrical representation draws into question cultural, racial and aesthetic borders.

Key Words

border-choreography, resistance, contempo-traditional, pop-culture, embodiment, narco-culture
Anita Hallewas
Griffith University

Anita Hallewas has taught and facilitated drama and theatre programming for almost 20 years in Australia, New Zealand, the UK, Turkey and Canada. She completed her Masters in Applied Theatre at the University of Victoria, Canada and is currently undertaking her PhD at Griffith University, Brisbane, Australia with a research focus of refugee theatre. She is an active applied theatre practitioner and the founding managing artistic director of Flying Arrow Productions based in Revelstoke, Canada that specializes in applied theatre programming for the whole community, with a special interest in encouraging intergenerational collaboration that encourages social change.

THEATRE IN REFUGEE CAMPS: A SURVEY OF CURRENT PRACTICE AS A TOOL FOR SOCIAL CHANGE

Theatre in times of war, conflict and in encampments is not new Balfour, 2001 Balfour, Thompson, & Hughes, 2009 Conquergood and yet, when assessing the needs of refugees in camps and transit it is easy to presume that only food, shelter and safety are truly necessary. Two British playwrights saw a need at the Jungle refugee camp and established Good Chance Theatre as an opportunity to feel “human” as the need for expression is as vital as food and shelter. Good Chance Theatre became part of the very act of migration and in turn, their practice offered a mirror to this migration allowing a personal growth movement from one part to another, for “the artist’s freedom is his sense of distance from this world…His [old] world ceased to exist, he must find his feet in the new one”Clarke, 2001, p. 89. In Lesbos, an access point for thousands of refugees, two groups have established support for refugees: MOSAIK offers art, craft and performance opportunities to set a counterexample of what is possible, whilst Angels Relief Team offer cultural programming with the goal of peace and belonging. In a digital exploration of six continents and twenty countries, it can be confirmed that although these two Lesbos groups are special, they are not unique. This paper highlights the enormously varied theatre practice in refugee camps as tools for cultural identity, revolution, entertainment and education. Theatre allows potential for “creativity and the power of the arts in building hope in times of despair… to think that they can change the world and create revolution, entertainment and education. Theatre allows potential for “creativity and the power of the arts in building hope in times of despair… to think that they can change the world and create miracles”Abusour, 2013, p. 232. But, are ethical considerations being made, in particular relating to survivors of trauma? Is the practice culturally sensitive, valuable to participants and is there genuine informed consent? How can this practice move “beyond harm” to benefit all Mackenzie, McDowell, & Pittaway, 2007?

Key Words
refugee theatre theatre in refugee camps beyond harm ethics of refugee theatre applied theatre

Rachel Hann
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Dr. Rachel Hann is Lecturer in Scenography and Deputy Associate Dean at the University of Surrey. Her research is focused on the intersections between costume, scenography, and architecture. Rachel is co-founder of the research network Critical Costume. In 2018, Rachel’s first monograph will be published entitled ‘Beyond Scenography’ Routledge.

SCENOGRAFICS AND MICROSTATES: ARGUMENTS FOR A RENEWED POLITICS OF BORDER

I argue that ‘scenographics’ are formative to all acts of theatre-making. In this presentation, I challenge the deterministic assumption that stages precede scenography to isolate how other staged or situated worldings are also manifested through scenographics: including the place orientating affordances of light, stage geography, costume and sound. Or more precisely, I argue that there are no stages without scenographics. This, in turn, reveals how land borders are enacted and felt through the orientating traits of scenographics: as that which irritate, other and complicate orders of world. Whether Una Chaudhuri 1995 or Sophie Nield 2008, the stage as a form of ‘border space’ is now well established within theatre & performance studies. Yet, the negotiated social contracts of borders have, I argue, been devised according to what Marshall McLuhan describes as the compartmentalisation of ‘visual space’. Scenographics complicate the politics of border by reviewing how speculative microstates, such as the Republic of Molossia, declare and affirm their borders both in terms of ideology and materiality through the material and immaterial orientations of scenographics. Situated within the Nevada town of Harmony Province, the self-declared microstate of Molossia is composed of three properties and covers approximately one acre. To manifest this declaration of nation, the borders of Molossia are enacted through crafted materialities such as changes in ground texture, architecture and signage. While the politics that these scenographics enact are speculative in intention and legality, they are no less orientating that any other land border. Moreover, the scenographics of Molossia manifest the politics of this microstate: where scenographics can enact speculative worldings and, in doing so, invite what Hannah Arendt The Human Condition, 1958 described as a ‘space of appearance’. Consequently, I argue that scenographics can enact a renewed politics of border through the affirmative act of being with world.

Key Words
scenography border microstates stages scenographics

GP

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Key Words
scenography border microstates stages scenographics

GP
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DEFINING IMPERIAL ROME THROUGH PUBLIC PERFORMANCE: THE TRIAL OF PISO

There are few performances as dramatic as a show trial, and none was more riveting in first century Rome than the trial of Gnaeus Calpurnius Piso on the charge on poisoning Tiberius heir-apparent, Germanicus, in far away Syria. This was, without doubt, the trial of its century. Tacitus renders the trial, and the events surrounding it, the centerpiece of Book Three of the Annales, and it remains one of antiquity’s most noted accounts of public engagement. Much has been written about these events, and Tacitus account of them, but the narrative has not yet been analyzed for what, at the core it is: an account of a public performance. Indeed, a close analysis of Tacitus own language, particularly in contrast with other sources, shows that he envisions many elements as exemplars of how public performance constructs borders between Roman and foreign, imperial and republican, supporters of/collaborators with the regime, and conspirators/freedom fighters. These questions come on stage in public. Tiberius, himself considered by many to have ordered the murder, must re-invent himself for the public as the grieving uncle. In striking view is the careful staging of the arrival of Germanicus widow from Syria, the engagement of the soldiers on the night of the funeral, and the reports of Germanicus final days, in which his friends must enact the dead mans role. The characters dont just explain or promote their versions of reality they visually reify them by acting parts, and the trial is profoundly influenced not by oratory, but by the adoption and performance of personae. The was not a mere play or diversion, it was a carefully-planned performance and counter-performance that tried to answer that most vexing of problems: Who was truly part of an imperial Rome, and who was a dispensable extra?

Key Words
Rome, Empire, Public Performance, Classical

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Dror Harari is a Senior Lecturer at the Department of Theatre Arts, Tel Aviv University. His book, Self-Performance: Performance Art and the Representation of Self, was published in Hebrew 2014. His current research, funded by the Israel Science Foundation, focuses on the historiography of performance art in Israel, from its origins in the 1960s and through the 1970s.

MIGRATION, TRANSPLANTATION AND UTOPIA IN THE EARLY ACTION WORKS OF ISRAELI-MOROCCAN ARTIST PINCHAS COHEN GAN.

When Israeli artist Pinchas Cohen Gan b. 1942 gives an account of his life story, he begins with the fact of his compelled uprooting from his native land Morocco and migration to Israel in 1949, a year after its foundation. Migrating from a Muslim country, Cohen Gan, the Oriental Jew, “Easterner” in Hebrew Mizrahi, was struggling to find his place and integrate in the newly born country whose cultural identity and social hegemony were and still are European oriented. Although he has lived in Israel most of his life, Cohen Gan still considers himself to be a Moroccan Jewish refugee who lost his home. Between 1971 to1975 Cohen Gan performed a series of distinctive environmental projects which he termed “activities.” As I see it, a prominent characteristic of these activities was his use of “transplantation” as a performative method: the insertion of a foreign element into a particular ecological, cultural, or aesthetic environment in a hopeless attempt to assimilate it within that environment. For example, in 1972 he mounted an exhibition of his paintings at the cowshed of Kibbutz Nirim in The Dead Sea Project 1972 he attempted to transplant fish into the Dead Sea and in 1973 he traveled alone to Alaska to explore life and assimilation in a different geographical and cultural environment. I maintain that these conceptual projects were autobiographical in essence and, more importantly, purposely futureless from the start as they reflected Cohen Gan’s own failure, as a Jewish immigrant from a Muslim country, to assimilate in the fabricated utopian Israeli “melting pot.” These activities were critical of Israel’s ethnocentrism and nativist social policies.

Key Words
migration, action art, identity, utopia
James Harding
University of Maryland


STAGING SEDITION AND THE POLITICS OF IMMOBILITY, THEORIZING GUERRILLA EQUIVOCATION

The allusion in the IFTR conference theme to an undefined space “between migration and stasis” positions theatre squarely within contentious debates about the political significance of mobility and immobility. Drawing upon those debates, my paper echoes Darin Barney’s critique of Tim Cresswell’s influential essay “Towards a Politics of Mobility” and of its key assertion that politics “involve[s] the production and distribution of power.” Barney proposes instead an activist understanding of politics not “as the distribution” but “as the disruption of power” and thus as something countering social formations that structure mobility as a reinforcement of existing political orders Barney 16. Barney’s argument equates politics with “resistance” itself — and correspondingly with “stasis” — since “resistance” literally means a “group action in opposition to those in power,” or more simply put, “a force that obstructs or opposes motion.” Here, “the politics of immobility” suggests a principled, disruptive refusal to move along the paths of social mobility that fortify existent mechanisms of power. My paper asks: how do the politics of this resistant immobility — of this disruptive stasis — perform? Addressing this question, my paper considers the disruptive force of a performative that I identify as “guerrilla equivocation” and it focuses on two case studies as its primary examples: the declaration of a “Dada Republic” by the Berlin Dadaists in 1918, and the students-led demonstrations in Paris in May 1968. I am interested in how these profoundly disruptive events performed what was and simultaneously was not a moment of sedition. Theorizing such moments of staging sedition as an example of guerrilla equivocation, my paper offers it a viable tactic in the repertoire of creative activism, a tactic that in the final section of my paper I argue was espoused in 2007 by the group known as the Tarnac Nine.

Key Words
Mobility, Immobility, Sedition, Dada, Avant-Garde, May 1968, Tarnac Nine

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Ozlem Hemis born in Istanbul, 1969, Ozlem Hemis studied at Theatre Criticism and Dramaturgy Department, Istanbul University, 1996-2000. She completed her MA in Performing Arts Department at Dokuz Eylul University in 2006. She received her PhD with “An Analysis of a Mindset Through the Forms of Representation” at Theatre Criticism and Dramaturgy Department, Istanbul University in 2012. She taught at Istanbul University Theatre Criticism and Dramaturgy Department and State Conservatoire, Mimar Sinan Fine Arts University State Conservatoire. She teaches at Kadir Has University Theatre Department. She is a member of The International Association of Theatre Critics and worked as Affile Theatre Awards jury member. Her reviews and critiques have appeared in the following periodicals: Tiyatro Tiyatroy, Milliyet Sanat, Hürrüyet Gösteri, Sanat Dünyamız, Artimento, Doğu-Bati, Tiyatro (Eşçitirmenliği ve Dramaturgi, Tiyatro Araştırmaları, Mimesis, Hece and the newspapers: Çumhuriyet and Radikal. She also participated in the common project books: Çocuk ve Sanat, Çocuk ve Edebiyat and Kahramanlar Kitabı with her articles. In the meantime, she is member of editorial board of Mimesis, Journal of Theatre/Translation-Research, University of Bosphorous Publishing and the art council of Kadıkoy Municipality, Istanbul.

AESTHETIZATION OF SUFFERING

In this article, I will ask what kind of language can deal with the aestheticization of suffering where violence, identified with power, is exalted—a question which I asked, for the first time reading Ariane Mnouchkine’s expression “to avoid dramatising the subject” which she used while working on The Last Caravanserai— I would like to question the purpose of projecting an ethical case which may be disregarded in performance where the victims of this violence are the subject matter. How can language deal with exposure to intensifying violence, the threat of war, war itself of perpetually moving of being an outsider; not hearing your language in public of facing an existence in another land, being surplus, with significant value in your land or being in another land? Can such an existence possibly be observed from an external perspective? Can an internal perspective truly show reality? As human actions establish life strategies, further questions arise: would the internalized violence produce an alienating effect? Would the artist’s concern about visibility result in a further sacrifice of the victim, this time on the stage? How would the means of transferring the practicality of ‘survival’ into the language of art, in both metaphorical and denotational senses, be realised in lands which are “undeveloped”, perhaps “doomed-to-remain-undeveloped” playgrounds of diverse political tendencies far from the “civilized world”? I will develop various definitions within this context: to exemplify these issues, I will try to explain through an insiders view Muhammad Al-Attar’s and Omar Abusaade’s Iphigenia, and Yeşim Özsoy’s Yaşlı Çocuk The Old Child discuss the outsiders view with regard to “avoiding dramatising”, as I consider that the culture of confrontation in Milo Rau’s Hate Radio has a distancing effect which, as I consider that the culture of confrontation in Milo Rau’s Hate Radio has a distancing effect which would the artist’s concern about visibility result in a further sacrifice of the victim, this time on the stage? How would the means of transferring the practicality of ‘survival’ into the language of art, in both metaphorical and denotational senses, be realised in lands which are “undeveloped”, perhaps “doomed-to-remain-undeveloped” playgrounds of diverse political tendencies far from the “civilized world”? I will develop various definitions within this context: to exemplify these issues, I will try to explain through an insiders view Muhammad Al-Attar’s and Omar Abusaade’s Iphigenia, and Yeşim Özsoy’s Yaşlı Çocuk The Old Child discuss the outsiders view with regard to “avoiding dramatising”, as I consider that the culture of confrontation in Milo Rau’s Hate Radio has a distancing effect which must overlap with the need to make the audience feel the intensity of what has been experienced.

Key Words
Aestheticization, suffering, immigration, violence
Caroline Herfert
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Caroline Herfert, born in 1983, studied Theatre, Film and Media Studies, as well as Arabic Studies at Vienna University, where she also completed her PhD. Her research focus is mainly Theatre History of the late 19th and early 20th century and Orientalism. 2011–2014, she received a DOC scholarship by the Austrian Academy of Sciences and was a project employee at the Department of Theatre, Film and Media Studies at Vienna University. Her PhD thesis explores stagings of the ‘Orient’ in Vienna’s performance practice and the manifestations of the vogue of Orient around 1900. Since 2016, she is a researcher at Hamburg University’s research centre „Hamburg’s (Post-)colonial Legacy / Hamburg and Early Globalisation“. Her current project investigates the Mise-en-scène of the Other in Hamburg’s theatre and entertainment (1869–1945).

PERFORMING THE BULWARK OF EUROPE: NOTIONS OF NATION AND IDENTITY IN 19TH-CENTURY VIENNA

In 2006, the Austrian right-wing party FPÖ, that is known for its fierce nationalist politics and a long history of ongoing anti-Muslim campaigns, called the perceived flow of migrants coming to and living in the ‘fortress of Europe’ the ‘Third Turkish Siege’. The drastic image of this slogan not only conveys simplified notions of nation and identity that aggressively exclude the Other, but even more significantly, draws on one of the most prominent events of Austrian history kept alive in the cultural memory: The Sieges of Vienna in 1529 and 1683. Especially the defeat of the Ottoman Empire at the Second Siege and the relief of Vienna has been glorified since 1683 – be it in school books, memorials in Vienna, commemorative ceremonies or in dramatizations. Turned into a religious war between Islam and Christendom, the Occident’s triumph over the Orient has thus been remembered for centuries. Both metaphorically and literally, Vienna was repeatedly staged as Europe’s bulwark. Taking into account the topicality of the performance of borders, in Austria and beyond, this paper takes a perspective into past performances of the bulwark of Europe: It investigates the theatricality of these commemorations of 1683 in Vienna and the role of theatre in re-enacting history, keeping the memory of the past alive. Focusing on Vienna’s historical performance practice around 1900 and the genre of ‘Türkenstücke’ (Turks’ plays), this paper discusses the topics of nation and identity, as well as the construction of self and Other through the performance of borders and bulwarks on the basis of particular productions and their reception in Imperial Vienna.

Key Words:
theatre history, 19th century, Vienna, Orientalism

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Emma Heron is a Senior Lecturer in Drama at Edge Hill University and co-Artistic Director of Theatr Gadair Ddu, a bilingual Welsh/English company based in Liverpool and North Wales. Before joining Edge Hill, Emma worked as a freelance actor and director and has taught acting, feminist theatre and theatrical violence in a wide range of contexts. Currently, alongside her teaching at the university, Emma leads Theatr Gadair Ddu’s Daughters of Gwenfrewi project, researching the use of theatre practice as a means of chronicling female histories in the Liverpool Welsh community.

EXILED ACROSS THE MERSEY: PERFORMING RELIGIO-CULTURAL IDENTITY AT THE BORDERS WITH THE LIVERPOOL WELSH

This paper discusses the hybridised, religio-cultural distinctiveness that characterises traditional articulations of Liverpool Welsh identity. The Liverpool Welsh are a community of Welsh ‘ex-pats’ living in Liverpool, England. Historically tremendously influential, both economically and culturally, many Northern Welsh were drawn to Liverpool for work and education. By the turn of the twentieth century, Liverpool’s status as the unofficial capital of North Wales had seen the establishment of small but influential Welsh language enclaves across the city. Local eisteddfodau were regularly held throughout Liverpool until at least the mid-twentieth century and the Welsh National Eisteddfod was held on Merseyside six times between 1878 and 1929. Yet today, despite their significant material impact on the city of Liverpool, the community is largely invisible to other Liverpudlians. Self-described exiles, the Liverpool Welsh still view themselves as a Welsh language community located in England, with key aspects of this diminishing community’s identity chronicled by a predominantly male leadership and expressed almost exclusively through the prism of Welsh Calvinist Methodist chapel life. Within this framework, the significance of a gendered understanding of the community’s histories has hitherto been overlooked. Theatr Gadair Ddu’s Daughters of Gwenfrewi project seeks to address this by exploring and documenting personal and community narratives through a series of performances and community events. Grounded in discoveries made during the performance of Cartref/At Home and the company’s Cegin y Capel/The Chapel Kitchen tour, this paper re-examines the significance of more traditional articulations of the Liverpool Welsh community’s distinctiveness, calling for a more inclusive, multi-vocal approach to chronicling its histories, one that better represents the range of experiences contained within the community in the twenty-first century.

Key Words
Liverpool Welsh, religio-cultural identity, performance, community histories, PaR, feminist, postcolonial
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Takayuki Hioki is Assistant Professor of Japanese Literature, Shirayuri University, Tokyo. He received BA degree in Theatre Studies from Waseda University and earned MA and PhD degrees at The University of Tokyo. His research interests include the modernisation of kabuki and the relationship between theatre and society in the Meiji era 1868-1912. His recent publication is Kabuki in the Transforming Era: A History of the Kabuki in the Late Edo Period and the Meiji Era in Japanese, Published by Kasama Shoin, 2016.

THE LOSERS IN THE LATE 19TH-CENTURY KABUKI PLAYS

This paper aims to point out how the late 19th-century kabuki plays depict the losers of the Japanese civil war from 1868 to 1869. The losers as are defined here means not only the samurai warriors who participated the combat but also the citizens of the defeated domains. Kawatake Mokuami, the most eminent Japanese playwright in the late 19th century, created two roles in his play Meiji Nenkan Azuma Nikki The Meiji Years, an Eastern Diary in 1875. Although both of them have participated combats against the Imperial Force, one of them works for the new government as a policeman and the other declines the positions. Nevertheless, in the final scene, they gather at the former battlefield with a former officer of the Imperial Force and they look back on the civil war. Matsushima Sensta, the leading role of Mokuami’s Shimachidori Tsuki no Shiranami Island Plovers and Moonlit Waves is a robber. He was born in Northeast Japan and he is certainly a war orphan. His former accomplice, Akashi no Shimazo, make him reform in the last act. In the time of the First Sino-Japanese War 1894-5, Takeshiba Kisui, a disciple of Mokuami, described the Battle of Aizu in 1868 in his play Aizu San Meiji no Kumiju Aizu-made Lacquer Boxes of Meiji. In this play, the people who escaped cowardly from the battlefield of Aizu join the army to compensate their past. While the former losers recover their honour, new losers are depicted in this play. One of them is a Chinese man, and he is forced to go back to China leaving his Japanese wife and a little son. This paper will clarify how the image of the loser in the kabuki plays changed thorough the transformation of Japan into a modern nation state.

Key Words
Japanese Theatre, kabuki, war, modernization

Chieko Hiranoi
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Professor in the Faculty of Sustainability Studies, at Hosei University in Japan, teaching comparative theatre and regional theatre in Japan. Research interests include British theatre, Japanese theatre, regional theatre, theatre festivals and dramatic works applied to education. Her recent publication related to the presentation are A Shameless Priest Travelling Overseas: The Entertainment of Hokaiho, or Sumidagawa Gonichi no Omokage-2013 and Aida as a Drama: Aida Directed by Olivier Py and Noda Kabuki Version of Princess Aida2017. She conducted a research on Edinburgh festivals, being associated with the University of Edinburgh, from April 2016 to March 2017.

SHAKESPEARE IN BUNRAKU PUPPET THEATRE

The presenter will discuss a cultural migration which has caused cross-fertilization between performing Shakespeare and Bunraku puppet theatre. I would understand the word of cultural migration as successive introduction of the other culture until forming a new genre, while both of original cultures remain. The trend of adapting Shakespeare into Japanese traditional performing arts has formed a genre in performing Shakespeare in Japan since 1990s. Following the trend, The Tempest and King Henry IV had also been adapted into Bunraku puppet theatre. The Tempest was transformed into a Bunraku piece as Tenpesuto Arashi nochi Hare and was performed in 1992 and in 2009, in Osaka and in Tokyo. Another Bunraku adaptation of Shakespeare is Farusu no Taifu, based on King Henry IV and Merry Wives of Windsor. It was performed in 2014 in Tokyo. Tenpesuto Arashi nochi Hare was originally included in the 100th anniversary programme for the Japan Society in London in 1991. However, it had not been complete for the event and its first performance was delayed to the next year. The performance in 2009 was based on the original script and partially abridged and revised by the same Bunraku dramatist, Yamada Shouichi. The plot carefully follows Shakespeares Tempest and introduces a variety of Bunraku techniques including narratives and puppet characters. On the other hand, Farusu no Taifu, written by a Japanese Shakespearean, Kawai Shouichirou, describes the character of Falstaff mainly based on King Henry IV with the well-known love letter episode from Merry Wives of Windsor. In this work, the conflict between nation and individuals and the contrast between Stoicism and Epicureanism are explicit. For this performance, Bunraku puppets and costumes for major characters had newly been created. The author would discuss the two types of cultural migration from Shakespeare to Bunraku.

Key Words
Performing Shakespeare in Japan, Bunraku puppet theatre, adaptations
Jen-Hao Hsu
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Jen-Hao Hsu holds a Ph.D, in Theatre Arts from Cornell University. After working at Shanghai Theatre Academy as a postdoctoral fellow, he is now an assistant professor in Theatre Arts at National Sun-Yat Sen University. His research looks as modern and contemporary Chinese theatres in the global context.

STAGING MIGRATION, PERFORMING ALTERITY: ON ZHAO CHUAN’S GRASSROOT STAGE

Founded and based in Shanghai since 2005, the Grassroot Stage, led by Zhao Chuan, has been exploring issues of migrant workers in contemporary China. For example, his most frequently staged play, Shijie Gongchang World Factory foregrounds the difficult living conditions of Chinese migrant workers in the larger historical context of global industrialization and urbanization. By situating the personal stories of these migrant workers in the ongoing historical processes of global capitalism, Shijie Gongchang on the one hand evokes feelings of inevitability and despair among the audience on the other, it attempts to open up moments of critical thinking for the audience to contemplate on the possible solutions for the conundrums of ruthless capitalization happening in China now. Its style of performance meshes realistic representations with presentational confrontations with the audience its stage aesthetics reminds us of the purposeful amateurism deployed in early avant-garde theatre as tactics against the dominant bourgeois culture. This paper seeks to discuss the cultural significance and aesthetic value of Zhao Chuan’s Grassroot Stage. Against the larger historical background of the rise of China’s post socialist avant-garde theatre in the midst of neoliberalist developments, this paper will analyze why and how Zhao Chuan deals with the issues of migrant workers in this unique theatrical form? How avant-garde could his group be when judged against the dominant cultural order of contemporary Shanghai? Does his aesthetic intervention offer any significant insights into the social problem he discloses? Do they achieve any social effects locally and globally? Last but not the least, why and how is the ethics of alterity presented in his aesthetic choices?

Key Words
The Grassroot Stage Zhao Chuan migrant workers global capitalism ethics of alterity

Edina Husanović
University of Reading

Edina Husanovic is a researcher, educator and a multimedia artist. Her interest in cultural politics and performance art practice led her to complete a PhD at the University of Reading in 2017. Her thesis ‘Dis-Orient Express: Belly Dancing, Hybrid Identities and Performances of the Oriental Feminine Other’ deconstructed the politics of the Oriental Other through analysis of belly dance performances in various European geographies, along the route of the Orient Express. Echoing the same interest, her multimedia performance practice has often employed repetition and satire to subvert identity politics, which led to a review warning: ‘Orientalists will be disoriented and Disorientalists reoriented. Her mystical eyes are full of irony so beware!’ She explores the issues of memory, exile and personal history that stem from experiencing the Bosnian war as a young adult, to playfully subvert them in her multimedia art practice. Her work has been shown across UK and Europe in a range of venues, from the Brighton Fringe Festival to the Centre for Cultural Decontamination in Belgrade. She has held lecturing and educational support posts in the University of Arts London and the University of Reading since 2004.

DIS-Orient Express: Moving Places, Hybrid Identities

Positioning the female Oriental ‘Other’ as the speaker and the agent of the disclaimer on belly dancing, rather than solely the object of a Western male gaze, this paper investigates the politics of cultural difference through the prism of belly dancing. Stemming from my field research and the research performance Dis-Orient Express, this study re-visits the context of the current migration crisis in Europe to emphasise the inequality between its citizens in shaping the current debate on cultural difference and the Oriental ‘Other’. The analysis will focus on belly dancing as one of the main signifiers of the feminine Oriental ‘Other’, and on the inequalities brought about by the processes of appropriations and counter-appropriations of this globalised cultural practice. It emphasises how multi-directional processes of migration and of cultural interweaving that pertain both to the movement of people and of cultural practices such as belly dancing can be traced to more concrete examples of hybrid identities, and specific conflicts and collisions that pertain to these states. I will trace the multi-directionality of migratory processes, written about by Marwan Kreidy as processes of trans-culturation 2005, back to the example of my background and my art practice. Noting that as a refugee I followed the same migratory route that migrants and refugees are following during the current crisis, I will contrast this with the direction that I followed as a researcher in the field research of this project, indicating a vastly privileged position. In the analysis of my art practice I try to express the complex contradictions and clashes of worlds that pertain to the experience of hybrid identity. The analysis of these contradictions could point ways towards navigating more a responsible political existence in the modern world. It highlights that living one life in one culture and then being transposed to another can result in an ambivalent position of seeing this both as a possibility of emancipatory change and of personal loss. These dual and conflicting states can exist both at the same time, as my artistic practice illustrates.

Key Words
hybridity, post-colonialism, practice-as-research, the Other, orientalism, feminism
PERFORMING UTOPIA / RECLAIMING THE PUBLIC SPHERE

After the January 2011 revolution in Egypt, Tahrir Square, the central piece of urban landscape in Cairo that became stage to grassroots political movements, eventually fell back into the grip of the state. And with it, the position and accessibility of public space as a site of protest became in flux. Since the military takeover of July 2013, mass protests are being quickly suppressed. The increasing state control over Tahrir Square and the surrounding area, in addition to the protest law introduced in November 2013 that restrains freedom of assembly led to thousands of protesters being detained, severely restricting participation in public demonstrations. However, when streets and squares became inaccessible, certain artists in Egypt worked to find alternative ways to reclaim the public space, and with it, their authorship of the narrative of history that’s being rewritten by the state. By doing so, the artists through their work created spaces of resistance that lead to reanimating the public sphere. Building on Paul Ricœur’s notion of ‘utopia’ as a ‘[…] leap outside—the way in which we radically rethink what is family, what is consumption, what is authority, what is religion, and so on?’, and drawing on examples of works of performance and visual arts in Egypt today, this paper seeks to demonstrate how those works and the creative strategies underpinning them form interventions that challenge the dominant narratives surrounding the current sociopolitical landscape in Egypt at a time when its social and political histories are being gradually deconstructed.

Key Words
Revolution, Egypt, resistance, art, public space, alternative

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A REVERSAL OF CULTURAL RECOGNITION: THE BALLET CHOREOGRAPHY OF ISHIDA TANEO AND JAPANESE DANCE CULTURE IN THE 1960S

Ballet was first introduced to Japan in 1911, when a Japanese theater-affiliated training school invited Italian ballet instructor Vittorio Rossi to teach. In his short time in Japan, Rossi failed to train a single ballet dancer. Ballet, developed in the cultural context of the West and Russia, was clearly “foreign” to the Japanese. Those who quit the school, rejecting its severe methods of ballet instruction, became the country’s first generation of modern dancers. Yet ballet did gradually spread in Japan, after Russian émigré Eliana Pavlova opened a private ballet studio in 1927. In the decades after World War II, ballet came to seem no longer foreign to Japanese dancers. Japanese traditional folk and classical dance, on the other hand, became increasingly unfamiliar—not only to dancers who trained in ballet and modern dance, but also to ordinary people. In the 1960s, ballet dancer and choreographer Taneo Ishida 1929-2012 began physically, musically, and spatially using Japanese folk dance and traditional culture in his choreography. His original ballets were rooted in the local climate and culture, which he believed made them authentically Japanese. Like Ishida, other ballet choreographers of the 1960s also drew on Japanese traditional culture, rather than imitating Western dance styles. Instead of making this kind of dance more familiar to Japanese audiences and dancers, however, these indigenous cultural elements puzzled young dancers and put off strongly Western-oriented audiences. Neither dancers nor audiences accepted this now “foreign” style, which they were trying to forget. In this paper, drawing on Ishidas choreography material—his notes, scripts, and other writings—I analyze how Japanese ballet absorbed “foreign” dance styles, to the point that Japanese traditional dance itself became “foreign.” Focusing on the 1960s, I show that this reversal of cultural recognition pervaded Japanese ballet during the postwar era of intense Westernization.

Key Words
others, ballet, choreography, tradition, Westernization

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Egyptian performance maker and scholar based in London. A Lecturer in Contemporary Theatre at Middlesex University. She holds a BFA in Scenography and Interior Architecture from Faculty of Fine Arts, Helwan University, Cairo. Completed her MRes and PhD degrees in Drama and Theatre from Royal Holloway, University of London. She worked internationally over the past years with a number of acclaimed theatre companies and design studios Improbable Theatre Company, Opera East Productions, Fisher Productions, as well as individual directors and designers Nagy Shaker, Richard Gough, Vanio Papadelli. Her current research focuses on performance and activism in relation to issues of agency, identity and belonging. Her publications on this topic include ‘Cairo: My City, My Revolution’ in Performance and the Global City, eds. D.J. Hopkins and Kim Solga Palgrave 2013, and ‘Gestures of Resistance between the Street and the Theatre: Documentary Theatre in Egypt and Laila Saliman’s No Time for Art’ in Contemporary Theatre Review 2015. This is in addition to a number of conference papers and invited presentations delivered internationally. In 2011, Nesreen was awarded the Helsinki Essay Prize and the New Scholars’ Prize from the IFTR for her essay ‘Patagonia: Rearticulating an Experience as a Site of Estrangement’.
Giulia Emma Innocenti Malini
Università Cattolica del Sacro Cuore


SOCIAL COMMUNITY THEATRE WITH REFUGEES IN ITALY

Within the system of protection and reception of Migrants and Refugees in Italy, the use of artistic practices plays an important role. The cultural participation, field of expression and elaboration of the subject’s complex identity and of his relationships, is an important mediator in the relationship between the subject and the host society and one of the driving forces to activate the community participation. Since the 1990s, in Italy many theatrical experiences have responded to the need to raise people’s awareness by creating opportunities for migrants and locals to meet up. In the same years, Social Community Theatre was spreading a practice in which the well-being of the person, the group and the community is the main objective of the theatrical experience itself. Thanks to these different forms and to their most recent contaminations, theatre is becoming a vehicle for social inclusion. Starting from these historical and contextual premises, the speech aims to highlight the benefit of Social and Community Theatre in proposing the ritual, festive and performative dimensions, alongside the aesthetic one, aimed at the maximum involvement and at the wider active participation of community life. In particular, referring to two recent Social and Community Theatre experiences: I don’t travel alone, Crotone, June 2017 “Per un teatro vulnerabile” Gradisca, July 2017. The here presented themes are the result of the integration of two research actions currently underway in our Department of Communication and Performing Arts: 1. “Migration and Mediation” a three-year research project carried out by our University 2. “Performing the Social. Education, care and inclusion through theatre”, a three-year research project of national interest supported by MIUR Italian Ministry of Education, University and Research.

Key Words
Social community theatre, refugees, intercultural performances, community participation

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Yukari Ito is Associate Professor of Yamanashi Prefectural University. She earned a BA and an MA in literature from Keio University and has been researching contemporary American drama. She has written papers on Edward Albee, Paula Vogel, Adrienne Kennedy, and Suzan-Lori Parks. Her current interest is the plays dealing with mass deaths caused by natural disasters as well as genocide. The Great East Japan Earthquake renewed her interest in the social and ethical role of theatre with Tomoko Kusuhara, Hayato Kosuge, and Mariko Hori Tanaka, she formed a research group to investigate theatre representing and memorizing the colossal loss. This will be her first participation in a general panel at IFTR.


The Great East Japan Earthquake in 2011 has given playwrights many artistic challenges, two of which are particularly significant: one is how to deal with mass deaths, the other is how to render people who have had to move from their home town. Toshiki Okada used the latter motif when he wanted to create something “straightforward” in response to the Tohoku earthquake. His play Current Location 2012 is set in one village, where strange occurrences have taken place since blue clouds appeared in the sky. There is a rumour that it is an omen of the ruin of the village, and the seven female characters have to decide whether to believe the rumour and leave or to remain in the village. As the play goes on, the women are beginning to exclude friends with different opinions. At the end, one group of villagers leaves the village on the spaceship. The antagonism between people who choose to move and those who stay in Current Location presents a striking contrast with affections between the couple in Time’s Journey Through a Room 2016. The wife is spiritually transformed by her experience of the Tohoku earthquake, but dies of a disease soon she remains in a room of their flat as a ghost. She believes she will be forever happy with her stasis, and so will his husband. However, the husband has decided to change his life. He invites a female friend to the room and confesses his love to her. Thus we can find a divide between mobility and stasis in both plays, which poses several questions. How does the divide affect the characters? Is the divide permanent? This paper will consider these questions and examine how Okada represents the world after the Tohoku earthquake.

Key Words
Toshiki Okada, the Great East Japan Earthquake, ghosts, mobility, stasis
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Imaginary revenge on State: a margin of individuality on the threshold of modernizing Japan, IFTR in Munich  
2011 August  
Collectivity and Female Figures in “A Travel Game while Crossing Iga”, IFTR in Osaka

REVENGE THROUGH AGES: POLITICS of “YOSHITUNE AND THE THOUSAND CHERRY TREES”

Yoshitune Senbonzakura  
Yoshitune and the Thousand Cherry Trees is a well-known bunraku play first performed in 1747. It describes a famous battle between Genji and Heike clans in the 12th century. However, the play is not a historical representation in a modern sense, combining events in the past with those in the present, ordinary life of the 18th century people. In the second dan of the bunraku piece dan roughly corresponds to act in the western theater, but much longer and relatively independent of the rest of the play, the dramaturgy is further elaborated by reference to a nô play “Funabeni” written presumably in the late 15th century, giving to this dan a metatheatrical taste. The bunraku version, based on a cross-genre intertextuality, emphasizes a sense of "history repeats itself first as tragedy, second as farce". It aims to give the audience a sense of déjà vu because Tomomori, hero of this dan, not knowing on stage that what he is doing is a reiteration of the things already happened, tries to deter the action of Yoshitune, his enemy. However, at the final moment he is betrayed by the little empress who decides to join the winners, the Genji clan. In an elaborated three-fold temporal structure, this bunraku play gazes a fate of the losers how they are excluded from a legitimate history, marginalized and eliminated. If they are given a second chance, this turns out to be a farce, hence a tragedy.

Key Words  
Japanese theatre, kabuki, bunraku, revenge play

Eszter Jagica  
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Eszter Jagica studied Drama and Modern Languages at Bishop’s University, Lennoxville, Quebec, and received her M.A. in Drama at the University of Toronto, Canada where she is currently pursuing her Ph.D. entitled: Aesthetics of Subversion: From Heiner Mueller to Contemporary Performance Art. Beside her academic pursuits, she has been a long time collaborator of Istvan Kantor, a Hungarian/Canadian Governor General Award winner multimedia artist. Eszter has also worked as a performance artist, translator and curator in North America and Europe.

RAGE WITHOUT JUDGEMENT – A CALL FOR JUSTICE “BEYOND THE FACE”

Elfriede Jelinek’s last play, Wut Rage was written at the time when, Agamben declared, “we live in a permanent spatial arrangement of the concentration camp” as super-power agendas manipulate bare life biopolitics under the guises of capital. The camp as the space of exception becomes an immanant condition present within the political order. Wut, an experimental textual pastiche is based on the recent fatal terrorist attacks in Paris on the editorial team of the satirical magazine “Charlie Hebdo” and a kosher grocery store among others. The dense prose text is nearly unintelligible, as the incongruent modes of discourse evoke a myriad of voices that rage in the midst of their displacement and exile against: fanatic self-empowerment, helplessness, the presence of terror, the rage, the demagogues, and the inability to rupture the present political landscape. Theatre as the space of liminality par excellence becomes the container for this rampant rage as it continually insights a re-thinking of its relationship to politics. In this paper I aim to address the question whether this multi-layered rage can be seen as a subversive act or it is a movement toward a moral stance of a new kind? Jelinek’s disjointed chorus of voices evokes a painful image of the crises in today’s world that begs the question of the “humanism of the other.” In Levinasian terms, this rage is ultimately against the otherness of the other, a war that arises from the possible indeterminacy between I and Thou. Levinas’ concepts of the “hostage of the other” and justice “beyond the face” are the two pillars of his marking the way towards the understanding of the “humanism of the other.” And this might be the only way to move beyond the rage against the violence we are so often faced with.

Key Words  
other, migrant, rage, humanism, justice, subversion, liminality
Indu Jain  
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My name is Indu Jain and am a Doctoral Candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. I am particularly interested in probing the lacuna in the ‘space’ ‘representation’, and ‘method of documentation’ of the presence of women in the Indian theatre. My particular investment is to examine the contemporary women’s theatre in India in its historical, social and cultural context. I seek to explore the inter-relationships between feminist theatrical theory and practice, its historical antecedents, ethnographic conditions and performative articulations.

**REPRESENTING THE MIGRANT BODY AND PERFORMING DISPLACEMENT:**  
**CONTEMPORARY INDIAN FEMINIST INTERVENTIONIST ECOLOGY**

The migrant tribal communities in India are forced to lead a nomadic existence on the fringes of the society due to economic deprivation, social-legal ostracisation, and coercive displacement. These marginalized groups have primarily remained outside mainstream modes of politics of representation, particularly the theatre that has come to be associated with a middle class urban cultural practice. If any serious dialogue has to ensue between the marginalized communities and its mediated representation, the dramaturgical process remains fraught with anxiety, anomaly and potential conflict. This presentation intends to probe the hypothesis that feminist directors deliberately seek to present the subject matter that does not conform to conventional patriarchal discourse and thus opens up a space for resistance by depicting the migrant tribal groups. The paper would specifically focus on the work of Anamika Haksar and her landmark production ‘Ucchaka’ 2008. Haksar belongs to a family of Kashmiri migrants a politically targeted and vulnerable minority in the Indian population till date and has intensely worked on the figure of the Other in her works. By the depiction of the migrant figure’s fears, anxieties, habitat, survival, and livelihood through the ‘abject body’, she acts as a mediator who makes these narratives travel into spaces of middle class civil society, thus giving visibility to the figure of the ‘stranger-danger’. Some key critical questions further examined will be Is the choice of a multi-lingual and multi-regional cast, a text written in a regional language but performed in the national one a deliberately political one? How does the psychophysical theatrical trope where the inner and outer worlds come together on stage allow her to translate the embodied performative vocabulary into potential agency of the theatrical gestures?

**Key Words**  
Migrant Body, Performing Displacement, Feminist vocabulary, Feminist theatre

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**THE COLOURS OF BURNT ORANGE. LANGUAGE AND CULTURE THROUGH DRAMA AND THEATRE**

In this joint project we propose to explore the possibilities of adapting the methods of drama and theatre pedagogy in academic education, however, the practical results and conclusions may be hopefully integrated into a larger framework of experimental research in the field of drama in education, more specifically the teaching/learning of intercultural communication through drama and theatre. The techniques and strategies of theatre and drama may be adapted naturally in communication-focused language teaching. Using theatre as a method of learning a new language allows the students to see language in real use, and by stepping outside of their everyday roles they might experience the use of the target language simultaneously utilizing their whole being and body as part of their linguistic performances. In our previous teaching and research work at the Babeș-Bolyai University Romania we have explored the use of improvisation practices, drama methods and kinesics alongside more traditional language teaching methods, and, at the same time, felt the need to apply the interactive method, the improvisational and creative techniques in a broader field of philologist education: including the teaching of aspects of literature and culture. Laying emphasis on the cultural dimension of language learning in accordance with Michael Byram’s ideas about intercultural communication competence we intend to enhance the students’ in-depth knowledge of the target culture, and thereby their socio-cultural competence, by combining two apparently distinct fields: teaching literary in our case mainly dramatic texts in combination with creative tasks as well as theatre pedagogy rooted in improvisation philosophy and methods formulated by Keith Johnstone 1979, 1999 and Gary Peters 2009. The practical course of Finnish drama and theatre designed around the joint application of these principles and methods is meant to be open and interactive – the students and teachers working as partners in a team and the course project should evolve dynamically and flexibly, taking into account the contribution of students in the form of interpretive and creative tasks fulfilled at different stages of the process. Our aim is to demonstrate that traditional, memorisation-oriented methods may be significantly improved through the use of improvisation, role-play and creative writing, as well as a task-in-process approach throughout the learning process.

**Key Words**  
drama and theatre pedagogy, cultural learning, improvisation, creative writing
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Dr Hanna Järvinen works as a Lecturer at the Performing Arts Research Centre of the University of the Arts Helsinki, Finland and as a Senior Researcher in the Academy of Finland research project How to Do Things with Performance?, 2016-2020. She is docent in dance history at the University of Turku and an Honorary Visiting Research Fellow at De Montfort University, Leicester. A specialist in early twentieth-century dance, her interests lie in the epistemology and ontology of dance, particularly issues of authorship and canonisation. Besides works in her native Finnish, she is the author of Dancing Genius Palgrave Macmillan 2014, and her articles have appeared in e.g. Avant, Dance Research, The Senses and Society and Dance Research Journal.

**MIGRATING CONCEPTS IN PERFORMANCE – RESTAGING, REMAKING, RECONSTRUCTING, REIMAGINING**

This paper is part of a panel, which brings together approaches to performance from separate disciplinary discussions like performance philosophy, dance history, and artistic research. The purpose is to show how material-discursive practices, migrating concepts and translations have a direct bearing on how we make, experience and understand performances. My contribution focuses on how, although we take for granted that any performing art exists in the moment of performance and changes at each performance, the past of performing arts are reiterated through practices of restaging, remaking, reconstructing and reimagining that all still largely rest on a formalist discourse of work and authorship where a canonical work of art has to re-emerge on stage as ‘the same’ as a historical precedent. The lexical differentiation between various degrees of change to whichever is considered the ‘authentic’ iteration of the ‘original’ work is different in re-staging, re-making, reconstruction, and so on. But what happens if these lexical differentiations – these re-doings – are taken as the fictions that they are: as attempts at creating a canon of art that would incorporate earlier performance practices whilst ignoring corporeal difference between past and present bodies as well as how ‘art’ or ‘work of art’ or ‘author’ are understood? Does translating the vocabulary have an effect on the practice? What happens when these translated concepts and the understanding of performance they contain are re-translated into English? This presentation offers one case study of a re-imagining of a Russian choreography performed in Paris and London in 1913 and reimagined in Finland in 2016.

Key Words
repetition, reperformance, dance

Jackï Job
University of Cape Town

Jackï Job lectures in the Centre for Dance, Theatre and Performance Studies at the University of Cape Town. Her predominantly independent performance career has been eclectic, including solo performances, choreographies of classical operas, directing theatre works, as well as hosting television shows in South Africa. Job lived in Japan from 2003-2011. During this time she developed the application of butoh principles to her performance methodologies. Her PhD study interrogates liminality from a corporeal perspective and how it can contribute to the meaning of personhood and transformation in South Africa.

**DAAI ZA BUTOH LADY: A DESCRIPTION OF A SERIES OF DANCE PERFORMANCE THAT TRANSLATE HYBRID SOUTH AFRICAN IDENTITY**

This paper links migration to translation and illustrates it as a transformative process by examining how a particular physical articulation of dance combined with butoh philosophies re-imagines singular categories of identification and embodies notions of liminality. It discusses a personal mode of performance that researches how the body itself can inhabit ideas of difference, with the intention of arriving at a heightened proprioception and more complex understanding of identification. A self-created fable called Daai za Lady is the original source of a body of solo performance work that holds a central theme - identity cannot be fixed as the body itself holds and transforms memories of multiple origins within and beyond itself. These ideas are further understood by analysing performance processes, sonic and physical memories, and experiences that grapple with Sara Ahmed’s notions of strangeness from a corporeal perspective. It extends to Elizabeth Grosz’s sense of bodies that are conscious of both animate and inanimate elements within and outside of itself, which in turn, developed a dance language that affords significance to what may be perceived as peripheral in the self, other people, objects and the surrounding environment. These include how a particular way of thinking about performance has developed through an appropriation of butoh, itself carried from Japan and requiring a re-rendering within a South African context. The paper does not hold the notion of migration or translation as one completed act, instead, repeated acts of performance that engage with difficulty, unfamiliar and difference are presented. Tracing these migrations and associated translations from one corporeal perspective over a period of time can provide a clear trajectory of transformation in multiple ways. Ultimately, an argument for a perpetual migration towards and from the self, is valuable in re-imagining what it means to be a person in transformation in South Africa.

Key Words
Translation, South Africa, Performance, Butoh
Rantimi Julius-Adeoye
Re Redeemer’s University (RUN), Nigeria

Julius-Adeoye’s Rantimi Jays is a Senior Lecturer in Theatre Arts, Redeemer’s University (RUN), Nigeria. He studied at the Department of Theatre Arts, University of Ibadan, Nigeria and obtained a PhD at Leiden University, Netherlands. He was with the African Studies Centre (ASC, Leiden) as LeidenASA Visiting Fellow in 2017, and also served as a Visiting Associate Professor at International Business School, The Hague (IBSH), Netherlands. Dr. Julius-Adeoye is a member of the Society of Nigerian Theatre Artists (SONTA), foremost scholar on the drama of Ahmed Yerima, and has presented papers at conferences in many countries of the world. At present he teaches theatre history, African literary theatre, voice improvisation and acting skills, media and dramatic criticism.

EXILE AND RESISTANCE NARRATIVE IN NIGERIAN HISTORICAL DRAMA: A STUDY OF AHMED YERIMA’S ‘THE TRIALS OF OBA OVONRAMWEN’ AND ‘ATTahirU’.

The British colonialists arrived the part of West Africa that metamorphosed into Nigeria during the second half of the nineteenth century, and by 1914, they had succeeded in the annexation of the many ethnic nationalities and kingdoms together under one country. However, the colonialists’ foray into these territories was not without violent resistance from the indigenous people of the area. The resistance and eventual amalgamation of the areas have become living materials in the hands of many Nigerian dramatists including Ola Rottimi and Ahmed Yerima. This paper interrogates the concept of resistance, exile and power play in two plays - The Trials of Oba Ovonramwen and Attahiru by Ahmed Yerima. It will look at how the playwright represents historical events and figures in dramatic texts. It will attempt to use the plays to respond to the issue of massacre, imprisonment, displacement and local migration that are the fallout of the British annexation of the indigenous peoples’ land. In conclusion, this paper will also examine the effect of the British contraption narratives on the present Nigerian situation.

Key Words:
History, text, massacre, displacement and exile

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Andrés Kalawski. Associate professor at Pontificia Universidad Católica de Chile’s Faculty of Arts. His research areas include Chilean theatre history and playwriting. Recent publications are the Chilean entries from the The Cambridge Encyclopedia of Stage Actors and Acting, written with Milena Grass and «Acción, verdad y sentido: potencia y límite de la performance en el ejercicio historiográfico.» Atena Concepción, no. 513. He is also a staged and published playwright and the artistic director of his university’s professional theatre Teatro UC.

HERITAGE, IDENTITY AND CARE: THEATRICAL PERFORMANCE OF DOMESTIC WORK IN RECENT CHILEAN THEATRE

This paper focuses on the lingering topic of the “nanas” in recent Chilean theatre. “Nana” is a colloquial term used in Chile for the women on domestic service. It is a conflicting word, for it carries affection, a patronizing view of the worker and a blurring of the limits of their work. The emotional labor, their role in taking care of the children while cleaning and cooking is contained on those two syllables. Paid domestic work was key in the Chilean modernization process 1920s-1940s and in the formation of its middle class. During the 20th century the nana was profusely staged in theatres. These characters combined the inheritance of the servants of classical theatre with the clichés of Chilean identity and the development of a modern political consciousness. Domestic work in Chile has been profoundly transformed since the 90s of last century, due to the arrival of migrants, greater ideological awareness of their position and new regulatory frameworks. Chilean theater has expressed these changing relationships. The work of Luis Barrales “Topografía de las lágrimas” 2017, focuses on the relationship between a modern and guilty patron and a nana equally modern and self-conscious. A key moment of the play depicts the patron accepting a loan from the nana, subverting the economic dependence that their roles imply. Curiously enough, “Año Nuevo” Garcia, Giójon and Lorca, premiered also in 2017, exhibits the same plot twist. Even more: in Mama Rosa Debesa, 1957, a classic of Chilean theatre, there is the same scene. The same plot point in different plays from decades apart. It is not a quotation, nor a parody. The country has hanged, theatre has changed and, somehow, the scene remains. How can we elaborate this rest, this uncomfortable inheritance?

Key Words
history, domestic labour, women, Chile
Hasibe Kalkan
IFTR, IATC, GIG

Hasibe Kalkan studied Germanistik and Drama in Ankara and Istanbul Turkey. Her Ph.D. was about Documenta-
ry Theatre in Turkey. Since 1994 she works at the Department for Theatre Criticism and Dramaturgy of Istanbul
University. In 2011 she was a fellow of the Intercultural Performance Center in Berlin. Her research arias and
teaching interests are Turkish Theatre in Germany, Stage Analyses and Dramaturgy. She wrote books about
Documentary Theatre and Theatre Semiotics.

BEYOND BELONGING

In this study, it is aimed to handle the work of some artists with a migration background to explore
how the roots determine their identity and the work they reveal. This presentation draws attention
to Shermin Langhoff, the creator of the term post-migrant theatre, to Nurkan Erpulat who has pro-
duced a variety of plays within the post-migrant theatre, to Neco Çelik and Tamer Yiğit, the film and
theatre directors who do not give importance to the definitions of the origin. The people mentioned
above drew attention to their work at Beyond Belonging festival which was first held in 2006 at the
HAU. As the name of the festival reveals, the focus of its productions was primarily on issues such
as belonging and identity. In cultural theory, terms such as hybridity Bhaba, metissage Glissant and
patchwork Keupp have been used to describe forms of identity of people who have been socialized
in different cultural environments and created possibilities for their own conceptual positioning.
In this context, it will be dealt with how the artists mentioned above define their own identity and
how they deal with the society in which they live. The identity issue is not simply made up of parts
that arbitrarily selected or put together as needed, but rather it has been discussed many times by
negotiating in a power-filled room see Foroutan, Yildiz, Türkmen, Terkessidis. Therefore, this study
examines individual forms of reaction of these prominent artists and the impact of their point of
view on their work. The methodological approach will be the critical discourse analysis.

Key Words
Identity, Belonging, Postmigration

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Kamaluddin Nilu is an independent theatre director and researcher affiliated with Centre for Ibsen Studies,
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formance Cultures”, Freie University, Berlin, working on his project ‘No Local is Anymore Local: A Transcultural
Adaptation of Ibsen’s Peer Gynt’. He has been Chair Professor of Theatre Department, Hyderabad University,
India, and Artistic Director of Centre for Asian Theatre CAT, Dhaka.

“AN ENEMY OF THE PEOPLE”: A NARRATIVE DISCOURSE OF TIME AND SPACE-
THE EMERGENCE OF CODOMINANT DRAMATURGY

In this presentation, I will argue that Arthur Miller’s adaptation from 1950 strengthened An Enemy
of the People as a political play within the spatiotemporality. The backdrop was the McCarthy period
in USA, and Miller’sadaptation has a strong focus on the conflict between authorities and individual
freedom of expression. In the film Ganasatru from 1989, the Indian film maker Satyajit Ray creolized
Ibsen’s text with Miller’s adaptation through the process of transculturation which aimed at adjust-
ingwith Indian socio-political conditions and cultural conceptions during the 1980s, particularly in
West Bengal. Ray focuses on “temple politics” - how water, in the name of religion, becomes part
of the local economic and political power game. The metaphoric dimension of this screenplay can
be seen as a strong political expression against the Hindu fundamentalist party that gained sub-
stantial strength in the Indian parliament after the 1989 general elections as well as a satire of the
communist-led Left Front that had ruled the state of West Bengal since 1977. Thomas Ostermeier
and Florian Borchmeyer developed a new form of dramaturgy of An Enemy of the People in 2012,
characterisedby transformation between rigidity and flexibility through a combination of closed and
open modules of dramaturgy. This also allows for partial adjustment to country specific political
contexts through continued negotiation between Ibsen’s text and the performance text. Ostermeier
and Borchmeyer transformed Ibsen’s text into a new reality which Ostermeier has called ‘capitalist
realism’. I will investigate the contemporaneity of this new ‘playtext’ by focusing on the conditions
of facts and ethics in a world interlocked with a politico-economic system characterised by power
and control. My view is that their dramaturgy, which I will term codominant dramaturgy, facilitates
global-local dialectics through a process of democratisation.

Key Words
Adaptation, Ibsen, Enemy of the People
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Dr. Valerie Kaneko-Lucas is a scholar-practitioner, whose current research focuses upon the post-empire diaspora. She has published on Black British and British Asian performance, gender politics and scenographic practice. Dr. Kaneko-Lucas works professionally as a director and scenographer. Most recently she has designed Sahar Speaks: Voices of Women From Afghanistan for Londons Theatre 503.

THE MIGRANTS TALE: VOICES OF THE DISPOSED

Three year-old Aylan Kurdi lies dead on a beach near Bodrum. The establishment of ‘The Jungle’ at Calais sparks politicians to denounce ‘swarms’ of migrants threatening Europe. Media representation of the current migration crisis has variously depicted migrants as victims, opportunists and dangerous aliens. This presentation examines the theatre’s response to such mediated representations of migrants through an analysis of three contemporary plays. Suzan Lori-Parks’s Venus 1996 addresses the migrant’s tale through a focus upon the racialised body of the Black ‘Hottentot Venus’, lured to Paris by promises of work, only to find herself the object of a fetishized male gaze. Hideki Noda’s Red Demon 2003 considers the attempts of a newly arrived migrant to overcome the xenophobia of suspicious villagers. The Jungle 2017 was devised by Joe Murphy and Joe Robertson and produced at The Young Vic. Founders of the Good Chance Theatre at Calais’s ‘Jungle’, this verbatim play is drawn from the life stories of the men, women and youths who they met there. The discussion of these plays will also consider how theatre presents counter-arguments to prevalent media images and if it may serve as a forum for social advocacy.

Key Words
migrant race suzan Lori-Parks Hideki Noda Good Chance Theatre refugee diaspora

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Jovana Karaulić - graduated manager – a producer in theater, radio and culture, and a PhD candidate at the scientific study of management culture and the media at the Faculty of Dramatic Arts in Belgrade, University of Arts, with research focusing on relationship between public policies and cultural performances, in the period of Yugoslavia. Practical presume consists of experience in the position of a producer on projects in the field of stage events, among which are: RS appearance at the world exhibition EXPO in Shanghai, the opening ceremony of the Serbian event - Universiade, etc. Her papers were published in relevant journal articles and post conferences publications. Jovana was coauthor of the exhibition «To Be a Falcon Is to Be a Yugoslav» in Museum of Yugoslav History. She received the City of Belgrade award for achievements in the field of cultural production Universiade 2009.

PERFORMING TRAUMA AT THE TURN OF THE 21ST CENTURY: THEATRICAL RESPONSES TO THE (EUROPEAN) MIGRANT CRISIS

Contemporary theatre practices face various challenges in the face of the migrant crisis, thus examining the role and the effects of the theatre in regards to the community it is created in. Performances that engage with the political are socially aware theatre forms, and they usually generate a direct communication with the community, as they give voice to the vulnerable through different forms of (self) representations, by creating social bonds and advocating open discussion. We will look at the question of (i)migration and some theatrical responses to the most recent (European) migrant crisis as both traumatic and political event that urge for (collective) re-action. More specifically, this presentation will analyse three case studies dealing with the same topic and using trauma testimonies based in the real-life experiences and/or documentary material: Lampedusa Beach by Senka Bulić/Lina Prosa (Kazalište Hotel Bulić, 2016), Compassion. History of a machinegun by Milo Rau (Schaubuhne, 2016), by Creation of human by Ivona Šijaković and Tijana Grumić (Atelje 2012, 2018).

We will analyse these three performances by employing the concepts like liminality (Turner, Fischer Lichte), which is an important notion in performance studies, stemming from anthropology and tackling the interconnectedness as well as the fragile boundaries between the social and the artistic, between the ethics and aesthetics; empathy in relation to the testimony- one of the crucial concepts in trauma and memory theory (LaCapra, Hirsch, Oliver); homo sacer (Agamben) as one of the fundamental notions dealing with migration from both philosophical/ethical and political perspective. We will argue that these concepts are important starting points when thinking about staging both the ongoing traumas, as well as representing the oppressed and subsided. Finally, we will examine this suggestion in the interviews with the authors and present the discussion and the findings.

Key words: migrant crisis, homo sacer, liminality, empathy, socially engaged theatre
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Bahar Karlidag is an adjunct professor of theatre and literature in Yeditepe and Isik Universities in Istanbul, Turkey. She has a Ph.D. from the School of Drama, University of Washington, Seattle, USA. Also, a Fulbright Visiting Research Program alumna 2012-13, her research concentrates on the historical representation of the radical left in English and American theatre and performance, and contemporary Labor activism in Turkey. Her dissertation reclains/retrofits the labor cause manifest in Workers’ Theatre Movement as the interpretive frame in appreciating Joan Littlewood’s theatrical style. She has presented at ASTER and IFTR conferences’ working groups, and taught courses on civilization history, English literature and drama at various levels in universities. She has a book project in progress, revising her dissertation for popular readership in Turkey, a forthcoming contribution to IFTR Performances Working Group Anthology, along with a peer-reviewed essay, a book translation and several theatre reviews. She is a regional editor of The Theatre Times.

FROM EAST END TO THE WEST END: THEATRE WORKSHOPS IMMIGRANT PRODUCTIONS

Howard Goorney wrote that the Theatre Workshop’s actual demise was due to its becoming a ‘transfer theatre,’ for, “once you need a West End success in order to keep going, you’re doomed, because you’re looking for something different” Goorney, 1981. Especially after settling in Stratford, East London, Littlewood’s strategies for sustaining her theatre and working-class mission relied heavily on transferring her productions to the West End, five of which were successfully exported to Joan Littlewood and Ewan MacColl’s long-schewed enemy grounds: Middle-class entertainment row, the West End. Upon these transfers, or migrations for they happened for want of survival and sustenance of the ensemble, Littlewood had to re-produce her successful shows, in a limiting way, to match the talents and capabilities of the West End actors. In one case, Littlewood complained about the need to train the hired West End actors, whose feet were earthbound by the West End realism in its heyday “she had to run from show to show to ‘combat the artist’s deadly enemy – slowness, milking the part,” [as they had] ‘never been called upon to move except in his own individual way,’ [their feet,] ‘stuck in a slough of naturalism’ Harry Greene, 2007 Joan Littlewood, 1994. Apart from losing the advantages of her well-trained actors in most of these shows, I argue that Littlewood was also stepping in for middle-class, or in our day, neoliberally-complicit processes of enquiry, crowning and meaning-making which make up the theatre industry that Baz Kershaw brilliantly calls the ‘theatre estate’ Filewod, 2015. As Ric Knowles elucidates, local meaning-making processes generated through the “performance text” modify the contexts of works and bring variance to the meaning-making processes different audiences and different settings will set new criteria for appreciating, what I may call immigrant productions Knowles, 2004. Once these productions reach the attention of the ‘theatre estate’, they become, I argue, immigrant pieces in mandatory efforts of adaptation dismembered, for want of their intended, local audiences, bound for processes of neutralization from their politics. Raymond Williams’ and Ric Knowles’ expositions of short circuits in the creation of meaning during theatrical production and reception processes Knowles as well as methodological pitfalls in apolitical, objectifying academic inquiries Williams, 1995 contribute to the neutralization of the cultural/political other, in my case the immigrant productions of the Theatre Workshop in the 1950s. Given these brief contexts, how can the context and template of migration help complicate the ways of looking at the transferring of the Theatre Workshop productions, originally meant for and produced, acted, designed by people of leftwing and communist inclinations, to the heart of middle-class theatre-goers’ taste and expectations?

Key Words
Theatre Workshop, Joan Littlewood, working class, transfer, immigrant, West End.

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Columbia University

EDUCATION: Currently pursuing PhD in Religion, Columbia University in the City of New York M.Phil. in Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, 2009 M.A. in English Literature, School of Language, Literature and Culture Studies, Jawaharlal Nehru University, New Delhi, 2006 B.A. in English Literature, Lady Shri Ram College for Women, Delhi University, Delhi, 2004 FELLOWSHIPS/select IRCPL Graduate Fellowship, Summer and Fall 2016 – to conduct preliminary fieldwork and archival research in India, in preparation for the dissertation prospectus Alliance Travel Research Grant for the IRCPL/ CERI Shared Sacred Sites Project, 2016 – to conduct collaborative fieldwork along with a team of graduate students and senior scholars for the projects emerging interest in the shared sacred sites within South Asia, specifically Punjab, Rajasthan, and Gujarat Peer Teaching Consultant Fellowship, GSAS Teaching Center, 2015-16 – a doctoral-cohort based annual program to enhance design, implementation, & assessment of graduate student instruction American Academy of Religion’s Collaborative International Research Grant, 2014 – to research in field and workshop on the topic “Contesting Untouchability in Islam: the Religious History of Dalit Muslims in India” Wenner-Gren Foundation Grant in 2010 and 2012 – to cover research and travel expenses to present papers at the biennial conference of EASA European Association of Social Anthropologists

PERFORMING COMMUNITY IDENTITIY CRISIS

A Sangat of Tanks in the DargahConsider this scene from what the classified government documents of the Indo-Pak 1965 war call the “Punjab Theatre”: a row of American Patton tanks, displayed at the border town of Khem Karan, where one of the climactic battles of that war were fought. The war itself, while waged in the name of the then burgeoning Kashmir dispute, played out a few hundred kilometres south of Kashmir—in the freshly partitioned Punjab border, divided by the British along religious lines. Despite the massive technological military assist from the U.S., Pakistan lost the battle as well as that huge row of machinery, which India decided to display on the border for a few months, as an- site exhibit if you will. Eventually, a new small town called Patton Nagar emerged around that spot in Khem Karan. Specifically, this scene was set in Khem Karan where a Chishti Sufi is buried the most important event on its social calendar being the annual pilgrimage of devotees from both sides of the border for the Sufi’s urs death anniversary. In this paper, I explore the relationship of space to community in context of this town—particularly the competing communities that converge around it annually for the festival. From the vulnerable yet faithful Pakistani devotee, the local artists enthusiastically performing for a temporary swell of audience-listeners, to the rare curious ethnographer, the shrine and the row of tanks share a space yet evoke very distinct pasts, just as both contribute to commercial and congregational spatial arrangements within this festive landscape. In particular, this paper is interested in both the stories of the Suﬁ and of the war that energize the spatial aspects of the idea of community formation for a brief three days every year in this town.

Key Words
Punjabi, Sufism

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Bahar Karlidag is an adjunct professor of theatre and literature in Yeditepe and Isik Universities in Istanbul, Turkey. She has a Ph.D. from the School of Drama, University of Washington, Seattle, USA. Also, a Fulbright Visiting Research Program alumna 2012-13, her research concentrates on the historical representation of the radical left in English and American theatre and performance, and contemporary Labor activism in Turkey. Her dissertation reclains/retrofits the labor cause manifest in Workers’ Theatre Movement as the interpretive frame in appreciating Joan Littlewood’s theatrical style. She has presented at ASTER and IFTR conferences’ working groups, and taught courses on civilization history, English literature and drama at various levels in universities. She has a book project in progress, revising her dissertation for popular readership in Turkey, a forthcoming contribution to IFTR Performances Working Group Anthology, along with a peer-reviewed essay, a book translation and several theatre reviews. She is a regional editor of The Theatre Times.

FROM EAST END TO THE WEST END: THEATRE WORKSHOPS IMMIGRANT PRODUCTIONS

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Key Words
Theatre Workshop, Joan Littlewood, working class, transfer, immigrant, West End.
ENTVREMDUNG INSTEAD OF VERFREMDUNG: EPIC PRACTICES OF CHANGING ATTITUDES TOWARDS MIGRANTS ON THE NEW GERMAN STAGE

Yael Ronens Common Ground, Milo Raus The Dark Ages, and Christine Umpfenbachs Urteile – represent a prevailing trend of German theatre makers to transform and manipulate constituents of Brecht’s epic theatre practice – by refuting their aesthetic and ideological intents from within – as a meta-strategy to humanize the migrants social image. This strategy includes alienating storytelling means of re-migrating the already Germanized performers, such as reconstructing a voyage of Brecht’s distancing historization practice to the performers’ own biographies: they quote themselves, demonstratively stage their biographies, reduce their complexity into a schematic Gestus, and intermingle their delivery with a song or dance. Thereby they comply with Brecht’s indoctrinate dictum of abolishing the hypnotic magic of Realism, by paradoxically enhancing it, namely, putting Reality itself - consisting in their own non-fictional presence - on the stage, thus demanding the spectators’ emotional involvement in their narratives. My test-case is the multi-ethnic Common Ground production, performed by Russian, Serbian, German and Israeli migrants in Berlin. The show is inter alia constituted upon a structural disruption of abruptly intercepted representative Brechtian situations which facilitate revelations about the complex nature of human beings, whereby disproving the condescending German stereotypes of the Balkan migrant. Consequently, the transcodification of epic measures relates to two of Brecht’s key-notions: Verfremdung and Entvremdung. Whereas the V-Effekt denotes emotional alienation in order to allow the spectator to reflect, Entvremdung might refer to the abolition of defamiliarization, depersonalization and estrangement since the prefix Ent denotes in German obliteratation, abortion. In other words, the new German theatre replaces the E - with the V-Effekt: Instead of defamiliarizing the familiar, these productions familiarize the defamiliarized.

Key Words
Verfremdung, Entvremdung, re-migrating, epic practices, historicization, emotional reception, multi-ethnic

Raivo Kelomees
Estonian Academy of Arts


PERFORMING AND CONTEMPLATING INDENTITY ON THE BORDER OF EU

The major source for my presentation is interactive documentary we realized a few years ago, which was based on material recorded in the North-East of Estonia. This is the region of the oil shale industry, where electricity for whole Estonia is produced. But there is located the border city of Narva, exactly on the border of Estonia/Russia, where 90% of the population are Russians. I made several expeditions in this regions: first trips were made with the film crew. We were recording material around Eesti Energia power plant, secondly another trip was done alone in the dachas country cottages area behind the plant where you can find these houses build in bricolage manner from various material. You can find there some sort of Little Russia, this area is even more detached from the country of Estonia as Narva, which as a Russian speaking town doesn’t remind you Estonia at all. People on the river, mostly from the city of Narva, have dachas there practically 50 meters from the Russian border. I was interested in their attitude towards Estonia and Russia. They didnt feel themselves accepted in Estonia and at the same time they lost connections to Russia. Despite of that they defined themselves as Russians. As a result of these expeditions we had several multimedia products: interactive film, DVD, video documentary. In connection with this material many questions arise: how people are adapting to the changes in the region after change of society, from the Soviet Union to Estonian Republic from 1990ties and onward? What is their relation to the country of their nationality and language, to the country which is 50 meters away? How inhabitants of these dachas are defining their relation to their homeland? How they are performing their identity in architecture of these bricolage houses?

Key Words
EU border, living on the border, bricolage, identity, interactive narrative

Raivo Kelomees
Estonian Academy of Arts


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Key Words
EU border, living on the border, bricolage, identity, interactive narrative
**EATING RACISM, EATING HISTORY: UNBORDERED AT BERLINS NEUE NATIONALGALERIE**

“Die Bundesrepublik ist kein Einwanderungsland,” the CDU political program succinctly stated in 1982, laying bare an ideology that Germany has at once grappled with, contested, and put on banners in the decades since: „Germany is not a country of immigrants.” In this paper, I turn to a 2015 performance staged at the Neue Nationalgalerie in Berlin by two artists who themselves trouble easy equations of Germanness with native, ethnic whiteness: Anne Duk Hee Jordan, a transnational Korean-German adoptee, and Shira Wachsmann from Tel Aviv. The interactive performance, UNBORDERED, plays on the relationship between German history and contemporary transnational migration. A table is decked with a tablecloth, embroidered with a map of the European Union—it was made for this performance by a refugee from South Sudan. On it are scattered euro coins among historical German cultural objects, many borrowed from leading archives and cultural institutions: phrenological measuring tools used in Nazi eugenics experiments from the Charite medical archives, a menorah from the Centrum Judaicum. Damning artifacts of Germany’s genocides stand alongside proof of immigration and resistance racist tchotchkes next to objects brought to Germany by Turks and Palestinians. And there is also German food: cold boiled potatoes, dark bread with butter. The sterility of the museum is replaced by the lush sensuality of a feast or wake. Though a small bell rung by museum guards warns the audience, the audience disregards it, slowly eating from and disassembling the tableau throughout the evening. By inviting the audience to a buffet laden with objects and food both painfully and enticingly “authentically German”, Jordan and Wachsmann pose the questions “What is Deutsch? Who is German?” in a visceral and material way. By joining strangers around this table, there is no outside to the question.

Key Words
- migration
- identity
- food
- history
- Berlin
- Germany
- performance art

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**The Colours of Burnt Orange - Language and Culture Through Drama and Theatre**

In this joint project we propose to explore the possibilities of adapting the methods of drama and theatre pedagogy in academic education, however, the practical results and conclusions may be hopefully integrated into a larger framework of experimental research in the field of drama in education, more specifically the teaching/learning of intercultural communication through drama and theatre. The techniques and strategies of theatre and drama may be adapted naturally in communication-focused language teaching. Using theatre as a method of learning a new language allows the students to see language in real use, and by stepping outside of their everyday roles they might experience the use of the target language simultaneously utilizing their whole being and body as part of their linguistic performances. In our previous teaching and research work at the Babeş-Bolyai University Romania we have explored the use of improvisation practices, drama methods and kinesthetics alongside more traditional language teaching methods, and, at the same time, felt the need to apply the interactive method, the improvisational and creative techniques in a broader field of philologist education: including the teaching of aspects of literature and culture. Laying emphasis on the cultural dimension of language learning in accordance with Michael Byram’s ideas about intercultural communication competence we intend to enhance the students’ in-depth knowledge of the target culture, and thereby their socio-cultural competence, by combining two apparently distinct fields: teaching literary in our case mainly dramatic texts in combination with creative tasks as well as theatre pedagogy rooted in improvisation philosophy and methods formulated by Keith Johnstone 1979, 1999 and Gary Peters 2009. The practical course of Finnish drama and theatre designed around the joint application of these principles and methods is meant to be open and interactive – the students and teachers working as partners in a team and the course project should evolve dynamically and flexibly, taking into account the contribution of students in the form of interpretative and creative tasks fulfilled at different stages of the process. Our aim is to demonstrate that traditional, memorisation-oriented methods may be significantly improved through the use of improvisation, role-play and creative writing, as well as a task-in-process approach throughout the learning process.

Key Words
- drama
- theatre pedagogy
- cultural learning
- improvisation
- creative writing
Marisa Keuris
University of South Africa

Marisa Keuris is a Full Professor in Theory of Literature and currently the Chair of the Department of Afrikaans and Theory of Literature at the University of South Africa UNISA. Her main field of interest is in contemporary drama and theatre theory. She has published books, chapters in books and articles on drama and theatre semiotics, dramatic language, ecocritical approaches to drama, as well as translation studies in drama. These works incorporate discussions of the work of well-known Afrikaans Deon Opperman, Pieter Fourie, Reza de Wet, Harry Kalmer, as well as English South African playwrights Janet Suzman, Athol Fugard, Yael Farber.

MIGRATION THEATRE IN SOUTH AFRICA WITH REFERENCE TO MIKE VAN GRAAN’S “WHEN SWALLOWS CRY”

Abstract: International focus is often on migrants from Africa, the Middle East, Eastern Europe and Asia, who try desperately to find a new and safe home in the UK and Western Europe. Within the African context the plight of mainly Northern Africans Libyans, Sudanese, Ethiopians, etc who endanger their own lives by crossing over land and sea to get to the shores of Europe, usually receive daily news coverage from international news channels. Although some people will be aware of the fact that migration from various African countries do not only include migration to the North, but may also include migration to the South namely to South Africa, the scale of this migration is not always known or realized. It is not only migrants from South Africa’s direct neighbours notably from Zimbabwe and Mozambique who come to South Africa, but migrants as far away as Ethiopia, the Democratic Republic of the Congo, Nigeria, Malawi and other African countries, have also been searching for a better life in South Africa in the past twenty years. This paper will first contextualize, not only the scope of these migrations, but will focus especially on the complexities and conflicts associated with these migrations. A discussion of Mike van Graan’s play really three “playlets”, When swallows cry, will be used to show the how contemporary theatre in South Africa reflects these realities.

Key Words
South Africa, migrant theatre, Mike van Graan

Zahra Khosravi
Tarbiat Moddars University

Zahra Khosravi is a playwright and theatre scholar born on 1979 in Tehran Iran. She is Ph.D student of art research in Tarbiat Moddars University Iran. Her special interest in theatre for sociology and historiography of theatre lead to achieving some prizes for her researches on Iranian theatre historiography. A study of Iranian theatre historiography: A critical discourses analysis approach of is title of her in M.A. thesis in fine art faculty of Tehran University winner of academic research in international theatre festival in 2011. She was jury member of Hawler international theatre festival in Erbil 2012. She is a lecturer in Tehran University and teaches literary schools and “contemporary theories in western theatre”. She is a member of dramatic literature group of children’s book council.

REPRESENTATION OF MIGRATION IN IRANIAN POST-REVOLUTION THEATRE

This research deals with two plays by two Iranian playwrights who belong to two different generations: “Mac Adam Café” by Mahmoud Ostad Mohammad (1950-2013) emigrated to Canada after Iran Islamic revolution and “Amid the Clouds” by Amir Reza Koohestani (1978- ) emigrated to England for two years. During post revolution political and social crisis many playwrights and artists chose migration. Both case studies consider migrants in a metaphoric position. This paper explores an immigrant as a speaking being based on the semiotic and the symbolic in Julia Kristeva’s approach to the subject in process.

“Mac Adam café” is a resort of some Iranian migrant who are belonging to opponent political tendencies like Monarchist, Communist, Guerrillas and refugees but have to commute in this dead-end. On the other hand, Mac Adam is the local name of die-hard plant that can grow in hard situations. They have landed to Canada as a goal but not acquiescent. Mac Adam is the metaphor for migrant identity.

“Amid the Clouds” have been in tour from 2005 to 2014 and was successfully welcomed in Europe. The play illustrates illegal migrant on the way to indistinct destination in a boat. Despite of the realistic space of the first play, the second case illustrates a poetical and sophisticated metaphorical situation in a box of full filled water, which the actor and actress perform their role in it.

The survey tries to study metaphoric aspects of these plays whilst their concrete conditions can clarify to image of Iranian migrant playwright of migration.

Key Words
migrant identity, cognitive metaphor, Macadam Cafe, Amid The Clouds.
"AS A STRANGER GIVE IT WELCOME": A DERRIDEAN ENCOUNTER WITH THE OTHER IN PHILIP RIDLEY’S MOONFLEECE

The question of identity is always a question of similarity and difference. Hence it is a question of the other, too, which belongs with and extends beyond the question of selfhood. This is because defining the self requires a consistent attitude towards the things to be excluded from, besides the ones to be included in the identity—with which the self is identified, and which is supposed to remain identical during the lifetime. Philip Ridley’s play Moonfleece 2010, as a dramatic exploration of the proposition above, addresses the issue of identity by juxtaposing homosexuality with conservative politics. Raised to be a Conservative by his right-wing politician step-father, Curtis chases after the ghost of his brother that begins haunting him. Then he learns that his brother was gay and purged out of their new family, so as to protect their step-father’s political career. This knowledge shatters the safe ground beneath his feet, leaving Curtis unsure whether to embrace the truth about his brother, or to hold on to the pseudo-memories that so far conserved his family alongside with his identity. Through this paradox, the play emphasizes that the conservative tendency towards the stranger is a single attitude that manifests itself in the creation of various others such as foreigners, or homosexuals. This study, therefore, aims to approach Moonfleece following Derrida’s footsteps as he differentiates between ‘absolute hospitality’ and ‘hospitality by right’. It argues that the unwritten laws that run the society may provide the ground where absolute hospitality seems less impossible, rather than between ‘absolute hospitality’ and ‘hospitality by right’. It explores the concept of “homeland” with young people from Leipzig and from the Jenin refugee camp Palestinian territory. Her teaching includes performing history, performing gender, theatre and the East-West-conflict, theatre and cultural performance, theatre history, acting and performance theory, performance analysis and dramaturgy. Her research centers on bio-politics, performance as cultural transmission, history and legacy of theatre and theatre training institutions in Germany, theatre and politics. Prof. Klöck holds a B.A. in Drama & Theatre Studies from the University of Kent at Canterbury U.K., M.A.- and Ph.D-degrees in Theatre Histroriography from the University of Minnesota USA and the German postdoctoral qualification "Habilitatio" in Theaterwissenschaft from the University of Munich GER. She has worked at the universities of Mainz GER, Vienna AT, Frankfurt, Giessen, Leipzig, and Munich. She co-convenes the working group „Acting Theory“ of the German Association of Theatre Research. At the HMT, she closely collaborates with regional theatres and interdisciplinary performance projects. She also serves on jury panels, such as at Wildwechsel Festival of East German Children’s and Youth Theatres September 2017.

NEGOTIATING PUBLIC SPACE: EUROPEAN DEMOCRACY, MIGRANTION AND PUBLIC THEATRES IN GERMANY

The formation of modern European nation states since the 18th century has been interlocked with the foundation of various national theatres e.g. Stockholm 1773, Vienna 1775, Mannheim 1777/78, Munich 1818, Prague 1881. In many places, the drive to perform national unity, identity and citizenship gave rise to concepts of an exclusive national culture based on a standardized national language, normed speech, and a specific canon of dramatic literature. Many of these theatre institutions are still operating today. Although contemporary performance practices offer negotiations of multilevel concepts of citizenship rather than proliferating uniform ideas on national identity and cultural belonging, the recent migration of refugees from Syria and Afghanistan to member states of the European Union have intensified a re-evaluation of national theatre institutions: How are they perpetuating in the present aspects of the historical moment of their foundation? How democratically organized are they? What sense of cultural belonging are they performing and for whom? How is the access to their stages regulated e.g. by the entrance examinations of state funded acting training programs and their standards of normed speech and acting prerequisites? This paper will address these questions by positing migration vis-à-vis the static ideal of a homogenous national culture implied in the founding notion of many national theatres in Europe. It will do so by focusing on the particular situation in Germany, using the foundation of the Nationaltheater Mannheim in 1777/78 to historicize the utopian idea of performing a static ideal of culture linked to a concept of national unity, in order to then re-read this history against the backdrop of migration, both past and present, and a contemporary critique of these institutions as recently posed by members of the ensemble network, a movement of professional theatre people questioning the working conditions, autocratic organization, discrimination of women, disabled and ethnically diverse people at subsidized theatres in Germany.

Key Words
- national theatre, critique of institutions, citizenship, democracy, public space, Europe, Germany
**Pirkko Koski**  
*University of Helsinki*

Pirkko Koski retired as Helsinki University's professor of theatre research in 2007. Since that time, she has actively focused on research work and expert consultation. Throughout her career, she has specialized in theatre performance analysis and historiography, as well as historical analysis of the Finnish theatre tradition. She has written and edited several articles and books for the domestic and international market, and published performance analyses in the journal European Stages. Her most recent work includes 2013’s monograph “Näyttelijänä Suomessa” “Being an actor in Finland”, editing with Melissa Sihra of 2010’s The Local Meets the Global in Performance, and articles in the journals Nordic Theatre Studies 2015, Synteesi 2016 and Näytittäjä ja tutkimus 5 2017. She has also translated Christopher B. Balme’s book The Cambridge Introduction to Theatre Studies into Finnish under the title Johdatus teatteriin, which was released in 2015.

**THE THEATRE AS A REFUGE: OTHER HOME FROM THE AUDIENCE PERSPECTIVE**

The Finnish National Theatre’s Touring Stage production of Other Home sees refugee thespians, professional actors in their former home countries, interpret the events of their lives and encounter a new culture together with their Finnish peers. The performance also has ramifications for the surrounding community with interactive elements that actively draw the audience members into the production. The performance takes place in the Omapohja studio, where seating surrounds the stage and provides close access to the actors. The production is multi-lingual Finnish, Arabic and English is spoken, and Finnish and Arabic text is projected on the walls. The performers also translate some of their lines into different languages as part of the production. My research focuses on observing the audience response. Results are compared with the Touring Stage’s 2011 Paper Anchor production, also created in cooperation with refugees in Finland. The sudden influx of asylum seekers to Finland in 2015 meant that Finns throughout the country were more likely to share experiences with the newcomers at the individual and group level in their own neighbourhood. Public discourse on the topic expanded, and in part grew more polarised. My work will examine the Other Home production as part of the cultural environment in light of its public reception. It will touch on such things as cultural characteristics, the acceptance of diversity, the meaning of community, and the theatre’s role in exploring painful subjects. Viewers make contact with a new form of artistic expression in Other Home: the principles of identity politics, the humanism of the other, and performances of belonging, among other things. The material under review consists of the performance and its documentation, media reviews, feedback to the theatre, and social media commentary. The analysis is further framed by associated research on asylum policy and the theatre.

**Key Words**  
refugee, identity politics, reception

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**Raman Kumar**  
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Raman Kumar is currently pursuing his PhD in Theatre and Performance studies from Jawaharlal Nehru University. He is researching on the Reception and role of State, Market and Civil Society in the context of the works of the contemporary Women Directors in India. He completed his MPhil from JNU and submitted his Dissertation titled “Gender Body Space- Exploring Aesthetics & Politics in the Works of Select Contemporary Women Directors. Amal Allana, Anuradha Kapur, Maya K Rao, Neelam Mansingh Chowdhry. His areas of interests include Postcolonial theatre, Modernism, Post modernism, Digital Cultures and Theatre History.

**WHAT HAPPENS WHEN A PROCESS MIGRATES: PERFORMING OFFSHORE BUSINESS IN INDIA, A CASE STUDY**

In this paper I approach the functioning of organization from the notion of performativity as it establishes that how an organization is constantly performed and produced through various communication flows, set processes, governance structures which get migrated to the offshore centres and function independently. For more than two decades, Urban India has been a site of choice for multinational companies to set up their call center operations Business Process Outsourcing, BPO which caters to the needs of ever increasing appetite of the globally connected capitalism by maximizing profits and minimizing cost. These organizations outsource certain processes in part/full which need to be managed offshore. I would be looking into these migrated processes in particular which involve the complex network of technology and human actors workers and try to explore its performative role in different perspectives.

**Key Words**  
Offshoring  BPO, Posthumanist Performativity, Affective role, Non representational theory
Sanjay Kumar  
Central European University, Budapest

Sanjay Kumar is a faculty at the Department of History, Central European University CEU Budapest. Sanjay has been teaching and working with refugee and asylum seekers students at CEU. He also teaches a course in Narratives and is researching modes of storytelling and narratives. His fields of interest are City and Performance, Refugee theatres, Narratives and Storytelling. He is also an academic podcast host for South Asian Books in the NBN.

ENACTING CRISIS IN COMMUNITIES: A STUDY OF THEATRICAL INTERVENTIONS IN THE DISCOURSES OF MIGRATION AND IDENTITY IN CENTRAL EASTERN EUROPE

After the flow of displaced people including children, elderly and vulnerable segments of populace from Middle East, Africa and Asia to Europe through the Balkans in the summer of 2015 Hungary and the CEE region has been dominated by a wave of xenophobia, Islamophobia and racism. This has been dictated by the political discourses about migration and movement of refugees and asylum seekers thus, reviving deeper questions of citizenship, ethnicity and nationhood in this region.

On the theatrical stage, it has resulted in a very forceful and significant intervention by a leading director in Hungarian alternate theatre, Arpad Schilling. In my paper, I propose to read his recent theatrical production on the themes of migration and national identities and place it within his oeuvre of theatre addressing the crisis in communities and social cohesion in Hungary. I will focus on the performative aspects of his theatrical productions that deal with questions of self-identity by challenging the state-orchestrated campaigns of disinformation about the threat to national identities. Finally, the questions of fear and otherness embodied in these performances will be analyzed within the performative devices and strategies employed in the performances and thereby delineate the performative nature of identities.

Key Words
performance, community, identity, crisis

Radka Kunderová  
Charles University Prague and Theatre Institute in Prague

Dr. Radka Kunderová is a theatre academic, critic and editor. She has a longstanding interest in the political aspect of theatre, she has analyzed how authoritative discourse revealed itself in theatre and theatre criticism in Czechoslovakia during perestroika (1985-1989), or hierarchies among various national theatre discourses during the Cold War. She was a director of the Institute for Theatre Research and assistant professor at the Theatre Faculty of JAMU in Brno, Czech Republic. Currently, she works as a researcher at the Arts and Theatre Institute and the Charles University in Prague. Her research and academic stays include Royal Central School of Speech and Drama in London, University of Hull or National and Kapodistrian University of Athens. She has been an active conference organiser, recently, she has chaired an international conference Politics and Community Engagement in Doctoral Theatre Research (JAMU, 2017). She published on artistic research and edited an English volume Current Challenges in Doctoral Theatre Research (2017). She has participated in various international conferences (IFTR, ELIA), workshops and research projects and gave invited talks at the Freie Universität Berlin, in Estonia or Lithuania. She was a committee member of the Czech Association of Theatreologists and the Association of Czech Theatre Critics/A.I.C.T. She is an external co-editor of the theatre magazine Svět a divadlo (World and Theatre) and an editorial board member of the peer-reviewed journal Theatraalia published by Masaryk University in Brno.

POSTMODERNISM MIGRATING INTO A SYSTEMIC CRISIS

Loss of the subversive “anti-communist” agency, cuts in the state subsidy and disinterest of the audiences represented some of the factors which generated “a crisis of theatre” in Czechoslovakia after 1989, as the situation was conceptualized by a number of contemporaries. According to a renowned Czech dramaturge Karel Kraus, “the theatre became mute (…), and was addressing a spectator who was proved to be deaf.” Within this situation, postmodern aesthetics entered the field of Czech professional theatre significantly for the first time, since during the communist period, the concept of postmodernism was rather denied by the cultural policy, which considered it a suspicious trend spreading from “the West”. How was the emergence of the new aesthetics negotiated in the situation of a systemic crisis when the role of theatre was being redefined? In what manner did theatre makers and theorists, including the former playwright and - at the time - president Václav Havel, interrelate the on-going value reorientation of the society with postmodern philosophy and aesthetics? In what ways did the new aesthetics relate to the previously established concepts of theatre and it’s agency? And how did the contemporaries project the future role of theatre and its goals? To answer these questions, which have not been addressed by historians yet, I will employ discourse analysis drawing on theatre makers’ and theorists’ debates published in the press at the time.

Key Words
Theatre in crisis - postmodernism - Czech theatre - theatre history - discourse analysis
Yuko Kurahashi
Kent State University

Dr. Yuko Kurahashi is an associate professor of theatre in the School of Theatre and Dance at Kent State University. Her areas of specialty include multicultural theatre, community-based theatre, and intercultural theatre. She is the author of Asian American Culture on Stage: The History of the East West Players Garland, 1999 and Multicultural Theatre Kendall/Hunt, 2004 & 2006. Kurahashi is a writer for PlayShakespeare.com, San Diego Press, and HowlRound. She is completing her book on Ping Chong McFarland.

**VOICES OF THE INSIDERS AND OUTSIDERS: PING CHONG + COMPANY’S TWO PROJECTS**

My paper discusses identity, history and stories about insiders/outsiders in Alaska by examining two works by Ping Chong and his collaborators. One is ALAXSXA/ALASKA Fall 2017 and the other is Undesirable Elements—Juneau Histories upcoming in March 2018. I attended three performances of ALAXSXA/ALASKA in Anchorage and New York City in September and October 2017. I plan to attend a performance of Undesirable Elements—Juneau Histories in March 2018. The title ALAXSXA/ALASKA consists of different words for Alaska: Alaxsxa is an ancient word of the Unangax tribe. The name, which means “the land against the sea breaks” was changed, by Russian traders in the eighteenth century, to Alaska in the nineteenth century. The juxtaposition of the two names suggests social, political, and cultural encounters and clashes between the natives and new settlers. Undesirable Elements—Juneau Histories is a new Undesirable Elements installment which Ping Chong + Company is currently creating with his collaborators Ryan Conaro and Juneau artist Frank Kaash Katasse Tlingit Chong has worked Undesirable Elements, the oral history series with different communities since the early 1990s. All of the installments, which have been collaboratively created by Chong and his co-artists and community participants, intend to discover and share stories of underrepresented people. My paper will rediscover and reexamine the perception of “Alaska,” which has been perceived as an isolated place of and for the “Others.” I will examine in what way Chong and his collaborators address history of purchases, trades, migration, and exploitation through voices of the “insiders” and “outsiders” in the two pieces. In my investigation, I will particularly focus on one of the 2018 Conference thematic questions: “the construction of the Other” in the realities and practices of everyday life.

**Key Words**
Alaska, Ping Chong, Community-based

Tomoko Kusuhara
Keio University

Retired from Keio University now Emeritus Professor, and now a critic in the Modern Japanese Theatre

**THE THEATRE OF GHOSTS AND THE OTHER UNDER THE THREAT OF MASS DEATHS**

The details of the historical event like Nazi’s Holocaust, which is too horrible for ordinary people to face up to, had been for long years un-told. But now ‘time’ has begun to encourage people to remind what they experienced in the past, namely, people have begun talking about what they saw, felt and kept deep in their minds.

**Key Words**
decades-After Nazi’s Holocaust, memories, struggles among the Others
Hye-Gyong Kwon
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Hye-Gyong Kwon is Professor at the Dept. of English, Dongseo University, Busan, Republic of Korea South Korea. She got her Ph.D. from Korea University, Seoul, Korea. She is also President of the New Korean Association of English Language & Literature and Editor of the Journal of Modern British and American Drama published by Modern British & American Drama Society of Korea. Her academic concerns are British and American drama, feminism, film, comparative criticism between Korean and foreign culture and literature. She has published books and articles on Samuel Beckett, Tom Stoppard, Eve Ensler and James Barrie, as well as gender politics and modern consumer culture, and on the political appropriations in the transformation of western folk tales into fairy tales and animations. In addition to these, she has also directed 19 drama performances in English with college students, such as Our Town, Romeo and Juliet, The Caucasian Chalk Circle, A Doll’s House, Death of a Salesman, etc.

DIVISION AND MIGRATION: NORTH KOREAN DEFECTORS IN THE CONTEMPORARY SOUTH KOREAN THEATER

Since the division of Korea after World War II and the end of the Korean War, some North Koreans have managed to defect for political, ideological, economic or personal reasons. Such North Koreans are referred to as North Korean defectors. Starting from the North Korean famine of the 1990s, more North Koreans have defected. In 2017, there were 31,093 defectors registered with the Unification Ministry in South Korea, 71% of whom were women.[ North Korean migrants experience serious difficulties connected to psychological and cultural adjustment once they have been resettled. This occurs mainly because of the conditions and environment that North Koreans lived in while in their own country, as well as inability to fully comprehend new culture, rules, and ways of living in South Korea.

Key Words
migration, North Korean defectors, division of Korea, South Korean theater, refugees

Joonas Lahtinen
Academy of Fine Arts Vienna

Joonas Lahtinen is a performance and installation artist and researcher based in Vienna and Helsinki. He works as a Lecturer-Researcher in the Art and Education program at the Institute for Education in the Arts of the Academy of Fine Arts Vienna. Joonas holds an MA in Performance from Queen Mary, University of London and an MA in Theatre Research from the University of Helsinki, where he is currently writing his PhD dissertation on participatory performance entitled “Why participate? Horizons of change and politics of the sensible in Lois Weaver’s ‘What Tammy Needs to Know’, Tellervo Kalleinen and Oliver Kochta-Kalleinen’s ‘Complaints Choir’ and Claudia Bosse’s ‘dominant powers. was also fun?’”. Joonas has written several articles for Finnish and international research publications. His recent performances have been shown in Austria, Finland, Germany, Switzerland and Romania. http://joonaslahtinen.wordpress.com, jahtinen@akbild.ac.at


In the wake of poststructuralist thought, it has become commonplace for us theatre scholars to acknowledge the interconnectedness of perception, knowledge, culture, and power in performance making and analysis. However, in our field, relatively little attention has been paid to explaining the functioning of the human perceptual apparatus through which we sense and make sense of reality and of artistic performances. Such explanatory efforts could open up new possibilities for addressing processes of exclusion, inclusion and “othering” both in performance situations and beyond them. In this paper, I present a novel analytical framework for locating and interrogating ways in which performance events engage and affect the participants, and for understanding the culture-bound dynamic of perception, power, knowledge and the body in contemporary performance practice. My framework is based on a detailed view of our bodily and cognitive ways of sensing and making sense of reality i.e. of how our experiences and knowledges take form through the interaction between our bodies, the environment, and culture. Drawing especially from Jacques Rancière’s, Marcel Mauss’s, and Michel Foucault’s views of human perception and experience, the main concepts – or “tools” – of this framework are “sensory fields”, “experience fields” and “body techniques”. I suggest that the crucial ideological assumptions as well as the processes of exclusion, inclusion and “othering” in any performance are not to be seen solely in their “goals” or “themes” but, even more distinctly, in the modes of bodily participation that the performance employs. Thus, my framework takes the bodily dimension – what is actually done to and expected from the bodies of the participants during the performance event – as the starting point for critical analysis. I conclude my paper by outlining how the concepts “sensory fields”, “experience fields”, and “body techniques” have informed my PhD research project at the University of Helsinki.

Key Words
Performance analysis, performance philosophy, human perception, Jacques Rancière, Marcel Mauss, Michel Foucault
Outi Lahtinen
University of Helsinki
Outi Lahtinen is a lecturer at the University of Helsinki and Aalto University, School of Arts, Design and Architecture. Her research interests include performance analysis, theatre criticism and Finnish contemporary theatre. She is a theatre critic and a doctoral student at the University of Helsinki, completing her thesis on the Austrian theory of performativity. She has co-written the article "A Turn in Teaching and Learning: The Transnational Classroom in an International Setting" in International Performance Research Pedagogies - Towards an Unconditional Discipline? together with Hanna Korsberg.

REFUGEES WATCHING REFUGEES

The production Other Home at the Finnish National Theatre was created as a co-operation between Finnish and refugee artists. Consequently, it became naturally multilingual. The languages used side by side in the performance were Arabic, Finnish and English. Also, the text spoken during the performance in either of the languages, was almost consistently translated to another, either as spoken translation or as writing projected on the wall. This multilingual character of the production opened it also to audiences that do not usually belong to the probable audience members of Finnish theatre. However, in the repertoire of the producer of the Other Home, the Touring Stage of National theatre this is not such an exception. The Touring stage aims to broaden the audiences by performing to audiences that do not usually belong to the probable audience members of Finnish theatre. Also, among them, the questions of politics, identities, liminalities and distinctions were activated.

Kevin Landis
University of Colorado Colorado Springs
Kevin Landis is an associate professor and director of the Theatre and Dance Program in the Department of Visual and Performing Arts at the University of Colorado Colorado Springs. His research interests and publications are varied. He has studied contemporary avant-garde theatre groups, Eastern European actor training methods, Native American melodrama, Nordic art, American drag, and performance analyses of evangelical church services as well as restaurant food preparation. He has published on several of those topics and co-authored the book Cultural Performance: New Perspectives on Performance Studies. He is currently writing a manuscript about the contemporary history of the Public Theater in New York. Landis is an MFA trained actor and member of the Actors Equity Association. He specializes in physical theatre training derived from his work with Grotowski lead actress, Rena Mirecka. Landis uses an eclectic training method that includes Michael Chekhov Technique, Suzuki and LeCoq clown and mask work. The training focuses on the actors understanding of his/her body as the integral component for vocal expression and performative creativity.

PUBLIC BODY: THE MOVEMENT PERFORMANCE OF EIKO OTAKE

Eiko Otake is one of the most well-respected dance/movement artists in the world, having made an international reputation as one-half of the performance duo Eiko and Koma. In recent years, Ms Otake has embarked on a daring solo exploration of the intersection of the private body in the public space. The work has as its genesis as a photographic site/corporeal documentation of Otake’s body in-situ inside the nuclear zone of the Fukushima power plant fallout. Otake quite literally confronts migration and border crossing by placing her body in locations of disjunction in places where her body seemingly “shouldn’t” be. Then, in mesmerizing, slow movement, draws the unsuspecting viewer into communion with that body in that space. Fukushima was followed by a Private Body, Public Space performance over three days at the main hall of Pennsylvania Train Station in Philadelphia. Otake, in full kimono, white face makeup, and carrying her signature red cloth from Fukushima, embarked on durational/endurance performance in a place of migration. The train station was followed by similar performances on Wall Street, in the Colorado Rockies and other locations around the world. Public Body interrogates Eiko Otake’s current work through the lens of migration. In interviews with the artist and using beautiful images of the various installations, the presentation/paper proposes that her groundbreaking new work that focuses stasis and, sometimes, still photographic recording, is actually a deeply rooted in her own confrontation with human kind’s and, thus, her own sense of movement, migration and change.

Key Words
Otake, movement, dance, theatre, Japan, Fukushima, durational performance, photography
Javiera Larrain George  
Pontificia Universidad Católica de Chile

Javiera Larrain holds a degree on Spanish Literature at Pontificia Universidad Católica de Chile Pontificial Catholic University of Chile, and is Master of Arts with a Major in Theatre Directing at Universidad de Chile University of Chile. She is currently a PhD candidate in Literature at Pontificia Universidad Católica de Chile. She has participated in numerous research projects related to theater, narrative writers, arts and culture in Chile and in different international congresses: Argentina, México, Uruguay, Barcelona, London, and other. She has also published articles in international and international academic journals, book chapters an editing work on several theater books, highlighting her books “History of theater direction in Chile: 1940-1979” and The melodrama in the Chilean scene of the XX-XXI centuries. Since 2011, Larrain works as a theater director of Cronoplos Theatre Company. She debuted with the play, Prueba Viviente Living Proof, 2011, Rojo claro sobre rojo oscuro Light red on dark red, 2012 and Triptico Tryptic, 2013 She is now preparing her fourth play, about chilean dictatorship.

MELODRAMATIC IMAGINATION IN CURRENT CHILEAN THEATRE. THE CASE OF “LOS CONTADORES AUDITORES” (“THE AUDITORS”) ACCOUNTANTS

In contemporary Chilean scene, melodrama has been installed not only as a purely aesthetic reference, but also from its configuration and dramaturgical structure. Since 2000, the melodrama has been reworked in his imagination, to collapse within a same context political discourse into a new national scene. This paper aims to establish the behavior of this contractual presented melodrama imaginary part of the Chilean drama from 2000, through the analysis of various scenic parts corresponding to the Company Los Contadores Auditores. Through a review of their main works it will be possible to establish nuclei of common interest around the treatment and the rediscovery of melodrama as a renewed ideological prism construction work of the mise en scene. In this, an urge to demystify the materials be submitted trailing spaces, and melodrama would be, in part, a way to perform this task. In fact, the current chilean melodrama performed by Los Contadores Auditores claims the primigenius political role that the melodrama -as a genre- already had is its beginnings. Thus, that for this Company -as a synecdoche of the current generation-, melodrama is far from a mere stylistic observation, to take a historical and cultural place within the Chilean dramaturgical event as a main form and capital within the term of the generations that would inaugurate the new millennium. Consequently, the melodrama of recent Chilean scene, can be understood as a practice, a dialogic operation and an actant model on different bodies onstage in the events of the local scene.

Key Words
melodrama, chilean scene, dramaturgy, melodramatic imagination

Andy Lavender  
University of Warwick

Andy Lavender is Professor of Theatre & Performance and Head of the School of Theatre & Performance Studies and Cultural & Media Policy Studies at the University of Warwick. Recent writing includes the monograph Performance in the Twenty-First Century: Theatres of Engagement Routledge 2016, and the article ‘The Internet, Theatre, and Time: transmediating the theatron’, Contemporary Theatre Review, 27:3 2017. He is co-editor of the special issue of CTR, ‘Encountering the Digital in Performance’, in which the latter appears and series editor of 4x45, published by Digital Theatre online videos and Routledge print volumes. Recent theatre practice as director includes Agamemnon Redux, part of the Mask & Avatar workshop project exploring motion capture in theatre settings with colleagues from Paris 8 and Warwick universities.

THE PLEBISCITARY PROBLEM OR, RE-OTHERING OTHERS: PLURAL PUBLIC SPHERES AND THE PERFORMANCE OF POWER

This paper explores reasons and implications for culture, political process and performance of the plebiscitary ructions of 2016 and 2017: the outcomes of the UK’s Brexit referendum and the disputed Catalan independence referendum the following year the US presidential election of 2016 and the differently resolved French version a year later. Each of these processes was characterized by a theme concerning the prevalence of national or regional identities over and against incomers, immigrants or others. Each saw the consolidation of stark divisions within civic society, in part through the reiteration of impassioned and incompatible affiliations. Such separations were compounded by the effects of individuals operating within social media ‘bubbles’, so that the notion of a single public sphere appeared to be supplanted by one of plural public spheres expressing radically different notions of common sense. That said, the effects of each on the macro-political domain in each country can hardly be overstated. Each process featured considerable production management and ‘performative’ manifestation in both senses of the term, in keeping with the extension of performance as a determining trope of culture McKenzie and pervasive mediation as a defining mode of socio-political narration. My paper explores some consistencies and conundrums here: changing conceptions of the public sphere the defining contribution of neoliberalism to a reshaped expression of and by ‘the people’ the notably diverse political positions entailed the harnessing of populism through performance and, in line with the conference’s theme, ideas of immigration and identity as a strikingly dominant topic within this turbulent plebiscitary discourse. Indeed, the immigrant stands as the emblem of that which is most often contested in this resurgence of the populist, where the performance of power is typically most effective where it defines its presence in relation to that of nominated others.

Key Words
Plebiscite, popular, performance, public sphere, neoliberalism
Insoo Lee
Korea National University of Arts


<THE SONG OF STRANGERS>: PANSORI AND IMMIGRATION AND EXILE EXPERIENCES

Jaram Lee is known for her modern pansori series adapting and rewriting Brecht’s plays, Mother Courage and The Good Person of Setzuan. The intercultural encounter of the Korean traditional performance genre and the Western cannon has drawn great attention and she is acknowledged for her success in telling contemporary stories in the traditional yet innovative theatrical form. Lee recently presented The Song of Strangers, for which she adapted the Nobel prized novelist, Gabriel Garcia Marquez’s short story, Bon Voyage, Mr. President. Using the traditional performance style of pansori—one singer/storyteller narrating and acting all the characters accompanied by a drummer, in this case, and a guitar player as well—Lee performs the story of the three strangers from a small country in Caribbean, now living in Geneva, Switzerland and how they become friends in spite of their differences in terms of gender and class. In dealing with the experiences of immigrants and exiles, which are rather unfamiliar to Korean audience, Jaram Lee uses her body as the performing subject in ways to cross the border of self vs other, and here vs. there. My paper will explore how Jaram Lee uses pansori as a means to convey to Korean audience the strange experience of being foreigners in an European city, and how the form of pansori enhances what she suggests as the ethics of human relationship of our time.

Key Words
Jaram Lee, pansori

Jussi Lehtonen
The Finnish National Theatre

Jussi Lehtonen is artistic designer of the Finnish National Theatre’s Touring Stage, where he also works as a director and an actor. The troupe takes theatre performances out on the road to places like health care institutions and prisons, and contributes community-oriented documentary theatre to the National Theatre’s repertoire. Lehtonen defended his Theatre Arts PhD on actor’s contact with audiences living in care facilities in 2015 at Finland’s Theatre Academy. He is currently pursuing post-doc research as part of the ArtsEqual project funded by the Finnish Academy’s strategic research council, in which he examines art as a public service and explores the potential of art to create a more equitable society. Lehtonen’s writing credits include “Samassa valossa – näytellijäntyö hoitolaitoksien terveydenhuollon ympäristössä” “In the same light: Touring care facilities as an actor” and “Vapauden kauhu – kirjoituksia vankilasta vapautuvien teatterista” “Terror of Freedom: Essays on theatre for released prisoners.

OTHER HOME: A HYBRID COMMUNITY OF ARTISTIC EXPRESSION

Over the past few years I as theatre practitioner and scholar have been developing the concept of a hybrid community of artistic expression HCAE. This community includes people from different backgrounds who collectively create a joint piece of art. These are individuals who would not spend time together otherwise. The community aims to call attention to the stories of marginalised or stigmatised people, fostering change by making these experiences understandable to a larger audience. It also seeks to provide it’s members with the opportunity to participate in the public discourse through the medium of art. The Other Home project of The Finnish National Theatre is an example of this kind of a community. It included participants from three groups: 1 artists who sought asylum in Finland in 2015 2 artists with background in Finland 3 non-artist asylum seekers who had participated in an open workshop led by the project. The final product is a kind of documentary theatre: the production tells not just the stories of the community, but also the imagined stories of the community it considers itself to be. A key role comes when the community presents its production to the audience, as the ticketholders become a part of both the community and its final product by contributing their own unique input. The activities of a HCAE are politically charged in many ways. The Other Home community contained members that fought on opposing sides of civil wars in Syria and Iraq. It was a big challenge to make these people do art together. Politics was also present with regards to the unresolved asylum applications of many members of the community. Over the course of the project, both positive and negative asylum decisions were handed down. Further tensions in the community included conflicts between males and female, the young and old and the group’s professionals and amateurs. HCAE is an imagined community that perpetuates a vision of its inner sameness while also being aware of the phenomena that cause its members to be different. This is part of the community’s performance and self-narrated story.

Key Words
Refugee, performance process, community theatre, politics of performance
Nic Leonhardt
Ludwig Maximilian University Munich

Nic Leonhardt is a theatre and media scholar as well as a writer based in Munich. She studied Theatre Studies and Audiovisuval Media, German Philology, Musicology, and Art History at the Universities of Erlangen-Nürnberg and Mainz and received a Dr. phil. in Performance and Media Studies from the University of Mainz 2006. Her scholarly activities are characterized by a strong interdisciplinary approach and focus on global theatre, media and popular cultures at the turn of the 20th century as well on contemporary visual and urban cultures and Digital Humanities. She is currently the associate director of and senior researcher with the ERC project “Developing Theatre”, LMU Munich. She is also the co-director of the Centre for Global Theatre History, and co-editor of the Journal of Global Theatre History. Her recent publications include Theater über Ozeane. Vermittler transatlantischen Austauschs 1890–1925. Göttingen: Vandenhoeck & Ruprecht 2018 in press, „Circulation. Theatre Mobility and its Professionalization in the Nineteenth Century”, in: Peter W. Marx Hg.: A Cultural History of Theatre in the Age of Empire 1800-1920. London: Bloomsbury 2017, S. 113-133 with Stanca Scholz-Cionca. Website: NicLeonhardt.wordpress.com

“THE SHOW BUSINESS HAS GONE ALL TO PIECES” – THEATRESCAPES, MOBILITY AND STASIS DURING WORLD WAR I

In The Birth of the Modern World. A global history 1780-1914 2008 the British historian Christopher A. Bayly used the formulation of a paradox of globalization to describe what initially seemed as two contradictory processes of globalization in the 19th and early 20th century: On the one hand, the period from the mid-19th century up to the First World War saw the formation of political, economic and ideological views of the sovereign nation state. On the other hand, there was an increasing and dynamic global interconnectedness and cultural mobility. Theatre plays an important role in this ‘two-faced’ dynamics in that it both serves as a ‘carrier’ of nationalist and representational ideas, and is subject to an increasing transregional/ transnational mobility at the same time. Between the late 19th and the early 20th century theatrical productions, performers, and plays circulate often globally on a larger scale than ever before, enabled by improved infrastructures of communication and transport. By following the professional paths of selected theatrical agents, impresarios and performers, in my paper, I will focus on the impact the outbreak of the First World War had on the mobility of theatre. Based on primary material, and by applying perspectives of global theatre history, I shall demonstrate to what extent the War cut the infrastructural routes and trails of migration, and forced a massive ‘setback’ and re-direction of theatrical practices and individual careers.

Key Words
Global Theatre History, Theatrical Brokers, Transnational Exchange, Migration and Stasis, Nationalism, Theatrical Mobility, Transatlantic Cultural Exchange, World War I

Olga Levitan
Hebrew University in Jerusalem, Tel-Aviv University

Olga Levitan - holds her MA degree in theatre theory and history from the Academy of Theatre Arts in St. Petersburg (Russia) and a PhD from the Hebrew University in Jerusalem. She started her professional career as the theatre critic in Petersberg and Moscow and continued her activities at the Department of Theatre Studies at the Hebrew University and Department of Arts in Education at the David Yellin Academic College for Education. She is also the Chair of The Israeli Center for the Documentation of the Performing Arts in Tel-Aviv University. The fields of her research are related to the issues of intercultural theatre, Jewish and Israeli theatre and to Russian modernistic theatre, and she has published numerous articles on these subjects in academic journals and books. She initiated and had a major part in the planning and organization of many international conferences and research projects, including a symposium Theatre in the Multicultural Society (Jerusalem, 2008) and the Israeli-German research group Performing Arts in Postcolonial Culture: Jerusalem and Berlin (2014-2017). In addition, she was a member of the Artistic committee of the International Exposure of the Israeli theatre, and she publishes reviews on modern Israeli theatre productions in leading Israeli theatre magazines.

WHAT DID MIKHAIL CHEKHOV WRITE TO THE HEBREW THEATRE HABIMA?

Mikhail Chekhov, a prominent Russian actor and director and one of the most famous theatre artists in the 20th century, left Moscow in 1928, feeling persecuted by Soviet ideological standards. Since that moment, he experienced the life of a wandering artist, performing and directing in different European countries. Habima, founded in 1917 as a Hebrew studio-theatre of the Moscow Arts Theatre, fled from Moscow in 1926 due to the complete cessation of funding by the Soviet regime, and for a number of following years became a wandering, cross-cultural theatre. At the end of the 1920s and beginning of the 1930s both of them, the theatre and the artist, were exposed to the obstacles of immigrant art practice. In 1930, they met in Berlin, where Chekhov directed The 12 th Night by Shakespeare on Habima’s stage. The success of this work resulted in a continuing correspondence between Chekhov and Habima’s actors and to the latter’s attempts to reunite with him. This paper proposes an analysis of Chekhov’s unknown letter to Habima (1934), which was discovered at the Israeli Centre for the Documentation of the Performing Arts. The letter is reminiscent of a highly dramatic scenario, where every paragraph contains a specific dramatic situation, referring not only to Chekhov’s personal life circumstances, but to the whole complex of political, socio-economic, and cultural problems accompanying the reality of Russian and Jewish immigrant artistic communities between the First and Second World Wars. The analysis of this document allows revealing and discussing the macro-history of theatre artists’ migration, through the micro-history presented in Mikhail Chekhov’s letter.

Key Words
Mikhail Chekhov, Habima, Immigrant artistic communities, Wandering artist, Cross-cultural theatre.
FOUND IN TRANSLATION: PERFORMING DISPLACEMENT AND MIGRATORY GEOGRAPHIES IN A VISUAL AND PERFORMING ARTS COLLABORATION

Drawing on the conference topics around performing displacement and migratory geographies, this paper explores sites of possibility for addressing the current refugee crisis through artistic collaborations. How do we as artists negotiate artistic mediums to foster a collective dialogue about ethics of representation concerning migrant bodies and mediatized images of violence and destruction? Since his election and inauguration, United States President Donald Trump has continued to rally his base around his campaign promises, which include building a U.S.-Mexico wall, enforcing a travel ban, and deporting millions of undocumented immigrants. To many, his populist rhetoric is a troubling reminder of the racism and anti-intellectualism that permeate contemporary American society, to others, it is a direct threat to their lives and communities. In winter 2018, University of Central Florida’s Schools of Visual and Performing Arts leveraged the support of the National Endowment for the Arts to respond to issues of exile, displacement and Otherness, and demonstrate how notions of migration might be employed to grapple with issues of cultural cross-fertilization, transfer, appropriation, and mutation, de/construct normalized racist representations and spaces, challenge neoliberal hegemony, and offer techniques for resilience and resistance. The gallery exhibition Finding Home: The Global Refugee Crisis brought together fourteen artists from around the world whose work addresses themes including borders as geographical and symbolic dividing lines, displacement and asylum seeking, refugee camps and detention centers, and immigration and resettlement. The production of David Edgar’s Pentecost interweaves the past with the present to challenge how society responds to a refugee crisis and treats “precarious bodies” of the displaced and wounded. This paper considers the ways in which this collaboration united the visual and performing arts, decolonized the institution, adapted, transformed, and negotiated media, performed difference and diversity, and demonstrated the ability of the arts to act for social justice.

Key Words
performing displacement cross-cultural fertilization mediatized images of violence
Diana Looser is based in the Department of Theater and Performance Studies at Stanford University. Her research interests include historiographic, ethnographic, and cross-cultural approaches to performance, particularly from the Pacific Islands region Oceania. She is the author of Remaking Pacific Pasts: History, Memory, and Identity in Contemporary Theater from Oceania University of Hawai’i Press, 2014 as well as numerous essays. Her current book project, “Moving Islands: Contemporary Performance and the Global Pacific,” examines the international connections forged by artistic performances from Oceania in the first two decades of the twenty-first century.

DESTINATION URBANESIA: CITYSCAPES, MILITARIZATION, AND THE GLOBAL PACIFIC

The rapid changes to Pacific Island cultures caused by mass migration to urban centers after the Second World War form the backdrop for this paper, which takes up “Urbanesia” as a spatial configuration, creative arena, and mode of lived experience. Coined by New Zealand-based Cook Islands/Samoan performance artist Courtney Sina Meredith, the term Urbanesia describes the new physical mappings and social formations that emerge from the energetic, polyglot Pasifika cultures of contemporary metropolises, where island and city are brought into profound collision and act as the crucible of fresh global identities. As an elastic cartography that takes the modern city as its common ground, Urbanesia emphasizes Pasifika identities shaped by expansive, mobile cultural fields and offers a counter to the artificially imposed and colonially restrictive geocultural categories of Polynesia, Melanesia, and Micronesia. Urbanesian cultural production can, I argue, also be fruitfully extended to examine how Pacific artists frame broader coalitions with different communities across global, urban spaces to interrogate histories of mobility, colonialism, and violence.


Key Words
Pacific Island, performance, diaspora, urban

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Stanford University


Darko Lukić
University of Zagreb

Signy Lynch
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Signy is a PhD student in Theatre and Performance Studies at York University. Her research investigates how direct audience address in contemporary performance can help audience members and performers to negotiate the complexities of inhabiting a twenty-first century globalized Canada.

**DIRECT AUDIENCE ADDRESS IN CLIFF CARDINALS HUFF: COMPLICITY, POWERLESSNESS AND SOVEREIGNTY**

Direct audience address or ‘breaking the fourth wall’ is a mode of theatrical communication in which the performer, often through the construct of a character, addresses the spectator directly. This paper examines how Cree/Lakota performer Cliff Cardinal employs direct address in his monodrama Huff to both undermine and directly respond to power of the colonial gaze. Huff is a brutal and powerful piece of theatre which presents the effects of colonialism and the Canadian residential school system on a family. It deals with what Cardinal calls Canada’s “most taboo subculture”: “First Nations’ kids abusing solvents, at high risk of suicide” iv. Through his address Cardinal foregrounds the immediacy of the theatrical situation and instigates a relationship of affective intersubjectivity with the audience, blurring boundaries between the fictional and the actual world. This strategy allows Cardinal to ‘speak back’ both literally and figuratively to a gaze that is both institutional—embedded in the power structures and historical context of the proscenium theatre—and individual, contained in the overwhelmingly white, middle class audiences of Canadian theatres. Grounding my investigation in the work of Indigenous writers and scholars including Michelle Olson, Dylan Robinson and Jill Carter, I examine how through these strategies Cardinal uses direct address to assert sovereignty, to challenge settler complicity in colonial violence, and to confront the erasure of Indigenous bodies as mediator of the play’s content, direct address allows Cardinal to examine disturbing content while denying spectators any kind of voyeuristic pleasure. Finally, by framing my discussion in terms of an address’ invitation to audience members to ‘participate,’ I will consider how direct address as a mode performance might productively engage with contemporary discussions about the political potential of participatory performance.

Key Words
performer-audience relations, direct audience address, Indigenous performance, participatory performance, colonial gaze, spectatorship

Caoimhe Mader McGuinness
Kingston University London

Caoimhe Mader McGuinness is a lecturer in Drama at Kingston University of London. Her research and publications look at the politics of reception spectatorship, criticism and institutional identities of contemporary theatre and live art through a Marxist, feminist, queer and post-colonial lens. She also more broadly focuses on the specific histories of Western liberalism as these apply to theatrical production and reception. Further interests are social reproduction in feminist performance, the 1951 Festival of Britain and Marxist approaches to theatre and performance, especially in the work of the Frankfurt School and Jacques Rancière.

**AMBIVALENT THEATRE: THE DIFFICULTY OF COMMUNITY IN ATC AND DAVID GREIG’S “THE EVENTS”**

In this paper I will analyse David Greig and Actors Touring Company’s 2013 staging of The Events at the Young Vic to consider how the deployment of ambivalent representational strategies in the performance served as a complex critique of British conceptions of liberal multiculturalism. I order to so I will focus on the choice made by the company of casting actors of colour to play a white supremacist who kills most members of a community choir as well as the lesbianism of Claire, the play’s other main character, reflecting on the racial and sexual tensions which underpin liberal conceptions of multiculturalism. While the show was understood by critics as essentially an attempt to champion community in the face of irrational racial hatred, many aspects of the staging and the play text itself destabilise such a singular reading. Indeed, when reading and watching the play performed, I sensed a more ambivalent relationship to the content than a singular quest to understand ‘evil’, embodied here by the fascist and mentally ill attacker. Rather, the play and its production seemed to suggest a troubling proximity between liberal tolerance discourses and white supremacist views, and to suggest, in contradiction of widely held liberal assumptions, that community cannot be relied on as a redemptive force Considering ongoing critiques of liberal multiculturalism in Europe in the work of Paul Gilroy, Jin Haritaworn, Gavan Titley and Alana Lentin will help me uncover the contradictions between the way The Events was staged and its critical reception. Although according to most reviewers the casting choice was a seemingly neutral decision, analysing the opening monologue specifically through Homi K. Bhabha’s concept of mimicry will help exemplify how this choice might point towards a much more critical relationship to conceptions of multicultural togetherness in a liberal context.

Key Words
Ambivalence, Multiculturalism, Liberalism, Spectatorship
RE ARTICULATION OF IDENTITY/IDENTITY NEGOTIATION: DIALECTIC INTERPLAY BETWEEN TRANSNATIONAL THEATRE AND INTERCULTURAL DIALOGUE

Identity, an important keyword in contemporary human existence, is the result of the negotiation of personal conditions, social context, relationships and institutional frameworks. However, it is also very crucial to explore how meanings and conflicts are associated with different locationalities of individuals and groups and how multiple identities are compounded and negotiated to generate new forms of cultural hybridism. One of the complexities of contemporary theatre is that the performance in it is contained as much in the enforcement of a peculiar identity as in its breaking of the attempted traditional or national uniqueness. The representation of congruity in terms of the bonds of culture, place and identity invites the spectator to consider the liquidizing force of the wider culture and global framework in which it is located as an apparatus. This research paper critically analyzes the tension between identity and mobility and exhibits how transnational theatre articulates notions of home, belonging and identity in an ever-shifting negotiation and reconfiguration of spatiality. The paper deals specifically with Asian theatre and attempts to explore how contemporary cross-border flows intensify adaptations in traditional Asian theatre forms. This paper is structured around several interconnected issues related to multiplicity of transnational spaces and Asian theatrical engagements with these spaces in an intensely interconnected world. The paper also focuses on the politics of representation and highlights how transnational movement of theatre and its practitioners can create new political openings and new dialogues to forge and reinforce a collective identity.

Key Words
Negotiation, Identity, Transnational, Intercultural, Dialogue, Spatiality etc.

Sarita Malik
BPS Women University Khanpur Kalan, Sonipat

Sarita is a teaching faculty in the Department of English, BPS Women University, Khanpur Kalan, India. Having been worked as an Assistant Professor at University of Delhi, India, before the present position, she is best known for oratory and teaching skills. She is a poet, stage anchor, theatre actor and national level debater. Her inclination towards Indian aesthetics exhibits in her M.Phil. dissertation which distinctly traces the elements of Indian Bhakti Movement in an Anglo-Indian poet Kamala Das. She is a recipient of so many awards for academic excellence and cultural performances during her studies including a gold medal in M.Phil. Her research papers have been published in many national and international journals. She has presented several papers with substantial research in a number of national and international conferences. Remarkably, her research paper was declared the best among 750 research papers in an International conference.

Gordana Marić
Faculty of Dramatic Arts

Gordana Marić is a retired acting professor at the Faculty of Dramatic Arts in Belgrade. Besides a number of roles in theater, film and television she is also the writer and director of her monodrama: The Elusive System of Acting and The Elusive System of Acting 2. She used to be a visiting professor at Brandeis University, Boston, USA, Escuela Nacional Ricardo Palma, Lima, Peru, and she followed her students at various international workshops: ITI UNESCO meetings in Tampico-Mexico, Sinaia-Romania, Test-Zagreb, Skomrahi-Skopje. She Holds an MA on Development and application of methods in Lee Strasberg Method Acting and a member of the Michael Chekhov Association. She is finishing her PhD thesis at Faculty of Dramatic Arts in Belgrade.

PERSON WITHOUT ID CARD - PERSON WITH FALSE IDENTITY: THE FUTURE OF THEATRE AS A METHOD OF SOCIAL INTERVENTION

We live in turbulent times of migrant crisis worldwide, in which we share a common transitional misfortune, trying in vain to emancipate ourselves from the past, and find our way in the present. Every day is exhausting, placing ourselves hundreds of questions without answers, and every day we enter the silent dialogue with ourselves and others. Our faces have been shown in TV series, on newspapers covers, and we share an uncertain destiny of the migrant crisis and become transitional heroes. There is a character from Radovan III a famous Serbian play by Dusan Kovacevic - a tragicomic story of newcomers as the victims of the big city. This is a story of yesterdays peasants crammed in the small cage of housing projects, on the twelfth floor of a skyscraper in New Belgrade. Our hero is a typical homo duplex - whose body and soul never reconciled. His social status and mental state are impossible to express in the rounded form of a classical character. Dusan Kovacevic brilliantly creates a picturesque identity from details of reality. This project aims to investigate these phenomena through a known dramatic piece, and explore these rituals of unsuccessful imitation, European and international identity, human rights, nationality, class and the unfinished personal development.

Key Words
transitional misfortune, uncertain destiny, migrant crisis, Dusan Kovacevic, Radovan III, newcomers as the victims of the big city, rituals of unsuccessful imitation
Ksenija Marković Božović
Faculty of Dramatic Arts in Belgrade

Ksenija Marković Božović hold Bachelor in contemporary and costume design 2005, Faculty of applied arts, Belgrade and Master of applied arts 2010. Faculty of applied arts, Belgrade. Currently, she is PhD candidate in management culture, the Faculty of Dramatic Arts in Belgrade expected 2018. Ksenija is employed at the Faculty of Dramatic Arts as the Art Research and Development Coordinator and the Research Associate. Her scientific researches, in domain of management culture and cultural policy are specially focused on theatre management and theatre policy, creative entrepreneurship, the transformation of the public sector and public-private partnerships in culture. She participated in various scientific and professional meetings and her papers were published in diverse scientific journals. During last five years she has been engaged on developing and organizing diverse educational conferences and for applied artists and has been engaged on the TEMPUS project Scen-Tec as a researcher and the trainer in the field of the theatre organizational structure. She participated in various exhibitions and did numerous costume and set designs.

SOCIAL ROLE OF THEATERS: CASE STUDY OF BELGRADE’S PUBLIC CITY THEATERS SYSTEM

Based on Holden’s theory on constructing cultural values (Holden, 2004) and conclusions of various researches dealing with the impressions and experiences of theater audiences (Sauter; Martin, 1995; Sauter, 2002, Schoenmakers, Tulloch, 2004, Brown, Novak, 2007, etc), I have singled out the functions of public theaters which contribute to the development of the local community, as well as to reaching wider social goals, the benefit for the public and the creation of public value (Moore, 1995): contributing to social cohesion and cultural emancipation; aiding social inclusion; initiating critical opinion; initiating dialogues and public debates; revising formal history and re questioning myths and traditional opinion patterns. All these functions are essentially tightly connected to processes which include ‘others’ into the social life of the dominant cultural group, whether the difference is based on national, political, religious or some other denomination. However, the question is: do public theaters actually perform all of those functions? To what extent are the following functions obstructed by the material problems in theaters? Are theaters perceived as centers of community’s social life which attract a widely diversified audience? In search of answers to those questions, I have analyzed the results of researches carried out within Belgrade’s public city theaters system, which included both the analyses of the content of the program as well as results of surveys completed by theater directors and employees (asked about their experience and opinions on these issues). Main results show that the above mentioned social roles of theaters are scarcely recognized in practice and thus the understanding of the importance of the defined social functions is poorly and unclearly regarded by the theater management. That indicates the necessity of creating repertoires and additional programs which would mainly fulfill the audience’s current needs whilst support the development of a stronger social role of theaters turning them into congregational centers for diverse social groups and critical judgement of social problems.

Keywords: public theater, the social role of public theaters, public value, others, theater management

Anika Marschall
University of Glasgow

Anika is a PhD candidate at the University of Glasgow and member of GRAMNet. Her research focuses on contemporary performance art: how it reflects, challenges and shapes our understanding and enactment of human rights. Her work has been presented at international conferences and she has published about the politics of listening, artistic responses to migration movements, dramaturgies of statelessness, and the conceptual aesthetics of Antonin Artaud and Jacques Rancière. Currently she is working on a contribution for RJD 23.3 2018 about the role of commitment and institutions in performative interventions.

BUILDING NEW WORLDS: HOW ARTISTS NAVIGATE INSTITUTIONAL LIFE AND ENVISION POLITICAL ORGANIZATION

As a response to migrant flows and manifold crises in todays societies, ecologies and economies, new para-institutional artistic collaborations have emerged. Different from working in the form of temporary projects, many artists today have started building long-term organisational structures which challenge the singular commodified artwork and which potentially restructure social relations as such Malzacher 2015. Theatre makers, performance artists and art institutions across the globe have formed alliances with underrepresented political parties and social movements. Together they have enacted ad-hoc political parliaments such as the General Assembly 2017 founded by the theatre director Milo Rau and the New World Summit 2012– founded by the visual artist Jonas Staal. Both cases propose a mode of radical agonism and a new political togetherness. But both cases also raise a host of ethical and legal issues concerning equalities and human rights: While the General Assembly sought to give a voice to the “victims” of today’s “global third estate”, the New World Summit is an alternative migrating parliament for representatives of stateless peoples and black-listed organisations. How can such artist-run organisational structures open up new models for engagement between performance and political action? What is implied when artists seek to both imagine and build new worlds? In this paper I argue that, if we attest such a shift of political performances from temporary events to artist-run organisational structures, that we need to contest our performance registers rather than to perpetuate a traditional “mistrust of structure” Jackson 2011, bureaucracy and policy.

Key Words
New World Summit, civic engagement, institutional collaboration, political performance, statelessness
Maria Jose Martinez Sanchez
Birmingham City University

Maria Jose Martinez holds a PhD in Architecture Escuela Tecnica Superior de Arquitectura de Madrid. Her PhD thesis entitled Dynamic Cartographies: Body and movement in the architectural space is an investigation into how architectural and urban space influence the way we relate to space. Her MA in Advanced Theatre Practice at Royal Central School of Speech and Drama enabled her to specialize in space design within devising theatre processes. In 2012 she was awarded the INUVE prize for young creators in performance for the piece entitled VACIO which was presented at the Museum of Contemporary Art Reina Sofia Madrid. She has facilitated several workshops focused on space and body movement at the School of Architecture of Madrid Spain, Universidade de Fortaleza Brazil and the University of Winchester UK. She has been developing her professional career as a scenographer in London and Madrid where she has worked as a designer for several companies and festivals. She has also worked as an exhibition designer. She has presented her work at the Quadrennial of Scenography in Prague 2015 and the Biennal of Dance in Venice.

“4:48 MACBETH”

The practice led research project will engage with adaptations allowing connection between different dramatic forms and experiences through deconstruction of stasis, performing migratory geography and transformation, migration, mutation and appropriation of theatrical forms. The performance practice and subsequent research presentation are based on an interdisciplinary installation combining visual and performing arts migrating form a dramatic texts. It antecedent two dramatic texts: 4:48 Psychosis by Sarah Kane and Macbeth Projecto based on Shakespeare's Macbeth. The research could be presented as a solo-performance, and a research paper. The phases of the project, premiering in Belgrade, were previously seen in Madrid Reina Sofia, Spain and Birmingham Centrala, UK. The new performance 4:48 Macbeth Projecto explores migration of dramatic texts into installation / live art events, in which the narrative is fragmented and presented as a multi-sensorial aesthetic journey, provides a new performative experience. Performance and visual art can be presented as two different geographies defined by the language that each artistic media uses. In the case of conceptual art it is the space, texture, atmosphere combined with the atemporal nature of the artistic piece. In theatre, the moving body of the actor, the dramatic text and the temporal line of the dramatic action which define its geography. The different artistic forms and media are related to each other within rhizomatic structures 1998. G. Deleuze, F. Guattari, they can be transformed and migrate from one to another following different processes, not just through a linear hierarchical process. The research aims to: • investigate strategies of offering audiences new experiences combining elements of performance and visual arts • defining the geographies of interdisciplinary aesthetic journeys • investigate methodologies in transforming dramatic text into a multisensorial aesthetic performing arts experience and • engage with cross-cultural collaboration and migration of classics though interdisciplinary visual and performing art.

Key Words
Interdisciplinarity, Installation, transformation, mutation, Sarah Kane, Shakespeare

Peter W. Marx
University of Cologne

Prof. Dr. Peter W. Marx holds the Chair for Media and Theatre Studies at the University of Cologne. He is also director of the Theaterwissenschaftliche Sammlung Cologne, one of the largest archives for theatre and performance culture in Germany. Following his dissertation, Marx has worked on theatre history, with a special focus on German-Jewish artists in the late 19th, early 20th century. Two books stem from this interest: Max Reinhardt 2006 and Ein theatralisches Zeitalter 2008. His latest publications are a handbook on the theory and history of Drama 2012 and a handbook on Hamlet. His book Hamlets Reise nach Deutschland is supposed to appear in 2018 he is currently working on a project on theatre historiography with Tracy C. Davis.

PEEPING THROUGH THE KEY-HOLE: HAGEMANN DIRECTS “VASANTASENA” (1915)

In 1915, when the designer Ludwig Sievert accepted the assignment of creating a setting for the Indian play Vasantasena in Mannheim Germany, he created a setting that was framed by a golden-brazed dome-like silhouette that also evoked the image of a key-hole through which the spectator of the production was following the events on stage. The production — based on Lion Feuchtwanger’s translation — was directed by Carl Hagemann 1871-1945. Hagemann had not only attempted to reform the German theatrical language by experimenting with new forms of set design as well as new dramaturgies, he had also extensively traveled abroad, in particular to India. His book-length description Spiele der Völker/Plays/Games of the People of the World, 1919 is an essayistic attempt to reflect on theatre and performance in a global comparison. The paper is aiming at reading Vasantasena 1915 — at the peak of World War I — as an an testament to the migration of scenes and images.

Key Words
transcultural relations Germany - India migrating scenes
IN A QUEUE: POETIC AND SOCIO-POLITICAL DIMENSIONS OF MOVEMENT AND STASIS IN A CONTEMPORARY BRAZILIAN CORPOREAL MIME PRODUCTION

The purpose of this study is to analyse the different poetic and socio-political dimensions of movement and stasis in the 2017 production of Na Fila In a queue, a contemporary Brazilian corporeal mime play. The focus was to determine the impact of movement and stasis as creative and poetical principles for physical acting both on the development and the results of the artistic process. The effects of movement and stasis have been outlined by taking into consideration technical and poetical procedures of Etienne Decroux’s corporeal mime, physical and verbal actions, spatial relationships on stage, dynamo-rhythm as well as thematic and dramatic perspectives connected with contemporary theatricality and socio-political scenarios in Brazil and other countries. The dramatic and thematic elements, as well as the context of the play are presented followed by a description of the corporeal procedures used on stage. Subsequently, the principles of movement and stasis are described and analysed in each dimension to show their impact on the development of the play and the expansion of performance borders in Etienne Decroux’s corporeal mime itself. From the poetic principles to the thematic approach, the paper highlights the connections between the play’s images and socio-political-cultural issues such as the Brazilian National Health System waiting lines, inner migration, racism patterns and narratives of war refugees in other countries. The principles of movement and stasis are then related to ideas of passiveness and activism through the image of a standing line where those issues are addressed. By breaking away from corporeal mime’s standardized principles of balance between spoken text and movement, movement and immobility, acting and non-acting, the poetical principles applied in the staging of Na fila help shift some conventions in mime itself thus bringing about different perspectives for contemporary creative processes and productions based on Etienne Decroux’s acting system.

Key Words
Corporeal mime, creative processes, movement and stasis

George Mascarenhas
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PhD in Performing Arts and M.A in visual arts – Arts theory and history from the Federal University of Bahia, Licence d’Études Théâtrales Université de la Sorbonne Nouvelle, Corporeal mime training and diploma from Steven Wasson and Corinne Soum’s Ecole de Mime Corporel Dramatique Paris/London. Professor of drama and physical theatre, Graduate Research Supervisor Master’s degree, and Undergraduate Academic Coor- dinator B.A in acting, direction, and teaching at the Federal University of Bahia. Theatre director, actor and certified mime artist with over 30 years experience in performing arts. Director of Mimus theatre company Brazil, dedicated to the artistic research of Etienne Decroux’s corporeal mime. Editor in chief of the Brazilian academic journal Repertorio UFBa and coordinator of the online journal Mimus specialized in mime and physical theatre.

Erik Mattsson
Stockholm University

Erik Mattsson, PhD in Theatre Studies, Stockholm University.

SCENE CHANGES: THE SECOND WAVE OF INDEPENDENT THEATRE IN SWEDEN

After a decade of relative aesthetic stability and ideological unity, the field of independent theatre in Sweden started to disintegrate towards the end of the 1970s. In the years around 1980, there were a number of competing directions among the independent groups, aesthetically as well as politically. The older and more established groups – who had their collaborative organization Teatercentrum – were in the middle of a heated debate about whether or not to include the word ‘socialism’ in their joint manifesto. At the same time, the younger groups – loosely held together by an interest for Grotowski, physical acting, circus etc. – seemed unsure whether they wanted to form their own movement, as an alternative to the alternative, or join the established groups. Based on a recently commenced research project, this presentation aims to give an outline of the status of political theatre in Swedish independent groups, a decade after the heydays of radicalism. The political issue will be addressed broadly, ranging from the content of plays, the place of performance and the audience relationship to the groups’ internal and external organization, international interests, etc.

Key Words
Political theatre, independent theatre group, Sweden, 1970s, 1980s
PLACELESSNESS: REPRESENTATIONS OF EMIGRATION IN CONTEMPORARY LITHUANIAN DRAMA

Since the early 1990's when the Iron Curtain was lifted after over fifty years of Soviet occupation, approximately 800 thousand citizens of Lithuania have emigrated, leaving a population of less than three million. Considering that we live in the times that sociologists have called “The Age of Migration” and that are so visibly shaped by the march of globalization, Lithuanian emigration seems to be but a natural part of that global migration course. However, when it comes to the trend in emigration in recent years, Lithuanians do not show any optimism. Even acknowledging the inevitability of migration as part of globalization the researchers from different areas point out the massive extent of Lithuanian emigration. The very fact that in a period of approximately twenty years, about twenty percent of the Lithuanian population have left the country, led the Lithuanian public and political figures to declare emigration to be the “ultimate non-military threat to Lithuania” and the public at large to see emigration as “evacuation”. The high level of mass emigration from Lithuania has not only turned into a dominant issue in the public sphere and political discourse but has also gradually entered into the artistic field. A growing number of contemporary Lithuanian artists have addressed the issue of emigration, using artistic forms to raise questions about the causes and outcomes of this social problem, exploring the effects of emigration on the ordinary life in Lithuania and representing the complex experiences of contemporary emigrants. This paper analyses the plays Goodbye, My Love Antoškos Kartoškos by Marius Macevičius and Expulsion Išvarymas by Marius Ivaškevičius and points out how the reflection on the contemporary experience of emigration helps to explore deeper problems of post-Soviet society and the individual, such as fragmented identity and sense of placelessness.

Key Words
Lithuanian drama, migration, emigration, post-Soviet identity

ON MYTHOPOETICS OF MIGRATION: STAGING SELF IN CANADIAN IMMIGRANT SOLO-PERFORMANCES

The focus point of this presentation is the “how” of making the mythopoetics of migration Cox 10: the discursive practices of constructing a figure of an immigrant on stage, the way immigrant artists employ their mother tongue and adopted languages. Working predominantly in the official languages of their new country, these artists often engage with the embodied experiences of speaking simultaneously in their mother tongues and a second language. This phenomenon generates performative heteroglossia and polyphony in theatre dialogue. The work of Canadian theatre artists constitutes a comprehensive map of dramatic devices that portray immigrants negotiating their sense of self as the uncanny tension between one’s I as Self, expressed in his/her mother tongue, and the same I as Other, expressed in a new language Kristeva 184-85. This theatre often features authorial voices partaking in language games, employing accented speech and dialects, and dabbling in multiple forms of Englishes or Frenches so, this reminds us of the power of logos as the meaning making and experience forming element of performance. This article examines the narrative strategies of multilingualism in Canadian immigrant performance, as an example of “incorporation” or being possessed by “the voice of another” Carlson 148. As its primary example, it uses the work of second generation Canadians—specifically their solo-performances.

Key Words
mythopoetics of migration, multilingualism, solo performance,
Ivan Medenica
Faculty of Dramatic Arts Belgrade

Ivan Medenica (PhD) 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 international journals. He was the Chairman or Co-Chairman of five international symposiums of theatre critics and scholars organized by Sterijino Pozorje 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, Yale School of Drama, University of Cluj Medenica is an active theater critic and a six time national award for the best theatre criticism winner. His book The tragedy of initiation or the inconstant prince was also awarded the best book on theater in Serbia (2017). He was the Artistic Director of Sterijino Pozorje, 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 than became the prestigious theater 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 Bitef festival.

HOW TO CONCEIVE THE HISTORY OF WORLD THEATER IN AN ERA OF MIGRATION AND GLOBALIZATION

How to conceive history of world theatre in the modern world of migration, globalization, multiculturalism, and of cultural appropriations as well? If, as our starting point, we take the theses of Erika Fischer-Lichte which she states in Routledge Introduction to Theater and Performance Studies about the double challenge that the history of theatre is facing nowadays — how to avoid universalizing approach but also cultural appropriation marked with imperialistic dimension — this presentation outlines a possible approach in “incorporating” non-European theatre traditions into the study of what, actually, comes down to history of European or Western theatre, although it is still represented as history of world theatre in numerous academic contexts. Dialectic, multi-perspective study of theatre phenomena in various epochs and cultures that is offered, for example, by the book Theatre Histories: an introduction does seem like an “optimal” theoretical and methodological approach. However, what is immanent to thus concieved approach is a practical challenge also highlighted by Fischer-Lichte: it requires gathering of enough authors competent in various fields/cultures. Another problem which could emerge are the dilemmas of how representative the “samples” are, since this approach also does not aim at encompassing theatre history of the entire world. Is it, for example, enough if the thematically focused (as all of them are) chapter “Theatre and State: 1600–1900” analyzes only the situation in France, England and Japan of that period? Why not also China, Russia or the states which were not nationally homogenous or centralized at the time: the multinational ones (Turkey, the Austro-Hungarian Empire), or the ones struggling for unification (Germany, Italy)? With an intent to avoid a totalizing approach to history of world theatre, but bearing in mind these pragmatic and methodological reserves to this kind of multicultural approaches grounded on ‘quot; case studies’quot;· we base our proposal on the contrary premise which does not disguise the necessary fragmentariness in the study of history of world theatre, but lays an emphasis on it. The phenomena of non-western performing arts, principally the traditional and highly codified ones, are studied from the perspective of their historical “inscription” into the western theatre, its influence on it (the visit of Japanese kabuki theatre and the influence it has exerted on the directors of historical avant-garde at the beginning of 20th century, or the influence of various traditional Asian forms on the inter-cultural theatre of A. Mnouchkine, P. Brooke, and E. Barba). Although this approach, at first glance, might seem colonial, since it supports an approach where non-western theatre is studied from the point of view of the western one, it is, actually, quite opposite. It abandons the crypto-imperialist ambition to study the traditions with whose cultural, religious, political and philosophical context it is not fully acquainted as if those challenges did not exist, while still offering a basic, informative and thus methodologically more honest insight into the traditional forms of non-western theatre. Moreover, some notable examples of intercultural theatre and its polemic reception (“The case of Mahabharata by Peter Brook”) let us step into the theoretically much deeper, multilayered analyses of the problem of cultural appropriation, hybridization, etc.

Key words
history of world theatre, globalization, cultural appropriation, intercultural theatre, western and non-western theatre
Majeed Mohammed Midhin
University of Anbar

My name is Majeed Mohammed Midhin Al-Aubaidy. I am from Iraq. I have MA in English literature from the University of Baghdad-College of Languages in 2002. In 1996, I have been awarded a B.A in English Language and Literature. I have taught English Literature in several Iraqi universities since 2002. In 2008, I promoted to Assist. Prof. After I published more than ten papers in different subjects that have relation to Shakespearean and Modern Drama. In 2011, I have been nominated for a scholarship to the UK to pursue my study, that is, to get a PhD in English Literature. In 2017, I got a PhD in Literature from the University of Essex. My PhD proposal is “The Artist as a Dramatic Character in Contemporary British Drama: A Critical Study of Stoppard, Barker, Wertenbaker.” It is under the supervisions of Dr. Clare Finburgh and Dr. Elizabeth J. Kutt. I am interested in modern drama which touches the immediate needs of people in society. I have participated in many colloquiums, conferences and seminars inside and outside UK. Now I am a teacher at the University of Anbar, Iraq.

CULTURAL HYBRIDITY: THE QUESTION OF BRITISHNESS IN CONTEMPORARY BRITISH THEATRE

In the first decade of the new millennium, British theatre seems preoccupied with the issue of national identity. The spread of this phenomenon is ascribed to the social fragmentation, cultural segregation and a huge number of immigrants. However, the ever-increasing migration in the United Kingdom, especially after the Arab Spring made British playwrights think seriously in the issue of national identity which is in flux. Moreover, among unique forms of art, British theatre responds abruptly to this phenomenon which finds its expression in the old tradition of one nation to new ideas of multiple cultural hybridity. So the tensions between the old traditions and new adopted ones made those playwrights raise questions about the Britishness of these new ideas. No doubt, the new comers have their own values which, on the long term, affects the host ones. The clash between these cultural values are enjoyably enacted on stage. The present paper is an attempt to shed light on the acceptance and rejection, on the local and alien values as described by David Edgar’s The Testing the Echo (Out of Joint, 2008). Edgar tries to tackle issues surrounding Citizenship and its test in contrast with those about immigration, asylum, and refugees. It’s about becoming official and accepted in UK as a British citizen. Depending on testing existent vales, Edgar writes his play in such a way to encourage those who want to reconcile British culture with echoes of a previous life, or the audience’s testing their own beliefs as echoed back at them from the stage. What is the most important thing is that the newcomers tried hard to assimilate in a new hybrid space where all values meet together.

Key Words
Cultural Hybridity, British theatre, Arab Spring, cultural values

Maja Milatović-Ovadia
Royal Central School of Speech and Drama

I am a freelance theatre director, drama lecturer and PhD researcher at Royal School of Speech and Drama. My research interest includes the use of humour and comedy within applied theatre practice in post war societies. Originally from Former Yugoslavia I studied Directing at the University of Belgrade BA and further trained at Royal School of Speech and Drama MA, National Theatre Studio in London and Directors Lab West in Los Angeles. I’ve directed and devised over thirty productions for the principal national theatres of Serbia, Montenegro and Slovenia as well as for various fringe venues in the UK. My practice as a director is wide-ranging and has included devised work, opera, new writing and adaptations of classical texts. From 2009 I work as advisor, facilitator and director for Most Mira charity organization and run drama workshops for migrants and refugees at Migrants Organise in London.

SMILING WHILE WAITING FOR DECISION ON ASYLUM

What do you do? I’m waiting for my status to be resolved. For constructive dialogue on integration to begin, recognition of the humanity and identity of the ‘other’ and the mutual acceptance need to be achieved. This paper is focusing on the social use of performance as a possible support to the integration process. It examines how theatre projects with culturally and linguistically diverse group of refugees and asylum seekers in London created a space and opportunities for people to meet in a safe, fun and creative environment allowing them to recall other element that constitutes their identity beyond dominant ‘refugee’ one. Furthermore, it examines why going away from testimonial theatre projects might be beneficial. Through close analyses of the theatre project The Hypochondriac this paper aims to understand how humour and comedy function as a vehicle to address issues related with displacement such as isolation, dehumanization and identity reshuffle and how it can support the complex process of integration in the circumstances where one is trapped in the time vacuum while waiting for asylum application to be resolved not being allowed to work, go to university nor to volunteer. I will outline the key principles that guide this work, as well as examining the difficulties this approach poses, and what potential benefits it holds regarding the use of humor in theatre work with refugees. The study takes a cross-disciplinary approach to research, drawing from theory of applied theatre practice, comedy studies and refugee studies.

Key Words
refugees, comedy, humour, theatre
MIGRATIONS OF SLOVENIAN AVANT-GARDE DIRECTORS ACROSS THE YUGOSLAV THEATRES

Among Slovenian theatre artists active in the former Yugoslav space in the first half of the 20th century and partly in the first decades after World War II three of them were particularly productive: Rade Pregarc, Ferdo Delak and Bojan Stupica. Known also as ‘the famous trefoil of Slovenian avant-garde directors’, they were restless theatre nomads, continuously migrating all around Europe and especially bigger Yugoslav cities. Along with theatre nomadism, they share a leftist orientation and versatility – they were also actors, stage designers particularly Stupica and, to some extent, Pregarc, theatre managers, theatre educators in addition, Delak and Pregarc were writers, translators and editors. Because of a restless spirit and the conviction that the only true art is that ‘for which you burn’ Stupica, they often came into disputes with theatre management, thus moving from city to city and, consequently, left a significant trace in many Yugoslav theatres. In the presentation, I will briefly outline the migrations of each of the three theatre directors across the Yugoslav stages, and in the end I will summarize some key findings on the common characteristics of their work, which significantly influenced the theatrical life in many Yugoslav cities in the 20th century.

Key Words
Slovenian theatre, Yugoslav theatre, 20th century theatre, avant-garde theatre artist, migrations
Mariko Miyagawa
Chiba University

Mariko MIYAGAWA is a Ph.D candidate in Graduate School of Arts and Science at the University of Tokyo. She was a research fellow of Japan Society for the Promotion of Science in 2014-2016 and is a temporel lecturer at Kaichi International University. Her study focuses on butoh dancer Kazuo Ohno, especially the relationship between his words and movements. Her publications include "The Philosophy of Movement and Body: The Novelties of Techniques in Kazuo Ohno’s Butoh" 2015 and "Transmission of Gestures in Dance: the Spectrum of Corporeality of Kazuo Ohno in « Ô sensei » by Catherine Diverrès" 2016. She also participated in some performances as a dramaturg and an actor.

OHNO KAZUO AND HIS EXPERIENCE OF GYMNASTICS AND GERMAN CULTURE IN THE EARLY 20TH CENTURY

During the 20th century, Butoh has spread all over the world and it becomes the most successful cultural product of Japan. But when we see the history of Butoh, there are a lot of influence of various cultures including Europe especially Germany, USA and so on. For example, Ohno Kazuo, known as one of founder of Butoh, studied Modern Dance from Eguchi Takaya and Miya Misako, who had studied under Mary Wigman. He also watched the performance of Harald Kreutzberg in 1930s. As for the case of Hijikata Tatsumi, who was another founder of Butoh, many researchers already point out the influence of German Modern Dance or French literature too. But looking at the personal history of Ohno, we would notice that he also studied gymnastics and became a teacher. In the beginning of the 20th century, many kinds of gymnastics from Germany, Denmark or Sweden were imported in Japan. After WW2, Ohno also taught again the gymnastics and the dance to the girls’ school and choreographed a ‘mass game’ in the sports event in 1955. How did these body culture work in Japanese dance scene and what kind of its echo remained in Ohno’s body? It is also important not only to interrogate the genesis of Butoh by Ohno but also to know how these corporeal culture behave for the emergence of nationality in pre- or post-war in Japan. Via one dancer, Ohno Kazuo, I would like to argue about the transcultural correspondence of dance and gymnastics and its relation to nationality.

Key Words
Butoh, gymnastics, German Modern Dance

Jan Mohr
Ludwig-Maximilians-University, Munich

Jan Mohr is Assistant Professor of Medieval and Early Modern German Literature at Ludwig-Maximilians-University, Munich, since 2014 and PI of the DFG-funded research project The village of Christ. Institutional-theoretical and historical perspectives on Oberammergau and its passion play in 19th-21st centuries. He studied German and Spanish literature and Art History and graduated from LMU Munich, where he gained his PhD in 2007. 2004-2007, he was research associate of the international graduate college ‘Textuality in the pre-modern period’. 2007-2014, Jan was research assistant at LMU Munich in winter term 2012, he was appointed a ‘Junior Researcher in Residence’ of the Center of Advanced Studies, LMU. In 2014, he finished his habilitation on the constitution of courtly culture and notions of the court in middle high German love lyric. Main research: historical narratology, middle high and early modern German love lyric, early modern drama, European picaresque novel. Recent books: Minne als Sozialmodell. Konstitutionsformen des Höfischen in Sang und rede 12. bis 15. Jahrhunderts habilitation forthcoming [2018] with Carolin Struwe / Michael Waltenberger ed.: Pikarische Erzählverfahren. Zum Roman des 17. und 18. Jahrhunderts 2016 with Michael Waltenberger ed.: Das Syntagma des Pikaresken 2014.

THE SACRED WITHIN. TRAVELLING, SHIFTING MIND SETS AND TESTIFYING BODIES IN OBERAMMERGAU TOURISM

In the figure of the religious tourist two movement types converge. At a first glance, one might think of tourist travelling as a movement there and back again while the pilgrim’s way is broadly conceived as a one way trip to a long-desired destination. The tourist returns to his starting point but the pilgrim will to some extent stay, literally or virtually. Thus, the religious tourist allows for focusing the tension between migration and stasis and at the same time the state of sacred places between historical change and religious persistence. In the light of the religious tourist, issues of religion, conversion, identity and community are to be discussed. This will be illustrated by the worldwide known Oberammergau passion play. From mid-19th century on, it attracts an audience throughout Europe and, only a little later, worldwide. The attitude towards the play is ambivalent partly it is taken as mere play, partly as devotional exercise. Within a wide range of travel guides and travelogues published in German as well as in English, a considerable part takes the very way to the outback village as a pilgrimage. But how can one justify to be a pilgrim how can it be plausible that she or he has experienced a change of mind? This question leads to the immediate physical reactions of the audience. To be sure, these performative testifying can only be traced via textual representation. But this still allows for the analysis of discursive strategies by which the passion play is proved to be still sacred, notwithstanding the historical change that turned it into a tourist attraction.

Key Words
Oberammergau Passion Play, Religious Tourism, Pilgrimage
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Ludwig-Maximilians-Universität München

Céline Molter is writing her PhD as a research fellow of the DFG-funded project: “The village of Christ. Institutional-theoretical and historical perspectives on Oberammergau and its passion play in 19th-21st centuries” at Ludwig-Maximilians-University in Munich. From 2014-2017 she was research and teaching assistant at the Department of Anthropology and African Studies in Mainz. From 2007-2013 she studied Anthropology and Islamic studies in Mainz. Since 2017 she is a member of the Research Center of Social and Cultural Studies Mainz SoCuM.

OBERAMMERGAU’S DA VINCI TABLE - PERFORMING STASIS IN A POST-MODERN BAVARIAN VILLAGE

Every ten years, Jesus and his disciples perform the Last Supper as part of the Oberammergau passion play – around one hundred times per season, but always on the same table since the year 1890. It is the oldest stage prop still in use and distinctively carved after the model in Da Vinci’s famous Last Supper painting. But over the decades, its symbolic reference has shifted away from the painting and it has become a genuine piece of Oberammergau theatre tradition, an anchor, carrying the aura of every famous Jesus actor who sat on its side. Based on the history of the table, this talk will examine how stasis is performed in Oberammergau and how different time and space registers – biblical Jerusalem, Italian Renaissance and Bavarian peasantry – mingle into an illusion of timeless nostalgic stability that becomes tangible and real, not only for visitors, but especially for the actors and participants in the passion play. Stasis, in this example, is only possible through mobility, which puts the opposition of both concepts to question.

Key Words
Oberammergau, passion play, performance of stasis

Olga Muratova
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Olga Muratova is a native of Moscow, Russia. She teaches Russian Studies at the City University of New York. She received her MA degree in Linguistics at the Moscow University of Linguistics and her Ph.D. in Comparative Literature at the CUNY Graduate Center. She has been a contributing member of IFTR for 12 years.

EUROPEAN TANGO, KOREAN-STYLE: A STAGING OF “THE SEA GULL” IN SEOUL

The paper will look at a successful marriage of a European text original Russian that traveled to Korea via a German translation and an Asian performance. A Korean appropriation of Chekhov’s The Seagull, as represented by its staging in Seoul in 2008, became a perfect tribute to the Russian playwright, with no dissonance, far-fetchedness, or straining. The action-packed Asian interpretation of the action-free Russian drama focused on finding and exploring common ground, bridging two different worlds, epochs, styles, practices, and ideologies. The paper will examine two of those building, or rather bridging, blocks: insight into what it means to be misunderstood, unappreciated, and lonely and a study of the destructive force of uncontrolled passions and desires. The verbal directness of Western theatre effectively migrated to Korea through its merger with the non-verbal symbolism of the East. For example, Sang-Sik Nam, the show’s director, introduced a dumb-show prologue in the beginning of the play. Western spoken words were first translated into the Eastern language of gesticulations, masks, and dance more familiar to, and better understood by, the local audience. Chekhov’s velvety symbolism, his metaphors and allegories are well perceived by the East. His dramas are said to appeal to Korean public, as they combine tragedy and comedy, creating a mixture that works well with the Asian perceptions of life.

Key Words
Russian, Korean, Chekhov
Maiya Murphy
National University of Singapore

Maiya Murphy is an Assistant Professor in the Theatre Studies Programme at the National University of Singapore. Her research investigates the intersection of body-based performance practices, cognitive science, and philosophy. She has a particular interest in Lecoq-based pedagogy, physical theatre, and dance. Maiya has presented papers at meetings of professional associations such as the Association for Theatre in Higher Education ATHE and the American Society for Theatre Research ASTR. At ASTR she has participated in working groups such as Cognitive Science in Theater and Performance 2010, 2013, Between Theatre Studies and Dance Studies, and Performance as Research 2009. She has been published in Theatre Survey and has contributed chapters to COLLECTIVE CREATION IN CONTEMPORARY PERFORMANCE Kathryn Mederos Syssoyeva and Scott Proudfit, eds., THE OXFORD HANDBOOK OF DANCE AND THEATER Nadine George-Graves, ed., and THE ROUTLEDGE COMPANION TO JACQUES LECOQ Mark Evans and Rick Kemp, eds. In addition to performing, devising, and directing, she was the founding Administrative Director for Naropa University’s MFA Theater program. Maiya was a 2012-2013 UC President’s Dissertation Year Fellow. She received her BA from Yale, trained in Lecoq-based actor-created theatre at LISPA, and was awarded her PhD from UC San Diego.

EDWARD GORDON CRAIG, MOVEMENT, AND ORIENTALISM: ATTEMPTS AT MIGRATING EMBODIED COGNITIVE POSSIBILITIES

This paper considers how Edward Gordon Craig’s orientalist gaze might have been undergirded by what he saw as the potential of movement in the practices and principles in Asian performance traditions. Furthermore, it investigates how this gaze toward Asian movement may have aimed at not only a new aesthetics, but also new kinds of cognitive-affective encounters between performers and spectators. It navigates through some of the touchstones of Craig’s Asian interests including Balinese dance, Indian aesthetics, and Nō to trace how contact with, misunderstandings of, and perversions of Asian movement practices could have held the promise of new ways of thinking and feeling with and through theatre. By using the lens of the enactive cognitive scientific paradigm, this paper proposes a new dimension to understandings of orientalism and theatre to explore how the historical cultural and political forces of orientalism could have mingled alongside Western artists’ dissatisfactions with their own models of theatre and performance as cognitive-affective engagements. This presentation follows parallels of actual theatrical movement practices, imagined geographical movements, and movement within the paradigm of enactive cognition to investigate how Craig’s attempts at migrating the practices and principles of Eastern movement traditions were aimed at forging not only new identities but even new ways of thinking about what performance should be for. By following both movement as a core principle in enactive cognition and the proposal that movement was central to Craig’s essentialist gaze, this project looks to how Craig’s fiery urge to change the stasis of theatre as he saw it was a cognitive project proposed through movement.

Key Words
cognitive science, Edward Gordon Craig, movement, embodiment, Asian theatre, orientalism

Szabolcs Musca
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Dr Szabolcs Musca is Research Fellow at the Centre for Theatre Research CET at the University of Lisbon Portugal and Founding Director of New Tides Platform UK, currently leading an international research project on theatre and migration in Europe. Szabolcs holds a PhD from the University of Bristol and he worked as a researcher, teacher and theatre critic for over ten years, both in the UK and continental Europe. Szabolcs’ articles and reviews appeared in the New Theatre Quarterly, the Journal of Adaptation in Film and Performance, The Theatre Times, and Játéktér, Korunk, Erdélyi Riport, Szabadság, Hamlet.ro, A Hét Romania and Fidelio.hu Hungary. His co-edited collection entitled Redefining Theatre Communities. International Perspectives in Community-Conscious Theatre Making will be published in 2018. Szabolcs is Regional Managing Editor at The Theatre Times and an active member of the Translation, Adaptation and Dramaturgy Working Group within the International Federation for Theatre Research IFTR-FIRT. He is also member of the Theatre and Performance Research Association TaPRA and the International Network of Italian Theatre.

“WHITE PEOPLE ALL OVER”: REFUGEE PERFORMANCE, FICTIONAL AESTHETICS AND DRAMATURGIES OF REPRESENTATION

Over a two months period during the summer of 2017, I have been following the production process of Passajar Passage, an immersive participatory theatre project collaboratively created by four theatre-makers and recent refugees from Congo, Iran, Iraq, Syria and Zimbabwe. Developed under the curatorship of Madalena Victorino and as part of the Todos Festival in Lisbon Portugal – a multi-arts festival that became synonymous with representing migrant cultures in the Portuguese capital – this multilingual experimental work focused on representing migrant experiences through a postdramatic, artistic gaze. The production refused the forms of testimonial theatre and with it the contradictory role of facilitators, opting instead for a multidimensional practice, rendering personal accounts and deeply rooted traumas, universal. In this paper, I am looking at the functions and interplays of multiple performance devices e.g. communal choreographies, solo and interactive elements, installations and dramaturgical processes by which fictional aesthetics of refuge are being created. Similar to a growing number of non-verbatim migrant theatre initiatives, Passajar switched from the real to the fictitious via non-realistic representations and processes of abstraction see Balfour 2010 and Tinus 2016. Arguably, this practice went against victimhood narratives, but does suspending traditional means of identification and empathy help develop new understandings on migration, or, on the contrary create detachment in audiences? What are the ethical consequences to audiences and refugee participants alike? By reflecting on both the rehearsal process and the final production, I am also questioning the ethical qualities and positions involved in Passajar and beyond. Ultimately, this production not only presents a dramaturgical deconstruction of the stranger, but crucially, provides transformative albeit uncertain alternatives for migrant representations on and beyond the stage. This presentation will be a part of the curated panel ‘Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Performance’

Key Words
migrant theatre, refugee performance, fictional aesthetics, dramaturgy, representation
Maria Mytilinaki Kennedy

Maria Mytilinaki Kennedy recently received her PhD from the Graduate Center, City University of New York CUNY. Her dissertation is entitled Theatre Translation as Historiography: Projections of Greek Self-Identity through English Translations during the European Crisis. She has taught Theatre and Communication at Hunter College, Baruch College, and the College of Staten Island. She is a translation reviewer for The Mercurian and has worked as a dramaturg for the New York Shakespeare Exchange and the National Theatre of Northern Greece. She received her BA and MA in Theatre from the Aristotle University of Thessaloniki, and her MA in Translation Studies from the University of Warwick. In the 2017-2018 academic year, she serves as theatre advisor at the American Farm School of Thessaloniki, Greece.

TRANSLATION AS HISTORIOGRAPHICAL METHOD: THE OTTOMAN “ALEXANDROVODAS THE UNSCRUPULOUS” (1785) IN ENGLISH

In this work in progress I interrogate translation as historiographical method through the case study of Alexandrovodas the Unscrupulous, a closet drama written in 1785 by Georgios Soutsos. Of the wide range of issues raised on this first occasion of a translated Greek play from the period, I look into the libel’s shifting narratives from a 1785 manuscript, privately circulating among the members of the Phanariot Greek-speaking minority of the Ottoman Empire of which the writer was a member, to the Greek publication of a considerable treatise in 1995, when the play found its place in the Modern Greek Theatre canon, and finally, to an international English-speaking audience of Ottoman and Empire Studies, World Theatre, and Translation that the 2012 translation allows. I assess the English Alexandrovodas in my hypothesis of translation as historiography, particularly as it builds on the principles of metakénosis, the historiographical-translational approach that dominated the play’s period. Metakénosis, a term coined by Greek intellectual Adamantios Korais 1748-1833, referred to the transfer of the ideas of European liberal humanism through translation into Modern Greek. European thought of the seventeenth and eighteenth centuries was assumed by Korais to be based on classic Greek ideals, and its re-translation into Greek was undertaken in earnest in order to inspire European thought of the seventeenth and eighteenth centuries was assumed by Korais to be based on classic Greek ideals, and its re-translation into Greek was undertaken in earnest in order to inspire sentiments of national unity and continuity with the classical past. This highly consequential concept dictated a selective historiographical outlook on Greek culture’s Ottoman past. The centuries between classical Greece and late eighteenth century were condemned to historical obscurity. I argue that the recent translation of Alexandrovodas constitutes a break with the until recently accepted mode of historicizing eighteenth century Ottoman theatre. The availability of this useful historical document in English, over two hundred years after its composition, sheds light onto an unknown multicultural and multilingual dramaturgy.

Key Words: historiography, translation, metakénosis, Greece

Nanako Nakajima


DISASSEMBLING THE DANCING SUBJECT FOR THE GOOD OF CLEANING

The act of cleansing inherently holds the power to disassemble the subject itself, while the exhalation that accompanies the act of cleaning connects to the internal sense of purification. Japanese artist, Masaru Iwai produces films, performances and installations on the themes of cleansing, cleaning and purification, thereby he visualizes the various circumstances by which the act of cleansing comes to emerge. This paper deals with one of his attempts with cleaning staffs of immigrant origin. In particular, the involvement of African cleaning workers at one theater in Berlin led to critical comments for the support of individuals in the respective cities who were responsible for cleaning the theaters as a delegated performance. Because cleaning tasks take place in the early hours of the morning, even the people working in the theater rarely encounter the cleaning staff. Interestingly, all persons involved in these tasks in these four theaters in two countries were of immigrant origin. In particular, the involvement of African cleaning workers at one theater in Berlin led to critical comments from the predominantly contemporary dance world, where audiences are predominantly Caucasian. While in Tokyo, the Japanese audience rarely mentioned the background of cleaning staff, who was Asian woman originally from China. Through the act of cleaning proposed by Iwai, the audience are confronted with the construction of other in one’s societies, which also came to visualize the invisible structure of homogenized dancing subject as opposed to the participating, migratory identities.

Key Words: dance, cleaning, delegated performance, migratory identities
Radmila Nastić
University of Kragujevac
Belgrade based Professor of English Literature and Culture employed until recently full time at the Faculty of Philology and Arts in Kragujevac, now only on doctoral studies. Specialised in drama and Shakespeare, but taught various courses in English and American literature. Published papers in peer reviewed journals, as well as a number of books. Conducted research in several leading universities and libraries, including the Harvard University and the British Library. Supervised a number of dissertations and theses.

WHERE IS HOME?
The question of migration, as any other contemporary issue, is most frequently tackled in the theatre of today within its self-imposed limited scope. Namely, theatre has in recent decades narrowed its field of vision, often downplaying its social significance. The focus of this paper is one such project meant for limited groups, underlying individual transformations instead of social change. It is a cycle of creative performances - operas by the international group of artists called VestAndPage. Though it is still a work in progress, they have so far realized five chapters in five European countries, under the umbrella title HOME: HOME I in Regello Italy, I Left My Story Home HOME II in Thessaloniki Greece, AEGIS IV HOME III in Belgrade Serbia, After the Fear HOME IV in Venice Italy Come Home and HOME V in Sopot Poland Mother. In the Artaudian, anti-Brechtian tradition, these artists highlight the idea of migrating towards each other and ourselves, investigating what home represents for each of them. In this case the limited vision mentioned before means that each performance or chapter is shown only once, before a limited, specially chosen audience, without permission to record or make photos. The paper is primarily based on the chapter seen in Belgrade which questions the notion of fear and post-fear.

Key Words
home, migration, fear, limited vision

Tero Nauha
Theatre Academy of The University of The Arts Helsinki
Tero Nauha is an artist and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project How To Do Things With Performance. He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. In 2015, he published his first fiction novel Heresy & Provocation for a Swedish publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein, Theatrediscounter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, and at the New Performance Festival inTurku, among other venues.

MIGRATING CONCEPTS IN PERFORMANCE: PERFORMANCE AS THINKING OR PERFORMANCE PHILOSOPHY?
This paper is part of a panel - which includes proposals by Annette Arlander, Hanna Järvinen, Tero Nauha and Pilvi Porkola - brings together approaches to performance from separate disciplinary discussions like performance philosophy, dance history, and artistic research. The purpose is to show how material-discursive practices, migrating concepts and translations have a direct bearing on how we make, experience and understand performances. The difference between the conceptual apparatuses of performance as thinking and performance thinking are elaborated in this presentation, which is linked with the discourse of performance philosophy. The performance philosophy insists that the definition of thinking and research need to be kept open, when it is regarded as process of relating with the world. But how performance thinks in what it is performing or how it performs what it is thinking? My research project relates with migration through non-standard thought, presented by François Laruelle. It is a radical interpretation of heresy- a freedom to choose or a deviation from the proper thinking. If performance thinks, is it proper thinking? Can we make a choice, or do we need to make thinking meet with universal principles and standards of thought, i.e. philosophy? This paper relates with a research project on non-philosophy and performance. It ties thinking with the generic and the Other, or recognition and the common sense in performance. The proper thinking is the sufficient organization and generation of the world, which simultaneously predetermine positions for a subject and the Other. However, the argument goes like that, that the human is not central for performance thinking, but it is the performance that thinks. It is an experimentation with thought itself. Will be commented by Hanna Järvinen in the panel.

Key Words
performance philosophy, non-philosophy, heresy, orthodoxy
Tania Neofytou
Adjunct Lecturer, Open University of Cyprus

Tania Neofytou is a Drama and Theatre Studies Adjunct Lecturer in the Open University of Cyprus. She studied Theatre Studies in the Theatre Studies Department in the University of Athens Greece. She received a Mphil in Theatre Studies and was awarded honors Ph.D. in Theatre Studies of the same Department. She has participated in many international conferences as a speaker and published papers about Greek and European theatre of the twentieth and twenty first century. She has collaborated with the Theatre Company Anemi as a director assistant and also attended many seminars on directing and acting. During the last twelve years, she has been directing amateur theatre groups.

QUEENS OF SYRIA: AN ADAPTATION OF EURIPIDES’ “THE TROJAN WOMEN” OR DOCUMENTARY THEATRE?

Queens of Syria premieres at the Young Vic Theatre in July 2016, following a four week workshop process in Jordan, before embarking on a UK tour. Thirteen Syrian women on stage play extracts from Euripides’ The Trojan Women. They are not actresses but refugees exiled in Jordan. They narrate their personal stories of their lives in Syria before and during the war. The performance turns to documentary theatre until each of them explains why their lives identify with Hecuba, Andromache or Kassandra of the ancient Greek tragedy. The story of The Trojan Women is parallelized with their exile because of the war and the catastrophe of their country. This presentation is going to explore how Queens of Syria bears similarities with The Trojan Women and at the same time puts a mirror up to our society today.

Key Words
Trojan Women, Queens of Syria, exile, war, catastrophe, adaptation, documentary theatre

Simone Niehoff
Ludwig Maximilian University of Munich

Simone Niehoff, Dr. des., is a lecturer at the Theatre Studies department at Ludwig Maximilian University of Munich and the academic coordinator of the International Doctoral Programme MIMESIS. She completed her doctoral thesis Theatrical Interventions: Subversive Mimetic Practices and Agonistic Public Spheres in 2017 to be published in 2019. Her research interests include activist performances, political theatre, audience research and the Historical Avant-Gardes.

TRANSCENDING THE BOUNDARIES BETWEEN “OWN” AND “OTHER” MIGRATION EXPERIENCES

This paper focuses on two contemporary performances, which ostentatiously transcend the boundaries between ‘own’ and ‘other’ migration experiences. Both draw parallels between the migration of Germans in the past and contemporary migration into Germany: Kalte Heimat Cold Homeland, Munich 2017 relies on testimonies by Germans who had to migrate after World War II. Actors share their experiences of losing their homes, being unwelcome and feeling unjustly treated. Then, young refugees who recently arrived in Germany enter the stage and voice their hopes, wishes and political demands. The performance does not exploit their stories, but offers them a public forum. The traps of theatrically representing traumatic experiences and arousing mere pity in the audience are avoided. Nevertheless, the performance left me with uneasiness since German post World War II migration experiences have been appropriated and misused by the far right. The First Fall of the European Wall 2014 by Center for Political Beauty CPB antagonized these reactionary spheres within the German public. CPB addressed the migration from East to West Germany during the Cold War, another large-scale migration of Germans still vivid in collective memory. But they did so in a far less subtle way: They dismantled a Berlin memorial for the Victims of the Wall and transferred it to the European Border in Morocco. The message was clear: Refugees are like ‘us’ and ‘we’ have been refugees – are refugees. The artisticians obviously tried to confuse these categories and thereby outraged conservative politicians and ring-wing publics. Can looking at contemporary refugees through the mirror of a country’s own history help reshaping a collective memory and national identity? Is it maybe an especially adequate way of dealing with the so-called “refugee-crises” considered that both performances were mainly addressed at a ‘German’ public?

Key Words
collective memory, national identity, migration, political performance, recent and historic migration
Christina Novakov-Ritchey  
University of California, Los Angeles

Christina Novakov-Ritchey CNR is an interdisciplinary performance artist, dramaturg, and scholar based in Los Angeles, San Francisco, and Belgrade, Serbia. CNR holds a B.A. in Comparative Literature from UC Davis and an M.A. in Culture and Performance from UCLA, where her thesis, Practical Aesthetics, examined bajanje, a Balkan healing practice, as an aesthetic negotiation with sickness. CNR is currently a doctoral student in UCLA’s Culture and Performance program, where she examines the historical transformation of Serbian rural spaces and cultures as a result of “folk” discourse. Invested in practice-based research, CNR brings together performance artists, musicians, bajanje healers, photographers, shepherds, and blacksmiths to explore the meaning of collaboration within her field sites in rural Serbia. CNR has most recently presented her performance work at One Night Stand—Los Angeles Palazzo Luccarini in Trevi, Italy and Highways Performance Space in Santa Monica. She has served as a dramaturg for projects at the Kennedy Center, Berkeley Repertory Theatre, The Playwrights Foundation, and many others. Continually weaving together her artistic and scholarly practices, CNR’s primary areas of interest include social aesthetics, rural temporalities, post-socialist ritual, and anarchist anthropology.

CROSSING THE RIVER: TRANSGRESSING THE FOLK/CONTEMPORARY BORDER

While the practice of labeling rural or working-class artists as “folk,” “self-taught,” “outsider,” or “naïve” has been problematized over the last few decades, curators and performance critics continue to represent non-institutional artists as an anonymous mass. In Serbia, the artistic practices of rural communities have been heavily represented in discussions of the “folk” since Johann Gottfried von Herder’s theorization of Volksgeist in the late eighteenth-century. Recent confrontations of this term emphasize the nationalist connotations of “folk” discourse, however, little attention is paid to the role of “folk” discourse in the perpetuation of social Darwinist ideology. In the Serbian and Yugoslav contexts, I theorize that “narod”—an analogue to “folk”—invents a common national archetype by marking rural space as an ancestral past. By equating living rural communities with ancestors, politicians and scholars alike prescribe the death of contemporary rural people in Serbia. To resist this semiotic maneuver, I turn to the performance practices of Breda Beban, Vladimir Nikolić, and Svetlana Spajić. Each of these artists facilitates collaboration across the folk/contemporary art border by either inviting rural cultural practitioners into their artistic works or vice versa. Using the case studies of Breda Beban’s video “Walk of Three Chairs” 2003 Vladimir Nikolić’s video “Death Anniversary” 2004, made with lament singer Milica Milošević and traditional singer Svetlana Spajić’s album “Serbian War Songs” 2017, made with German art music group zeitkratzer, I propose that these artists practice collaboration as a mechanism through which to re-endow the anonymous “narod” with contemporary subjectivity. By pushing back against what Johannes Fabian dubs the “denial of coevalness,” this paper begins to untangle our definitions of art-making from the evolutionary underpinnings of European epistemologies.

Key Words
rural temporality, folklore, Serbian performance, volksgeist

Sarah O’Brien  
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Sarah is Course Leader for the BA Hons Performance Arts at Teesside University, where she currently teaches live performance, acting and performance and media theory. Sarah has exhibited creative work at conferences, art galleries, theatres and site-specific locations in the UK and Europe. Sarah has also published on arts practice-as-research methodology and Performance/Live Art and continues to research through her own performance practice. Her research concerns reflections on immersion, the uncanny and questions surrounding place, space and identity.

THE ALIENATED SELF? ADDRESSING THE BORDER BETWEEN THE DIGITAL SELF AND PARTICIPATION IN IMMERSIVE EXPERIENCES

This paper identifies a particular discourse of technical immersive conventions that belong to both digital gaming and theatre. In bringing together these disparate genres I wish to locate some recent immersive experiences within a critical participatory arts discourse Bishop 2012. Some forms of immersion, particularly ‘perceptual immersion’ Kitch, 2016, physically encourage a viewing position that relieves the viewer from taking the consequences for her/his actions, and in this sense, following Alston, it can be seen to encourage hedonism and risk taking. Cathartic release from personal responsibility is encouraged as risks taken are within a suspended reality. Similar to traditional theatre, these immersive conventions encourage us ask us, with our consent to mask/subdue/suspend our ‘selves,’ leaving our usual world perfectly intact, ready to return to once the experience is over. We allow the artist or company e.g. theme park to take responsibility for our actions – it is not real risk. We become avatars in a ‘closed’ game world Burrill 2005 where we die and get another life. ‘Perceptual immersion’ therefore encourages performances of Otherness in both utopian and dystopian imagined worlds. The immersive installation piece Séance 2017 appears to carry on a tradition of ghost trains and phantasmagoria that plays on the thrills to be found in this fake invincibility. In Séance, the audience sit and passively allow their souls to be taken by the devil. Whist by AOE Aioleseban, 2017 claims to give us an insight into our personalities based on our individual action throughout the piece through its psychological underpinning. In both pieces, on different levels, the ‘self’ is displaced and packaged as ‘other’. And, I argue, this conveniently serves the ‘experience economy’ agenda Gilmore and Pine 1999. However, I examine them here through the lens of ‘delegated performance’ where: ‘The perverse pleasures underlying these artistic gestures offer an alternative form of knowledge about capitalism’s commodification of the individual’ Bishop 2012: 238.

Key Words
Immersive, Otherness, digital, participatory, self

Emer O’Toole
Concordia University, Montreal

Emer O’Toole is Associate Professor of Irish Performance Studies at Concordia University, Montréal. She is author of the book Girls Will Be Girls (Orion: 2015) and co-editor of the collection Ethical Exchanges in Translation, Adaptation and Dramaturgy (Brill: 2017). Her work appears in journals including Sexualities; Éire-Ireland; Literature, Interpretation, Theory; and Target. She is also a regular contributor to The Guardian and The Irish Times.

THE AMBIGUOUS AESTHETICS OF THEATRECLUB’S “THE GAME”

THEATREclub’s The Game (2015) is an activist theatre piece that aims to explore “the rules, the language, and the power structures” of buying and selling sex. Each night, five men volunteer to play, inverting the gendered dynamics of the sex industry, they consent to participation, but do not know exactly what their parts will entail. Two actors, Gemma Collins and Lauren Larkin, direct the volunteers through roles as Johns in live re-enactments of scenes from the lives of both current sex workers and exited women. Set against a political backdrop of Ireland’s introduction of Nordic model legislation – i.e. decriminalizing the selling of sex and criminalizing the buying of sex – as well as Amnesty International’s release of its draft policy on sex work, The Game came up against criticism from Irish sex workers rights groups, who considered its focus on the harms of the sex industry to represent an illiberal abolitionist politics. However, international reviews are wildly divergent in terms of their readings of the politics of the piece. This paper will argue that THEATREclub’s activist commitments create an ambiguous aesthetic, a refusal to concretize which functions politically and semiotically. This leads viewers in different national contexts to connect very differently with the piece, and to come to very different conclusions as to who wins the game.

Key Words
Activism, Sex Work, Aesthetics

Akihiro Odanaka
Osaka City University

Dr. A. Odanaka is a professor at the School of Literature and Human Sciences, Osaka City University. He has been interested in modern playwrights in France and Belgium like Adamov, Ionesco, Ghelderode and Crommelynck, which lead to the award winning publication “The Layers of the Modern Theatre: A Search for the basis of French absurd drama” 2010 Kawatake Award, Japanese Society for Theatre Research. Another field of his research is comparative and international. He has been undertaking a joint project with Prof. M. Iwai regarding a comparative study of revenge drama between Western and Japanese theatres. The latest achievement on this subject is “Revenge and the Marketplace: A Study of Chikamatsu Hanji’s Travel Game while Crossing Iga” Comparative Theatre Review, 2014. Recently he launched with Prof. K. Hibino a research project about Japanese regional amateur theatres of which activities are neglected in the mainstream of Japanese theatre studies.

MOBILITY AND PERIPHERY IN PRE-MODERN JAPAN: THEATRE AS SOCIAL MEDIA

This panel will discuss how Japanese theatres bunraku and kabuki from the 18th to the 19th centuries worked as places to mediate political, social, or cultural peripheries through theatrical representation, with a view to gain some insight into the dynamism of Japanese society in the pre-modern era. Björk focuses on the communication between rural and urban areas through kabuki stage in the 17th century she analyses how the famous Ichikawa Danjûrô family one of the most prominent lineage of kabuki actor built a close relationship with influential Buddhist temples on the outskirts of Edo, thus showing a cross-regional advertising strategy of the kabuki theatres and religious institutions. Iwai and Odanaka will treat the bunraku play “Yoshitune Senbonzakura” Yoshitune and the Thousand Cherry Trees, written in the mid 18th century, in which a 12th-century revenge story is transplanted into the world of merchant class people of the day. By juxtaposing the world of ancient samurai and that of ordinary people, the play reveals, as a contemporary drama, a process by which self-assertion of the defeated is blurred, modified, and finally erased from history. Finally, Hioki considers the figures of war losers on stage. After the Meiji restoration in 1868, Japan rapidly modernized the country through a series of domestic and overseas warfare. He interested in how kabuki theatre, still overshadowed by a pre-modern mind-set, depicted the defeated people who found themselves on the threshold of two different “world”.

Key Words
Japanese theatre, kabuki, bunraku
THE POWER OF OUTSIDERS: A DANCE MOVEMENT IN JAPAN DRIVEN BY MARGINAL WOMEN

Outsiders can open new doors and discard convention. This paper explores a case in the history of Japanese “traditional” dance in which dancers from outside the mainstream created a great sensation. In the early twentieth-century period of social modernization, a new dance movement emerged, led by three female dancers: Fujikage Seiju 1880–1966, Hanayagi Sumi 1898–1947, and Gojo Tamami 1899–1987. All-male kabuki theater had long dominated stage performance culture in Japan, and female dancers were a rare, new phenomenon. These three dancers, moreover, were all from peripheral areas of Japan, outside the cultural capitals. Since dance had not yet developed as an occupation, they worked as geisha, a stigmatized profession. These three dancers can therefore rightly be regarded as outsiders. This paper argues that it was precisely because they were outsiders that they were able to establish new dance movements. Because of their marginality, moreover, their innovations in dance have not yet been properly assessed, even today. They have been dismissed as amusements for peasants. For audiences and critics in the center of performance culture, dances created and performed by outsiders were unacceptable. This paper will explore the experimental work of these three dancers and discuss why these outsiders could make a completely new start, disregarding orthodox expectations. I argue that their outsider status enabled them to be innovative, in three ways: first, they were not yet accustomed to the conventions of traditional dance. Second, they needed to stand out in order to advance their dance careers. And third, the fact that they were not yet established gave them the freedom to take risks since they were not yet established. This paper places Seiju, Sumi, and Tamami in the broader context of Japanese dance during a period of drastic social transformation that took place a century ago.

Key Words
others, dance, movement, tradition, modernization
BETWEEN STASIS AND MOVEMENT: DISMORPHOMANIA BY VLADIMIR SOROKIN AND THE MIGRATION OF SHAKESPEARIAN TEXTS

Postmodern literature is characterized by a constant game with the reader and the text which becomes a sort of palimpsest. In the play Dismorphomania 1990 by the Russian writer Vladimir Sorokin, the Shakespearean text migrates from England to the USSR. After being manipulated by the author, it undergoes a mutation merging with itself and with the Soviet reality it paints: the world of seven patients locked in an asylum. The Other is seen as something extraneous to oneself and also as a figure alien to the everyday life. This leads to the construction of social barriers which seem impassable between “us” and “them”. Margined, isolated and removed, the Other is locked up in places that do not communicate with the outside and with others. The Soviet asylum represented the place and the instrument for the elimination of the enemies of the people. “Madmen” were nothing but people who deviated from the norm and therefore could not be part of the community. In this heterotopia see Foucault in which space and time are arranged and articulated with parameters and rules differing from those of external reality, Sorokin’s characters are stripped of their own identity. The postmodern stasis, seen as something empty, is well represented by the immobility of the characters in the first part of the play. This emptiness is then filled by the movement and the words uttered by the characters in the second part, but they seem to be something equally empty and meaningless. The birth of this stasis is perhaps traceable in the climate of terror that reigned at the world of seven patients locked in an asylum. The Other is seen as something extraneous to oneself and also as a figure alien to the everyday life. This leads to the construction of social barriers which seem impassable between “us” and “them”. Margined, isolated and removed, the Other is locked up in places that do not communicate with the outside and with others. The Soviet asylum represented the place and the instrument for the elimination of the enemies of the people. “Madmen” were nothing but people who deviated from the norm and therefore could not be part of the community. In this heterotopia see Foucault in which space and time are arranged and articulated with parameters and rules differing from those of external reality, Sorokin’s characters are stripped of their own identity. The postmodern stasis, seen as something empty, is well represented by the immobility of the characters in the first part of the play. This emptiness is then filled by the movement and the words uttered by the characters in the second part, but they seem to be something equally empty and meaningless. The birth of this stasis is perhaps traceable in the climate of terror that reigned at the time but it is perhaps also a consequence of the loss of reference points due to the imminent dissolution of the Soviet Union.

Key Words
stasis movement other border migration otherwise madmen asylum Sorokin Shakespeare

Marta Ostajewska
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Marta Ostajewska 1980, Poland performer and visual artist, PhD researcher at the Academy of Fine Arts in Krakow and at the University of Warsaw Artes Liberales. Her M.A. in Multimedia Design was received from School of Arts in Ghent. She graduated also at the University of Lodz Theory of literature. Her artistic activities were presented in several galleries and at the international theater’s stages: Croxhapox Gallery, Campo Victoria, Nieuwpoorttheater, NTGENT in Ghent, Rozentheater in Amsterdam, The Manhattan Gallery, Przerw, Factory of Art, Gallery Kobro, Posiadło Ksiezy Mlyn, Free Space Gallery in Lodz, Articule Gallery in Montreal, Industra Gallery in Brno. She has participated in many international projects, among others, in the artistic residency Human Hotel: Copenhagen in Denmark and in the international festivals BIO50 in Ljubljana, RIAP2014 in Quebec City, Canada, PAB2015 in Bergen, Norway. She is co-chief editor of the artistic magazine Woof Woof Arf Arf. She publishes her artistic works and theoretical texts related to the modern art scene, site-specific art and performance art on the international stage.

MIGRATION VIDEO PERFORMANCE – AN ARTISTIC EXPLORATION OF IMPERMANENT, TRANSIENT AND POROUS SPACES OF ABANDONED FACTORY

Migration according to the dictionary is: 1. the mass movement of people, usually in search of better living conditions, moving animals from one area to another, related to reproduction, searching for food, etc., moving the limits of the reach of some plants. But what happens if migration become a place? The space inside the abandoned factory with the roots so weak as the dying tree. An artistic exploration of impermanent, transient and porous spaces of abandoned factory, the spaces between, marked by decay and temporality investigates how the relationship between site-specific performance art and architecture / space may be understood. The result of this experimental operation, rotation of body in an abandoned factory, followed by two camera operators, is the video performance Migration. The performance was created in 2015/2016 at the Kiezy Mlyn, the postindustrial district in Lodz, Poland. The title of the action was significant, referring both to the history of the place itself the inflow and outflow of workers from the factory and to the biography of the performer. The performance grew from uprooting and migration. The workers came to the Scheibler factory, the largest textile factory in Poland, in the 19th century from all over. There were Silesians, farmers from nearby villages, Germans, Jews, local residents. Together, they created an enclave, community, and family, which after years was destroyed by history, politics and economy. At Kiezy Mlyn, dialogue strongly marked lack, rupture, being in between. Roots, migration and uprooting strongly marked all activities at Kiezy Mlyn, were defining their common axis. Material memory was superimposed on symbolic memory. The present was strongly immersed in many time plans. Migration is the performance in which the horizontal relationship of all elements of action is crucial: the performing body, Zina the dog, the abandoned factory, human and inhuman objects, traces of the past. It seek the answer to the question how have performance responded to issues of exile, displacement and Otherness. It also asks how the notion of migration might be used to think about the mobility of bodies and the mixing and cross-fertilization of forms, practices and ideas. Migration refers to the achievements of the new humanities, issues related to performance studies, archives, leftovers or found things. It also refers to the achievements of contemporary philosophical trends: object-oriented ontology, space phenomenology, hermeneutic tradition, psychogeography and promenology. It results from a horizontal, partner relationship with a place. The place that is an interdisciplinary concept, one of 'travelling concepts' Mieke Bal. Space is the crossing of bodies in motion and includes both the physical dimensions of the place, as well as all possible relations that occur in it. Thus, one can not claim that the space has been fixed once and for all, because it undergoes dynamic changes at any moment. Michel de Certeau. Space empty and abandoned as a migration is a concept which assumes the introduction of a two-way performative turn. When the body stops moving, space begins to vibrate.

Key Words
performance as resarch, abandoned factory, migration, site-specific performance art, uprooting
Rina Otani
Paris-Sorbonne University

Rina Otani is a doctoral student at Paris-Sorbonne University. Doctoral school III : French and comparative literature under the supervision of Professor Didier ALEXANDRE. With wide interest in theatre audience and reception, her current thesis project focuses on the French playwright Jean Anouilh and his audience. Among her recent publications are “La Réception initiale du théâtre de Jean Anouilh à Londres et à New York” Cahiers déduites françaises Université Keio. Vol.20, p.32-47. 2015. and “Butoh and its Image: A Statistical Approach” Keio University Art Center Annual Report. Vol.24. 2017. She also has diverse experiences on and around the actual stage, including her work as Assistant Stage Director in the 2011/2012 production of Die Zauberflöte Arakawa Bayreute and as Subtitle Operator in 2015 production of Ionescos RhinocérosLe Théâtre de la ville de Paris/ Saitama Arts Theater.

JEAN ANOUILHS BRITISH AND AMERICAN AUDIENCES: LIMITS AND CONFLICTS THAT INTERCULTURAL ADAPTATION FACES

The works of French playwright Jean Anouilh1910-1987 had earned long-lasting popularity on the Parision stage throughout his career1932-1987. The success was enough to attract the interest of foreign actors and directors, who in turn imported his works to their countries. Of these adaptations, we will on those on the London and New York stage, two cities that showed contrasting reactions upon the initial introduction of Anouilhs between the 1930s and the 1950s. While the London audience appreciated his works and its interpretations by masters such as Laurence Olivier, Christopher Fry and Peter Brook, resulting a “Jean Anouilh vogue”, the spectators of New York proved to be more hostile towards this French dramatist and his creations. What caused such different receptions? We will observe and contrast the difference of reception by studying the journalistic reviews in the two cities, and will contemplate for both cities the shared ethical values, the existence of dramatic mediators, and the political and historical backgrounds concerning the importation of French culture and arts. Finally, the failure in United States will be further considered through the observation of Lucienne Hills English translation of Le Waltz des Toréadors, which was staged in 1957, marking one of the first great American success for Anouilhs work. Close examination and comparison with the original French text will illuminate the merits of Hills translation, which successfully adapted Anouilhs text to suit the Anglo-Saxon audience. The presentation will explore the limits of the importation, or the “migration”, of a theatrical work and its poetic and aesthetical value. This presentation is a part of the presenters on-going thesis project, focusing on Anouilh and his audience. This study will therefore have as corpus previous works focusing on reception theory and audience studies, such as the works of H.R. Jauss, A. Ubersfeld, and M-M. Mervant-Roux.

Key Words
Jean Anouilh, Audience, French Theatre, Adaptation

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THE THEATRE OF RESPONSIBILITY. REFUGEE CONSTRUCTIONS AND THE INSTITUTIONAL DESIRES OF THE GERMAN STAGE

“Refugees, Europe’s new ›foreign others‹, have become the central obsession of german politics and theatres alike. While the former is currently producing figures of exclusion to schmooze right-wing voters, the latter have been proudly producing gestures of inclusion to reassure their left-wing stance. Those labeled refugees appeared as choirs, amateurs, actors or audience members, representing themselves, the global south, injustices of world economy, the moral discontents of benefitting from these injustices, or the pitfalls of representation themselves. Within these perimeters the chances, that the voices of those who lately arrived in the country could actually be heard, were small, while the chances to learn more about the contested construction of a German identity were high: for west-germans, who built their national pride on a moral exceptionalism that rests in the admittance of an unspeakable guilt, the symbolic welcoming of refugees seemed to reassure their distance from the Nazi-crimes as well as their moral superiority. But the cost was often the reduction of those represented to the role of victim, and the concealment of the hosts interests in a gesture of seemingly selfless generosity. Taking the cue from postcolonial thinkers like bell hooks, the paper asks what the german theatre demands from the refugees it participates in constructing: what wants, needs and desires lie behind the representational hospitality? What institutional lacks are compensated for, what symbolic gains are arrived at? And in what way does the appearance of the refugee on the german stage promise a way out of an aesthetic and institutional crisis that touches the very fundamentals of that institution? Refusing to denounce good intentions because of their lack of selflessness, the paper proposes an affirmative stance towards the needs and desires of hegemony to avoid the patronizing stance of privileged ignorance.

Key Words
Refugees, bell hooks, desire, institutional crisis, german theatre, nationalism
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Louise Owen is Lecturer in Theatre and Performance at Birkbeck, University of London. Her research examines contemporary theatre and performance in terms of economic change and modes of governance, in particular the social and cultural effects of neoliberalization. Her writing has been published in Performance Research, frakcija, Contemporary Theatre Review, and TDR. Her book Agents of the Future: Theatre, Performance and Neoliberalization is under contract with Northwestern University Press. She is co-director of Birkbeck Centre for Contemporary Theatre, and co-convenor of London Theatre Seminar.

IN CIRCULATION: DISCOURSES OF AUSTERITY AND NATION IN KALEIDER’S “THE MONEY”

This paper examines Kaleider’s The Money 2013-date in terms of its implication, in performance, in national politics and policies of austerity. The Money, a piece of ‘game-theatre’, challenges an audience of ‘benefactors’ renamed ‘players’ in 2016 to negotiate with one another to decide upon a use for a sum of money — the total ticket revenue contributed by the benefactors themselves as paying customers of the show. The paper offers a close reading of a performance of The Money at London’s Battersea Arts Centre in 2015, part of the year-long festival The Nation’s Theatre. In this particular performance, the benefactors’ discussion and decisionmaking regarding how to spend the money focused implicitly and explicitly on alleviating the effects of austerity, and positioned charitable acts consecutively as resources. It proposes a tension between this treatment, which elicits heated debate focused implicitly and explicitly on alleviating the effects of austerity, and positioned charitable acts repeatedly in relation to the figure of the refugee. The paper contrasts the benefactors’ debate with the cultural and economic politics of The Money’s global touring practice — which, its website announces, has by now visited ‘5 continents and played as charged and prestigious venues as Edinburgh City Chambers, UK Houses of Parliament, Lagos City Hall, Lisbon City Hall, Victoria Parliament, City of London’s Guildhall, Tianjin’s Grand Theatre and many others’ Kaleider 2018. The paper analyses the politics of the production’s dramaturgical treatment of money as a scarce, finite and locally consequential resource. It proposes a tension between this treatment, which elicits heated debate from benefactors over the ethics, cultural politics and efficacy of expenditure, and the global circulation of the production itself, as it ventures into new territories as a touring commodity.

Key Words
money circulation nation austerity global touring

Teemu Paavolainen
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Teemu Paavolainen is a research fellow at the Centre for Practice as Research in Theatre, University of Tampere. He is the author of two books with Palgrave McMillan, Theatricality and Performativity: Writings on Texture From Plato’s Cave to Urban Activism 2018, and Theatre/Ecology/Cognition: Theorizing Performer-Object Interaction in Grotowski, Kantor, and Meyerhold 2012. Generously funded by the Academy of Finland 2012–15, the Finnish Cultural Foundation 2015–17, and the Kone Foundation 2017–20, his current research project with Kone is humbly titled Plural Performativity: Theatrical Models Against the Inversion of Western Thought.

PERFORMING THE ANTHROPO(SCENE): MIGRATORY HISTORIES AND CARTOGRAPHIC INVERSIONS

According to the anthropologist Tim Ingold, Western modernity is characterized by a ‘logic of inversion,’ by means of which the plurality of life is systematically reduced to structures of interiority. In a time when both the climate crisis and the refugee “crisis” are met with ever more introversionist policies, the logic of inversion is itself in crisis and the quest for alternatives ever more urgent. In this paper, I relate histories of inversion to the horizontally extended human performance — “All the world’s a stage” — that is now dubbed the Anthropocene, its ‘performativity’ argued in the Butlerian sense of reiterated practices regularly confused with essential nature: That the relevant range of practices from agriculture to automobile seem to virtually define human conduct and being, is because they are not only restored or twice-behaved Schechner but infinitely behaved, massively reiterated, and also non-humanly distributed. More specifically, I trace as much of world history as twenty minutes allows — based on a chapter by then well underway — along two very different trajectories: that of local migrations of human associates, and that of human attempts at global overview. The former ranges from migrant crops and animals, at the dawn of agriculture, through European germ as agents of colonial conquest, to the diffusion of plastics as one stratigraphic marker of the Anthropocene epoch the latter traces the cartographic inversion and abstraction of all such local trajectories into an externally observable ‘globe,’ performatively naturalizing not only national boundaries and geographical distortions, but the very separation between ‘nature/geology/climate’ and ‘humanity.’ A cosmic spectator above all local struggles, ‘the human’ becomes what Ingold calls an ex-habitant’ of the globe rather than an inhabitant of the world, logically blinded to the vast human migrations that the effects of global warming are likely to cause over the coming decades.

Key Words
Anthropocene, Cartography, Global imagery, Modernity, Performativity
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Ana Pais is a FCT postdoctoral fellow at CET – Centro de Estudos de Teatro at the School of Arts and Humanities of the University of Lisbon FLUL / McGill University, dramaturge and curator currently undertaking the research project “Practices of Feeling”. She also collaborates with INET – MD research center at Faculdade Motricidade Humana. She holds a PhD in theatre studies entitled Commotion: affective rhythms in the theatrical event from the University of Lisbon. Since 2000, she has been participating in national and international conferences. Between 2003 and 2004, she has worked as theatre critic in the most distinguished Portuguese newspapers as well as she has engaged as a dramaturge in both theatre and dance projects in Portugal. She is the author of Discourse of Complicité. Contemporary Dramaturgies Colibri, 2004 and of several articles. From 2005 to 2010, she was assistant professor at Escola Superior de Teatro e Cinema Lisbon. As a dramaturge, she has worked with theatre and dance professionals in Portugal João Brites, Tiago Rodrigues, Rui Horta and Miguel Pereira. She curated, coordinated and produced various discursive practice events, namely Projecto P! Performance na Esfera Pública Lisbon, 10-14 April 2017.

“BEAUTIFUL LADIES, BEAUTIFUL GENTLEMEN THE BORDERS ARE OPEN”:
GAME, POWER AND AFFECT IN RIMINI PROTOKOLL’S “HOME VISIT EUROPE”

“Beautiful ladies, beautiful gentlemen the borders are open”; game, power and affect in Rimini Protokoll’s Home visit Europe. My generation grew up listening to the European’s anthem and to sentences like: “Beautiful ladies, beautiful gentlemen the borders are open”, at the Eurovision Song Contest. Back in 2006, actor and director Pedro Penim Teatro Praga devised and performed Eurovision. While addressing theoretical ontological issues, such as the presence/absence of the body constituted in performance, Eurovision discloses some of the ways by which a common European subjectivity has been hardwired in new generations and how political borders supplanted geocultural ones. Europe is presented as a “game of the Almighty whose power organizes borders” supplanted geocultural ones. Europe is presented as a “game of the Almighty whose power organizes borders”. Last year, Portuguese singer Salvador Sobral “moved the world” to the media said with the unpretentious song “Loving for the both of us” and, for the first time, Portugal won the competition. Love crosses borders. In 2015, the German/Austrian company Rimini Protokoll premiered Home visit Europe, a performance commissioned by the European theatre network “House on Fire”, in private apartments, confronting the idea of Europe with individual experiences of belonging. Each performance enacts a game played by 15 spectators sat around a table with the purpose of investigating “How much Europe is in us all?”. Home visit Europe proposes a competitive game dispositive with a clear structure and rules that creates an “intimate public” Berlant. Divided in teams, spectators will be given tasks to perform and questions to answer, oblivious of the fact that they are fighting for the largest piece of cake served at the end of the show. In this text, I will look into game as a recreational practice that fosters affective attachments with “fantasies of the common” Berlant, in particular, of European identities and feelings of belonging, thus, creating specific kind of “intimate public” Berlant that simultaneously dissipates and reinforces borders. In contrast with Eurovision, which urges us to find an “artistic and geographic position” within the game of Europe, I will be suggesting that Home visit Europe activates a power structure embedded in cultural narratives and ideological representations of Europe, in some ways similar to Eurovision or Jeux Sans Frontières, that discloses public affect attachments to fantasies of belonging in private homes. Anchored in my personal experience, I will further argue that, perhaps against the odds of the artists, the actual encounter can game the system or, at least, disrupt it. What happens when the audience wants to change the rules as a result of the game itself? What could happen to Europe? Drawing upon public affect theory by Lauren Berlant 2008, 2011 and Sara Ahmed 2004, I will address how borders are performed and affective attachments produced in theatre contexts, informed by political and ideological narratives, and how audiences can challenge planned games. References AHMED, Sara. 2004. The Cultural Politics of Emotion. Nova Iorque: Routlegie. BERLANT, Lauren. 2011. “Cruel Optimism.” In . Durham e Londres: Duke University Press. BERLANT, Lauren. 2008. The Female Complaint. The Unfinished Business of Sentimentality in American Culture. Durham e Londres: Duke University Press.

Key Words: borders, public affect, performance

Julia Pajunen
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Julia Pajunen PhD, University of Helsinki, 2017 is postdoc researcher at the University of Helsinki. In her PhD thesis, she has researched the adaptation of The Unknown Soldier by Kristian Smeds, performed at the Finnish National Theatre 2007–2009. Internationally, she has published an article, together with professor Hanna Korsberg “Performing Memory, Challenging History: Two Adaptations of The Unknown Soldier” 2017 in Contemporary Theatre Review. Currently, she is working in a research project on theatre relations between Finland and Estonia.

TRANSLATIONS OF ETHNOFUTURISM? - ANDRUS KIVIRÄHK IN FINLAND

In this paper, I examine two performance adaptations of Estonian writer Andrus Kivirähk, played at Kokkoeatteri, Helsinki, Finland, in 2006 and 2007. I analyze his plays in the context of ethnofuturism, a literary, artistic and sociocultural reform movement that was born in the late 1980s in Estonia. Later the term has spread among young Finno-Ugric writers and artists. The core of ethnofuturism is in mixing and remixing elements of old and new, ancient mythology, folklore and national romanticism with postmodernism. Old myths used in modern contexts can construct counter to monolithic, transnational culture. My aim is to examine how the traces of ethnofuturism translate when they are moved in a different political and historical environment. The performances I examine are based on Kivirähk’s novel Old Barny, or November (Reheppa ehk November, 2000) and play Romeo and Juliet (Romeo ja Julia, 2004). Old Barny, or November provides an account of the chronicles of a nameless village throughout the month of November. In Romeo and Juliet, Kivirähk has adapted the well-known tale Estonian countryside, to a village that people has left behind. Romeo is a foolish country boy who falls in love with roe deer. Both stories share the grotesque use of folktales plots and motifs as well as other genres of folklore and connect with peasant culture that gathers from avant-garde. They open up a view to villages that are closed communities that hang through surviving. In Old Barny, besides humans, the village swarms with ghosts, treasure-bearers, or kratts, and werewolves, figures known from Estonian folk religion and beliefs.

By examining these adaptations, I debate how the traces of ethnofuturism were interpreted in the Finnish adaptations and their reception. Through that, I explore the question of locality in ethnofuturism when it is migrated in the context of theatre.

Key Words: ethnofuturism, Estonia, adaptations, locality
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Ameet Parameswaran is currently Assistant Professor in Theatre and Performance Studies, the School of Arts and Aesthetics, Jawaharlal Nehru University. He completed his Ph.D in Theatre and Performance Studies at the University of California - Los Angeles. His recent publication is the monograph titled Performance and the Political: Power and Pleasure in Contemporary Kerala published by Orient Blackswan in 2017. His research areas of interests include political performance, performance theory, technology and performance, region and performance, gender theory etc.

**BETWEEN MOVEMENT AND STASIS: THEATRALITY AND THE PROBLEM OF SCALE IN LEFT AESTHETICS**

Critical geographers, following the philosophical intervention of Henry Lefebvre, have forcefully argued for the centrality of space, and especially the significance of the category of ‘scale’ as defining life in the contemporary times [Neil Smith 1992 2010 Hewitt 1997 Brenner 1999 2004 Moore 2008 Marston 2000 Bunnell and Coe 2001]. Rather than considering scales as given and natural, they foreground how the scales of nation, region, local and global etc are reproduced constantly in relation to each other. Unlike neoliberal framework, wherein world is conceived of emerging through unimpeded flows, these works highlight simultaneous territorialisation and deterritorialisation in the flow of capital. Building on these works, I interrogate the status of theatricality within politics of scale. I take performances, broadly aligned to Left, across two historical and geographical sites. First, I analyse closely two plays Gudalloor, a play dealing with mass eviction and displacement of primarily adivasis, repatriates from Sri Lanka and Dalits from Gudalloor and the play Spartacus performed by the Peoples Cultural Forum in Kerala south-India in late 1970s and early 80s. The second site is the contemporary performance, Atlas of Communism directed by Lola Arias that looks back at the life under GDR through memories of primarily women aged between 8 and 84 who narrate the truth about their own experience. Interrogating their theatrical strategies whereby they fold what is regarded as the global scale with the most local personal and bodily, I show how they offers a reconfiguration the world by marking and producing a space-time of performance wherein one can feel movement and stasis as relational. In the process, I explore the larger question of globality of left aesthetics and the ways in which political strategies and imaginations are shared across wide geographies.

**Key Words**

theatricality, Left aesthetics, politics of scale, movement, stasis

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**David Pattie**  
University of Birmingham

Dr Pattie is an internationally recognised expert on the work of Samuel Beckett, and has published groundbreaking work on live music as a performance. He has also written extensively about contemporary British theatre, Scottish theatre, and popular culture.

**EVERYONE’S WELCOME HERE: MIGRATION AND UTOPIA IN DAVID GREIG**

In his 90s work, both with the company Suspect Culture and as a solo playwright, David Greig dramatized a world in which flows of population were converting the world into an extension of Marc Auge’s non-spaces undifferentiated locations within which, at best, potentially utopian encounters might take place. In these works, borders were porous. It is not that all symbols of national identity dissolved into a globalised whole rather, the world was imagined, at least potentially, as a space in which indications of cultural specificity did not necessarily place characters in a hierarchical relation to each other and to the spaces they inhabited. In his more recent work, however, the idea of porous borders might persist, but the utopian potential of encounters in non-space no longer seems to be possible. In more recent works The Events, and The Suppliant Women, for example, moments of utopian cultural interaction are fleeting, in which hierarchies based on the presumed superiority of some cultures and nations over others persist, and where the staging of cultural interaction involves a different type of performer- a performer who can serve as an audience surrogate within the action of the play. This paper will examine the change in Greig’s approach to cultural encounters, and will attempt to analyse what, if anything, is left of the utopian idea of cultural exchange in Greig’s work.

**Key Words**

Migration, Greig, politic
Bishnupriya Paul
Jawaharlal Nehru University

Bishnupriya Dutt is Professor of Theatre and Performance studies, in the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. Her area of research includes colonial and post colonial histories of theatre, feminist readings of Indian Theatre and contemporary performative practices and popular culture. Her recent publications include Gendered Citizenship: Performance and Manifestation co-edited with Reinelt and Sahai Palgrave Macmillan and Orient Blackwan, Dec 2017, Protesting Violence: Feminist Performance Activism in Contemporary India in Diamond, Varnay and Amich eds: Performance, Feminism and Affect in Neo-Liberal Times, Palgrave Macmillan, 2017, Protesting Through Gestures: Maya Rao in Dialogue with Dance and Theatre, in Munsi and Chakraborty eds: The Moving Space: Women in Dance, Primus Books, 2017, Performing Resistance with Maya Rao: Trauma and Protest in India CTR vol 25 issue 3, August 2015 Engendering Performance, Indian Woman Performers in Search of an Identity, Sage Delhi 2010. Bishnupriya has been involved in active theatre in Calcutta since 1960s with the Little Theatre Group and later People’s Little Theatre under the directorship of the noted playwright, actor and director, Utpal Dutt. She has been performing and directing in the group since 1980s.

RE-INScribing Histories INTO LOST GEOGRAPHIES: MIGRANT LABOUR AND SOCIALIST IMAGINATIONS

Re-inscribing histories into lost geographies: Migrant Labour and socialist imaginations. The last decade has seen the largest outbound migration from India since independence, ranking the second highest in the world, not only in terms of an affluent class leaving the country, but a large exodus of menial labour, moving to east and west Asia. Inbound migrations has been severely controlled and restricted particularly from Bangladesh, Afghanistan and West Asia where communalism has become a serious issue. In addition aggressive neo-liberalism in nexus with religious fundamentalism are redefining critical notions of nation, citizenship through drafting new national registers of citizenship as a result of which I would argue both the notions of migration and labour has shifted fostering narrow identity politics based on religion, caste, indigeneity and in effect re-defining the visions of working class solidarities a foundational base of left or communist ideology and activism. Against these shifts and changes the paper will map through a recent agit-prop performance Janam’s The Struggle through pictorial-words and Shaina Anand’s project with Tate From Gulf to Gulf, contemporary engagement-activism and concerns pertaining to the migrant-labour. The agit-prop intended for spreading awareness amongst its working class constituencies also inaugurated the centenary celebration of the October Revolution and the paper would try to understand how such historical imaginations, at one time closely related to gesturing towards a socialist future and internationalism Non Alignment Movement where India and Yugoslavia formed an alternate to cold war world, is re-inscribed through performance and artistic works in these times and contexts. The paper intends to question through Benjamin’s ideas of historical labour, artistic responsibilities particularly at a time when global cultural productions are reinterpreting the history of the socialist revolution and its potential deployment of historical strategies.

Key Words
Migration, Belonging, Dissent radical performance

Sarah Penny
University of Warwick

Sarah Penny is a PhD candidate at the University of Warwick, UK, and was Assistant Administrator for the International Federation for Theatre Research IFTR 2014. She is currently serving a 2-year term as the Student Member on the IFTR Executive Committee. She received an Erasmus Mundus scholarship for her Masters in International Performance Research at the University of Amsterdam, Netherlands, and is currenty researching amateur performances in the Royal Navy within the Arts and Humanities Research Council AHRC funded project ‘Amateur Dramatics: Crafting Communities in Time and Space’. She has published in Research Performance and Contemporary Theatre Review and delivered papers on her research at the National Museum of the Royal Navy, Portsmouth and the National Maritime Museum, Greenwich.

MAKING A SONG AND DANCE AT SEA: THE RISE OF SODS OPERA IN THE ROYAL NAVY

Upon the wide-open expanse of the sea, ships’ companies of the 20th century Royal Navy have transformed into performers and captive audiences to stage SODS Operas. A hybrid theatrical form that takes influence from 19th and 20th century theatrical forms such as Music Hall and Concert Party entertainment, SODS Opera evokes a carnivalesque atmosphere that encourages patterns of interaction outside the norms of everyday shipboard behaviour, dress, and activity. Drawing from interviews with serving and retired naval personnel and materials from formal archive holdings, this paper investigates the origin and historical development of this unique naval tradition to examine why Commanding Officers COs have repeatedly permitted the production of a theatrical form that facilitates the temporary suspension of a rigid naval hierarchy. Situated within mobility studies, this paper will identify the ways in which participants confront and contest structures that restrict movement on board ship to pinpoint the limits of their transgression within this floating performance arena. By investigating the literal as well as social and imaginary mobilities of people and space within performance, I argue that like many of the amateur theatre-making practices that have emerged upon the wide-open expanse of the sea, ships’ companies of the 20th century Royal Navy have transformed into performers and captive audiences to stage SODS Operas. A hybrid theatrical form that takes influence from 19th and 20th century theatrical forms such as Music Hall and Concert Party entertainment, SODS Opera evokes a carnivalesque atmosphere that encourages patterns of interaction outside the norms of everyday shipboard behaviour, dress, and activity. Drawing from interviews with serving and retired naval personnel and materials from formal archive holdings, this paper investigates the origin and historical development of this unique naval tradition to examine why Commanding Officers COs have repeatedly permitted the production of a theatrical form that facilitates the temporary suspension of a rigid naval hierarchy. Situated within mobility studies, this paper will identify the ways in which participants confront and contest structures that restrict movement on board ship to pinpoint the limits of their transgression within this floating performance arena. By investigating the literal as well as social and imaginary mobilities of people and space within performance, I argue that like many of the amateur theatre-making practices that have emerged within the Royal Navy, SODS Opera functions as a subtle means of control. Theatrical turns not only provide COs a valuable insight into the health and wellbeing of personnel, but the mass participation of the company enables participants to collectively re-imagine themselves as rooted to an exclusive community with a distinct naval culture and identity.

Key Words
Amateur Theatre, Royal Navy, SODS Opera
Rosa Peralta
GEXEL Autonomous University of Barcelona


SPANISH REPUBLICAN THEATER IN EXILE: A SOCIAL QUESTION

In the late 1920’s, and throughout the duration of the Second Republic 1931/1936, Spain underwent a period of intense and prolific theatrical production. During the Spanish Civil War 1936-1939, theater was used as a political tool, and as a critical means of communicating with a population suffering high levels of illiteracy. At the end of the war, with General Franco’s victory, theater companies that had sympathized the Republican cause were forced to go into exile, while others, with no political affiliation or orientation, were also obliged to emigrate, due to the desperately impoverished state of Spanish society in the postwar period. For Spaniards forced to live far away from their homeland, what did theater signify at the political and human level? Was it a means for them to relate to one another, and to maintain a collective awareness and memory? Was it a way for them to reaffirm and differentiate themselves from their host country? Or was it their way of making themselves heard, of crying out to the world for the injustices they had suffered? What relationship did this Spanish exile theatre have with vanguard theater in the host countries at that time? What parallels can be drawn between the experiences of these exiled Spanish republicans then, and the experiences of exiled persons today? To answer these and other related questions, one needs to examine the conditions prevailing in the receiving countries— most notably Mexico, Argentina, France, and Russia—while bearing in mind the social, political, and cultural differences among them.

Key Words
Spanish Republican Theater in Exile

Orestes Pérez Estanquero
Universidad Autónoma de Barcelona

Orestes Pérez Estanquero b. 1962, Habana, Cuba is an artist and a PhD candidate Universitat Autònoma de Barcelona, UAB. He earned a degree in Dramatic Art 1985 and a Master degree in Arts 2002 at the Universidad de las Artes de Cuba ISA. As an actor he has played, among others characters, Prospero in Otra Tempestad by Teatro Buendia at Shakespeare’s Globe Theatre and in the Argentinean movie Hasta la Victoria Siempre. He worked as theatre director, among other companies, with Semaver Kumpanya: in Chamaco 2006 at Istanbul. In Cuba he taught from pre-grade as teacher of drama at International School of Havana to graduate and postgraduate university courses as Senior Adjunct Professor of Acting at ISA. He has participated in several festivals: Perth, Cadiz, Caracas, Edinburgh, etc. His research focuses on the areas of theory and practice of acting. He has published in theatre journals such as Assaig de Teatre, Conjunto, Gestos, etc. He has presented his research in the Annual Conferences of the IFRT Barcelona, 2013 and Warwick, 2014 and in different scientific conferences Malta, 2016 Brno, 2017. He is a member of the National Union of Artists and Writers of Cuba UNEAC.

ROUTES AND MIGRATION PROCESSES WITHIN AN INVESTIGATION ABOUT PERFORMING OF REAL PEOPLE IN A THEATRICAL FRAME

In this work we expose and analyze some of the migratory routes and processes produced in my research about performances of real people Garde and Mumford: 2015 within determined structures and theatrical dispositives - We present and analyze, among others, The route, migration and transformations of the formal essence—the nature of the biographic materials, the artistic forms, the technological tools, etc.- from the each scenic creations/performances that I have studied originals to the scenic creations/performances that I, the researcher, have created and performed derivate as part of the research. The route, migration and transformations of the mode “not acting” following the continuum proposed by Michael Kirby, when both creations/performances: the originals and the derivates, are ordered following the criteria: from the ones that stand as performative lectures to the performative assemblies from those where the performer becomes spectator, to those where the spectators become performers. The routes and migratory processes will allow to confirm or not, the following hypothesis: 1 if the theater of the real people, ordered taking into account their radicality, have frontiers by one side with post-fictional theaters centered in the artistic realities, and by the other side with theaters socially centered, and 2 if we are facing a new paradigm of theatrical acting.

Key Words
migration processes, real people, research as performances, mode “not acting”, liminality
Madli Pesti
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Madli Pesti has a PhD in theatre research at Tartu University, Estonia. Her dissertation was “Political Theatre and its Strategies in the Estonian and Western Cultures” 2016. The theme of her M.A. thesis was “Political theatre in Estonia and Germany in the 20th and 21st century”. She has a B.A. in Scandinavian Studies specializing in Danish contemporary drama. She has studied at the university of Aarhus, Denmark, at the Humboldt University and Free University Berlin as an exchange student. Madli Pesti is working as a lecturer at the department of theatre research at the University of Tartu and as a researcher in the Estonian Academy of Music and Theatre. Her teaching areas are performance analysis and theory, political and applied theatre and contemporary theatre. Since 2002 Madli Pesti has been writing theatre critics for cultural magazines and newspapers. In 2015 she was the head of the Estonian Theatre Researchers’ and Critics’ Association. 2015–2017 she was curating the programme of the new performing arts center Open Space Vaba Lava in Tallinn, Estonia.

PERFORMING BORDERS: QUESTIONS OF NATIONAL IDENTITY ON THE EXAMPLE OF TWO PRODUCTIONS THAT DISCUSS THE RELATIONSHIP OF ESTONIANS AND RUSSIANS

Estonia is a small country with 1.3 Million inhabitants. One third of the population is Russian speaking. That third of the population is hardly taking part in the Estonian cultural life. My presentation analyses two exceptional theatre productions that deal with the Russian minority, with the migration problematics and with talking in the name of the Other. The productions are: “At second glance”, authors and directors Mari-Liis Lill and Paavo Piik, Tallinn City Theatre, 2016 and “I’d Rather Dance with You”, director Oleg Soulimenko, dramaturg Piret Jaaks, Vaba Lava / Open Space, Tallinn, 2016. Those productions are extraordinary because almost for the first time in the Estonia theatre history Estonians and Russians meet on stage and talk about history and politics. Both productions are using strategies of documentary theatre and are presenting egodocuments on stage people talking about their real life experience. The productions use relational aesthetics and were created using strategies of devised theatre. Both productions are exceptional examples of political theatre and created intensive discussions in the media: how is the relation between Estonians and Russians? How should the minority of Russian-speaking people be presented on stage? The reception of the productions was extremely polarised.

Key Words
national identity, political and documentary theatre

Goran Petrović – Lotina
Ghent University

Goran Petrović - Lotina is a researcher, curator and theorist in visual and performing arts since 2000. He received the degree of Doctor of Philosophy in Performance Studies from Ghent University Belgium, and Masters Degrees in Art and Politics SPEAP from Sciences Po Paris: Institute of Political Studies France and Art History from the University of Belgrade Serbia. His research combines art theory with political philosophy to examine the political dimension of art. His main point of interest is to explore how art, and performance in particular, may contribute to contesting dominant politics and invigorating democracy. Petrović-Lotina finds inspiration in post-Marxist theories accountable of discourse analysis, hegemony and antagonism. On this, he publishes in different journals, books and catalogues.

IMMIGRATION, POPULISM AND IDENTIFICATIONS

Abstract 48 words: This paper examines alternative ways of constructing subjectivities within the context of ‘European migrant and refugee crisis’ and rising right-wing populism. The goal is to open up a debate about the relationship between different subject positions in terms of identifications that nevertheless anticipate a multiplicity of identities. Abstract 131 words: In the course of the EU economic and refugee crisis, the right-wing populist discourse constructs the people by successfully connecting anti-immigratory, racist and nationalistic interests with the anxiety of workers. It designates immigrants as the enemy and threat to the economic stability of the welfare state. In contrast, the left-wing populist discourse aims at constructing the people by connecting a multiplicity of social demands, including those of the workers, in a struggle against the powerful corporate elite. It designates the neoliberal politicians / businessmen bond as the establishment that threatens global stability. Taking contemporary performance as a trigger for thought, this paper seeks to explore how contemporary performances contribute to the left-wing populist discourse on constructing the people in plural terms — in terms of identifications, rather than identities. To envisage identifications is to challenge not only the right-wing populism, but also the hegemony of neoliberalism.

Key Words
immigration, refugees, populism, identity, identification, pluralism, performance
Janina Piech  
University of Vienna

Studied Theater, Film and Media Studies BA, as well as Theater, Film and Media Theory MA, at the University of Vienna. Currently employed in the FWF Austrian Science Fund research project Historiography - Ideology - Collections. Research-based Digitizing of Historical Theater Material from the „Zentralinstitut für Theaterwissenschaft“ in Vienna 1943-1945 of the Archive and theater-historical collection at the Institute of Theater, Film and Media Studies at the University of Vienna. Collaborations for that same Archive since 2015.

**HISTORIOGRAPHY – IDEOLOGY – COLLECTIONS. PROVENANCE ISSUES OF HISTORICAL THEATER MATERIAL FROM THE ZENTRALINSTITUT FÜR THEATERWISSENSCHAFT IN VIENNA 1943-1945**

An essential aspect of working on theater and migration is to document conflicts of flight and expulsion and to elaborate the vacancies of that very documentation in archives and collections. This research is fundamental, if archives hold sensitive materials surrounding the “National Socialist” era. The project “Historiography – Ideology – Collections”, which is funded by the Austrian Science Fund, aims not only to investigate such vacancies, but to illustrate them as provenance issues. The primary focus of interest is the collection of the Archive of the Zentralinstitut für Theaterwissenschaft Central Institute for Theater Studies, founded in 1943 as ideologically motivated scholarly studies. The in-depth investigation of a collection formed during the “National Socialist” era will contribute to the clarification of complex provenance concerns regarding questionable inventories, and will thus form the basis for restitution proceedings and the research of the historical origin of materials. An important objective of the project is to develop a standardized mechanism for provenance issues. This process is combined with the exploration of a collections history and the collection structure of uncatalogued archives. The goal is to conduct an historical analysis of the generated sources, based on targeted digitizing, methods of the digital humanities and traditional archiving. The material to be digitized implicates graphic and textual records. The contents include Jewish actresses as well as actors and theater documentation on exemplary NS-stage productions or “Grenzlandtheater”. The questions regarding the material focus on investigating canonization processes in an historical context. The history and logic of exemplified inventories are researched by means of linking them via digital processes. Examining the ideology of the collection and the collecting process will form the basis for the long overdue research of the historical provenance of materials that were most likely stolen, such as some of those integrated in the Archive in this case.

Key Words  
provenance issues, theater-historical collections, 1943-1945, digitizing

Anita Piemonti  
Pisa University

Born in Gorizia Italy in 1948. Graduation Dr. in Letteree Moderne at the University of Pisa Italy in 1971. Lecturer, then Professor at the University of Pisa and at the University of Calabria Italy for Film and Theatre History, German Theatre, Austrian Literature, History of the Theories of Theatre from 1971/1972 to 2010/2011. Retired in 2011 since then, teaching appointment for History of the Theories of the Theatre at the University of Pisa. Research subjects: German theatre Lessing, Piscator Austrian theatre Grillparzer, Raimund.

**MIGRATION FROM AFRICA TO EUROPE AND THE TRANSFORMATIVE POWER OF PERFORMANCE: TWO ITALIAN CASES**

The powerful migration wave from Africa to Europe constitutes a challenge for some theatre people in Italy. My paper focuses on two recent cases among the many that are nowadays going on in Italy in the attempt to cope with the unexpected event. One case took place in Gradisca, a small town near Gorizia, at the border with Slovenia. The other one occurred in Tuscany, the garden of Italy. The three-year Gradisca project, directed by Elisa Menon from the Theatre Group Fierascena, which she founded in 2010, consisted of workshops with African immigrants hosted in one of the notorious recently abolished by the Government CARA Centro Accoglienza Richiedenti Asilo and of a performance acted in front of the audience of the small town at the end of each workshop. Elisa Menon was born in the eighties she accomplished her training as an actress mainly through workshops run by some leading figures of the physical and devised theatre in Italy such as Emma Dante, just to mention one of them. The Tuscany experience followed an apparently more traditional pattern: a group of African immigrants performed The Resistible Rise of Arturo Ui by Bertolt Brecht in the Italian translation by Cesare Molinari, the well-known theatre scholar, under the new title Story of a Villain who conquered the Power. Cesare Molinari is also one of the two leaders of the project. The other one, Massimo Luconi, began his career as a stage director in the seventies he is open to suggestions from the African tradition of griot. The play was first presented to the public in Florence in January 20ween different cultures. How did the transformative power of performance affect both experiences?

Key Words  
Migration from Africa to Europe. Transformative power of performance. Different cultures. Two cases.
Daniela Pillgrab
University of Vienna

Daniela Pillgrab finished her doctorate in theatre studies at the University of Vienna in 2010. After that, she was visiting scholar at the School of Arts and Communication, Beijing Normal University, China. She just finished the first part of her research project called Mimesis was a Greek Idea. Body Images in Performing Arts in the Age of Globalization, which was carried out at the Department of Theater, Film und Media Studies in Vienna, Austria, and at the Department of Theatre and Dance, University of Hawaii at Manoa, Honolulu, US. Main areas of research: Theatre, Dance and Performance Theories, Body Concepts, Performing Arts in East Asia, Arts and Politics.

FROM BEING ALIEN TO ALIENATION. REVISITING BRECHTS REVOLUTIONARY CONCEPTION OF THEATRE

Bertolt Brechts theoretical and practical theatre work, his poems, his songs, his novels, his engagement with film – in short: his entire oeuvre cannot be considered without the social and political ongoings of the time. Two world wars determine his life, force him to leave the Weimar Republic in 1933 and to live in exile until 1948, when he returns to Eastern Germany. In continuous collaboration with others most prominently Kurt Weill, Hanns Eisler, Walter Benjamin, Ruth Berlau, Margarete Steffin, Elisabeth Hauptmann, Brecht seeks to revolutionize the art of theatre through new aesthetic and political techniques. In my paper, I will ask how Brechts radical draft of an other view to the world could be thought today: In “Revisiting Brecht” through the lens of contemporary perspectives like those of Georges Didi-Huberman and René Pollesch, I would like to conceive of theatre as a scenic process that reflects both history and historicity on several levels, calling for intervention and critique. The conception of alienation obtains a central position: rather than being a purely formal artistic technique, it marks a discourse of the political, where structures of powers are both analysed and attacked.

Key Words
Bertolt Brecht, Exile, Alienation, Georges Didi-Huberman

Emilie Pine
University College Dublin

Emilie Pine is Associate Professor of Modern Drama at UCD. She has published widely on theatre and memory, including the books The Politics of Irish Memory: Performing Remembrance in Contemporary Irish Culture Palgrave, 2011 and forthcoming Performing Witnessing in World Theatre Indiana University Press, 2019. Emilie is Editor of the Irish University Review, founding Director of the Irish Memory Studies Network, and a member of the Advisory Board of the Memory Studies Association. Her first collection of personal essays, Notes to Self, will be published by Tramp Press July, 2018. Emilie is PI of the major New Horizons project Industrial Memories 2015-18, a digital and verbatim project on the Ryan Report on institutional child abuse. Emilie is a current collaborator with the Conquesta de la Pol Sud theatre company, and is on the Advisory Board of the Irish Theatre Playography.

FREEDOM OF MOVEMENT? SITE-SPECIFIC PERFORMANCE AND THE ROLE OF THE EMPATHETIC SPECTATOR IN IRISH THEATRE NOW

This paper considers site-specific performances of intersecting marginalisation within Irish society, focusing on migrant sex-workers, asylum seekers, socio-economically deprived communities, and institutionalised children. The paper contends that through physical movement and the use of defamiliarising performance tactics, site specific theatre can engage audiences to think differently about marginalisation and victimisation. Vardo 2014 by ANU Productions brought audiences into a range of spaces in inner city Dublin – a bus depot, a brothel, a car, and a pub – where they met, talked with, and held hands with performers. A migrant sex worker flees her pimp, an asylum seeker learns of his father’s death. At turns, the audience member is asked to answer questions, to give opinions, to hold objects, or to help. In Dominic Thorpe’s Proximity Mouth 2015 audiences are led into the former Children’s Court in Dublin Castle. The room is darkened, a performer holds a mirror up, the audience are led by hand by a resident of the Direct Provision asylum system. A young girl reads a list of names of those others born there. She asks if the audience member would like a boat or a plane.

Both of these productions require physical contact and verbal responses from audience members. Both target audiences one by one or, at most, in groups of two or three. Both are site-specific and ask the audience to reflect and engage with the history of the site, and the present ethical and social crises being performed at these sites. How do these performances affect the spectator, and shape the role of spectatorship? How do these performances exploit the idea of movement to pose questions about the ethics of movement? How do the performances engage with questions of freedom and entrapment? How are these performances of memory and performances of presentness?

Key Words
Site-Specific Movement Empathy Spectatorship Performance Art
Mark Pizzato
University of North Carolina at Charlotte


THE "OTHER" OF THE INNER THEATRE

How does "otherness" across political boundaries and group identities relate to the theatricality of Self with various aspects of character performing for the Other as audience—through cooperation and competition with others? Especially with the migrant’s otherness, when viewed as a territorial invader or villainous terrorist, can the theatrical display of Self and group identities, onstage or onscreen, evoke a catharsis of emotions and rasas with tragicomic insights altering such fearful projections—or potentially backfire, increasing the melodramatic stereotypes and violent, competitive drives? Drawing on research from my last three books, I consider psychologist Bernard Baars’s notion of a “theatre of consciousness” in our heads, related to our evolutionary heritage and our daily performances, from childhood to maturity, with others as mirrors. I involve research on mirror neurons, emotion contagion, and oxytocin as a group-bonding neuropeptide, regarding primal drives and core affects—plus Rene Girard’s theory of mimetic rivalry and scapegoating. I also consider the research of Mario Beauregard on “cognitive reappraisal,” with changes in the brain while watching sad, aversive, or erotic videos, and then reflecting on the experience. Using an inner theatre model of the brain developed from Baars’s Global Workspace Theory, with an inner “improviser/designer” and “scripter/critic,” as well as primal “stagehands” and memorial “audience” aspects of otherness within, I explore how current neuroscience connects with ancient and modern theatre theories, illuminating the spectator-character-actor relationship when a hero, group, and others appear onstage/onscreen in certain genres.

Key Words
catharsis, rasa, neuroscience, psychology, mimetic theory, emotion contagion, cognitive reappraisal, Global Workspace Theory

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Institut Theaterwissenschaft Johannes Gutenberg Universitat Mainz


STAGING THE OTHER. SANTA CATARINA THE GERMAN PART OF BRAZIL.

In the mid 19th century german farmers left their country to flee the hunger crisis in the Hunsrück-area to find a new future in the south of Brazil, where they were offered land for little money. In the state Santa Catarina for example, a lot of people have german ancestors. They grew up in Brazil, spoke german and brought their culture, like the typical german frame house architecture, to brazil. The movie “Die andere Heimat. Chronik einer Sehnsucht.” from Edgar Reitz tells the story of poor farmers in Germany before the actual emigration to Brazil, always imagining the Other, the foreign unknown country Brazil followed by the prospect of the stereotyped American Indian. The play “Brasilien 13 Kisten” from Karin Beier, named in an extended version with co-writer Elfriede Jelinek “Pfeffersäcke im Zuckerland”, was a transatlantic theatre project evaluated by the Goethe Institut, performed by german and brazilian actors. Theatre in this case is not only for migrants but also from migrants who tell their own stories of emigration which is influenced by the hard work cultivating the different nature of the land. Being a farmer in Germany was different than being a farmer in Brazil which is why the national identity is strongly affiliated with the ground that has to be fielded or mastered. The role of the “caboclos”, a hybrid of European and Indian ancestors in Brazil, is staged as the Other that basically devaluates every ethnic that is not german. The play offers a critic view on german migrants that instead of adapting to Brazilian culture, brought their own culture to the foreign country and pass it on to the following generations. As a result migration evokes fluid national identities. This study examines how they are performed in migrant theatre and how the Other is staged in that context.

Key Words
Brazilian and German Migration, Theatre of an for migrants, staging the Other
Bagryana Popov  
La Trobe University  

Dr Bagryana Popov is an award-winning theatre artist, lecturer and researcher who works in an interdisciplinary way. She has collaborated with acclaimed professional artists, students and communities, working as director, actor, dramaturg and performance maker. She is interested in how artistic practice can speak about social and political reality. Her research interests include embodiment, site-specific performance, politics and trauma and the ethics of representation. She completed her PhD in performance through University of Melbourne. Much of her work has examined themes of displacement, refugee experience and trauma as a result of war: Subclass 26A, Studies in Being Human, Cafe Scheherezade, Sarajevo Suite. Of Cows, Women and War, co-created with Ajak Kwai, told stories of Dinka culture, war and displacement. Internationally, Dr Popov has directed for the National Theatre of Macedonia, Bitola, presented work in Finland and performed in Bulgaria and Hungary. The dance work He is not here, created with Simon Ellis, was performed at Roehampton University, UK, and the Red House, Sofia. Her current performance and environment project Uncle Vanya is a site-specific, durational version of Chekhov’s early environmentalist play, transposing it to the Australian landscape. Dr Popov is a lecturer in theatre at La Trobe University, Melbourne.

THE UNCLE VANYA PROJECT: PERFORMING CHEKHOV IN THE AUSTRALIAN LANDSCAPE

This paper will discuss the Uncle Vanya project; a site-specific, time-specific theatre project which not only translates Anton Chekhov’s early environmentalist play from Russian into English, but transplants it into the Australian landscape, adapting it to local place and issues. Chekhov’s play Uncle Vanya (A Portrait of Country Life in Four Acts) introduces themes such as deforestation, environmental deterioration and climate change. Chekhov was passionate about forests and aware of their ecological importance. In his plays the natural environment, social structures and human lives intertwine in a fragile ecology. Characters work on the land, ignore it, buy it, sell it: they are embroiled in family struggles, while the environment is deteriorating. This contemporary version of the play is adapted to and performed in regional Australia, in response to specific sites. The performance takes place over two days, with each act of the play performed at the time of day indicated in Chekhov’s stage directions. Between acts, audiences interact with performers, are invited on walks in the surrounding landscape and to talks about ecological and farming issues of the region. The project opens up connections between location, environment and performance. The play, the place and the performers enter into conversation, invoking place as a major player. The project dissolves boundaries between performance and reality, between audience and performers in the experience of the landscape. The idea of site as an active player in the creation of meaning in the performance will be developed referring to the ideas of Mike Pearson. I will also discuss embodiment and relation to place, referring to the work of Gernot Bohme on atmosphere and embodiment.

Key words: site-specific performance, translation, adaptation, embodiment, Chekhov, landscape

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QUESTIONS OF TRANSLATING IN LIBRARY ESSAYS

The question of translating performance is multifaceted it concerns not only a language but also a context. In his text “Translator’s Task” Walter Benjamin 1997 problematizes translation of language by stating that fidelity in translating the words can never render the meanings they have in the original. In the context of performance Diana Taylor 2003 has also problematized translation what is considered as a performance in one society might be a non-event elsewhere. Performances are always located they have their contexts. Moreover, when thinking the question of translating from artist-researcher’s perspective there is one more layer how to talk or write about performance, so how to translate action to words? In this presentation, I focus on questions of translating in my performance Library Essays #1 “Elephants are always drawn smaller than life”. The original version in Finnish was performed in an empty library building in a suburb of Helsinki. The translated versions in English were realised in very different contexts: in a yard of University in Sao Paulo and at the busy city library in Turku. If we accept Benjamin’s proposition that you can’t translate the ‘essential’ thing of an artwork, what was translatable then? And what for?

Key Words  
language, context, performance, translation.
Ina Pukelytė
Vytautas Magnus University, Kaunas

Ina Pukelytė is Associate Professor of the Department of Theatre Studies, Faculty of Arts, Kaunas Vytautas Magnus University. In the period of 2003-2007 Pukelytė was the Head of Kaunas State Drama theatre. She did her Master degree at the Paris Sorbonne Nouvelle University and defended in 2002 her doctor thesis at the Universität Leipzig, with the publication of her thesis under the title Funktionen der Bildmedien in Theaterinszenierungen der neunziger Jahre des 20. Jahrhunderts. Functions of visual medias in theatre performances of the nineties in the 20th century. Her other research interests are theatre history, theatre management, and cultural policies. She was participating in a project, directed by Polish researchers, concerning organizational theatre system in Europe. The research was published in a book System organizacji teatrow w Europie in 2016. Recently she published a monography Jewish theatre in Lithuania During the Interwar Period. She also published a chapter in a book Stanislavski in the World, 2017.

MIGRATING HISTORIES: RUSSIAN AND JEWISH ACTORS IN LITHUANIA DURING THE INTERWAR PERIOD

The presentation will deal with the questions of artist migration in Lithuania between the two world wars 1919-1939. Lithuania was an independent country during the above mentioned period. It started to develop itself rapidly in the thirties and attracted Russian and Jewish artists that were escaping Soviet Russia and moving towards further Western countries. At one time, in the beginning of the thirties, there was quite a significant group of foreign artists, who were coming to Lithuania directly from Moscow, in order to create performances in Kaunas, the temporary capital of Lithuania at that time. Mikhail Tchekhov, Viktor Gromov, Andrius Oleka Zilinskas, Michael Gor, Miriam Cohen-Bernstein, Vera Solovjova, just to mention a few, all of them came from the Studios of Konstantin Stanislavsky and Yevgeni Yachtangov. They made an important impact to the newly born Lithuanian national theatre. Their reception in the press was not always favorable. Some of them were regarded as a menace for the national spirit of the country. Therefore all these artists did not stay in Kaunas for more than some years and continued their careers abroad. The presentation will reveal, what factors were crucial for the short-living of their artistic careers in Lithuania and what impact they left nevertheless to Lithuanian national theatre.

Key Words
Migrating actors, Lithuanian theatre, Soviet theatre, Jewish theatre, Interwar period

Neda Radulović

Neda Radulović holds a BA in the dramaturgy from University of Arts in Belgrade, as well as the Erasmus Mundus MA in International Performance Research (jointly hosted by the universities of Amsterdam, Belgrade and Warwick). For the past three years she has been working on her PhD thesis, researching the representations of non-human animals and other non-human phenomena in the arts and culture (animal, vegetal and AI performances). She has been writing and presenting papers on such topics as feminist posthumanism, critical animal studies and new materialism regionally (Serbia, Croatia, Slovenia) and internationally (Germany, UK, Finland, Poland etc.). She has been working as dramaturg, on projects in Amsterdam (Raat theatre), London (Arcola theatre) and writing for film (Trolling, Passage), theatre (Painkillers, 60 seconds, Princess and the pea), radio (Ana Del Rey, Iron Cross, Family picture); and translated several theatre plays (Naomi Wallace, Steve Tesić, Tim Price).

PERFORMING TRAUMA AT THE TURN OF THE 21ST CENTURY: THEATRICAL RESPONSES TO THE (EUROPEAN) MIGRANT CRISIS

Contemporary theatre practices face various challenges in the face of the migrant crisis, thus examining the role and the effects of the theatre in regards to the community it is created in. Performances that engage with the political are socially aware theatre forms, and they usually generate a direct communication with the community, as they give voice to the vulnerable through different forms of (self) representations, by creating social bonds and advocating open discussion.

We will look at the question of (im)migration and some theatrical responses to the most recent (European) migrant crisis as both traumatic and political event that urge for (collective) re/action. More specifically, this presentation will analyse three case studies dealing with the same topic and using trauma testimonies based in the real-life experiences and/or documentary material: Lampedusa Beach by Senka Bulić/ Lina Prosa (Kazalište Hotel Bulić, 2016), Compassion. History of a machinegun by Milo Rau (Schaubuhne, 2016), by Creation of human by Ivona Šijaković and Tijana Grumić (Atelje 2012, 2018).

We will analyse these three performances by employing the concepts like liminality (Turner, Fischer Lichte), which is an important notion in performance studies, stemming from anthropology and tackling the interconnectedness as well as the fragile boundaries between the social and the artistic, between the ethics and aesthetics; empathy in relation to the testimony- one of the crucial concepts in trauma and memory theory (LaCapra, Hirsch, Oliver); homo sacer (Agamben) as one of the fundamental notions dealing with migration from both philosophical/ethical and political perspective. We will argue that these concepts are important starting points when thinking about staging both the ongoing traumas, as well as representing the oppressed and subsided. Finally, we will examine this suggestion in the interviews with the authors and present the discussion and the findings.

Key words: migrant crisis, homo sacer, liminality, empathy, socially engaged theatre.
Paul Rae
University of Melbourne

Paul Rae is Associate Professor of Theatre Studies at the University of Melbourne. He is author of Theatre & Human Rights, and Senior Editor of the journal Theatre Research International. His book Real Theatre: Essays in Experience is forthcoming from Cambridge University Press.

PERFORMING ISLAND AUSTRALIA IN A TIME OF OFFSHORE DETENTION

In 2001, the Australian government implemented the so-called ‘Pacific Solution’ to the arrival of asylum seekers: they would be detained on islands both within and beyond Australia’s sovereign borders. The situation continues, enjoying cross-party support. In 2015, there were 1792 detainees, held mainly at centres on Manus Island in Papua New Guinea closed in October 2017, and on Nauru. Australia’s artists have addressed this situation as part of a larger pushback by civil society. Many performances have sought to represent or feature asylum seekers, and scholarship has focused on the ethics of the resulting representations. This paper considers recent performances that examine the implications of the policy for Australians’ own self-imagining. In so doing, I am concerned with the conditions of stasis that all parties – detainees, hosts, activists, governments – find themselves in in this seemingly intractable situation. These performances include: the Malthouse Theatre’s 2017 production of Michael Gow’s classic Australian play Away 1986, which combined a nightmarish diagnosis of 1960s Australian society with a return to the beach as both restorative and sinister site of Australia’s insularity This is Eden 2017, by Emily Goddard, which historicized the current situation by focusing on Tasmania’s role as a nineteenth-century prison island and Samara Hersch and Lara Thoms’ We All Know What’s Happening 2017, in which children presented a history of Nauru. These and other performances demonstrate that although both the numbers of people, and the land mass involved are relatively small, the rhetoric and actuality of the ‘Pacific Solution’ has produced a constitutive reliance on the islands for Australia’s sense of its own sovereignty. This is a pressing material problem for the detainees. But it is also an existential problem for Australians. The resulting performances capture the punishing ambivalence of being between migration and stasis.

Key Words
Theatre, Asylum, Islands, Detention

A. Gabriela Ramis
Olympic College

A. Gabriela Ramis is a Professor of Spanish at Olympic College. She earned a PhD in Theatre History, Theory and Criticism from the University of Washington, and an M.A. in Spanish from the University of Wisconsin. She was a member of a research team of Theater Studies at Universidad de la República, Uruguay. She has published articles in Gestos and Latin American Theatre Review. Since 2009, she has been working on emigration and Ibero-American theatre. Her research interest includes the use of Roman Jakobson’s poetic function when verbal language is not the dominant code in drama and performance, and Spanish and Latin American theatre.

FROM CUBA TO COLOMBIA: MÉRIDA URQUÍA’S INWARD JOURNEY LEADING TO THE ENCOUNTER WITH HER AUDIENCE

As a migrant, Cuban actress Mérida Urquía was subject to the regime of social motion that Thomas Nail understands as an expulsion through dispossession that is “neither entirely free nor forced.” Nail’s approach to the migrant through the observation of movement as the migrant’s inherent attribute intends to acknowledge a social force that has traditionally been denied. In her uprooting, Urquía has experienced the process of throwing herself into the analysis of her identity, which is undoubtedly tied to her profession. From the choice of her theater group name, Mi Compañía Teatro [My Company Theatre], to the production of La extranjera [The Foreigner], she has adopted introspection to analyze her condition of migrant and to find theatre as the element that defines her, as her identity, in a search that seems asocial. This asociality paradoxically connects Urquía to her audience as one of the “floating islands,” concept with which Eugenio Barba characterizes theatre groups for which isolation and individual needs become worthy of their methodology.

Key Words
Janelle Reinelt
Professor Emeritus, University of Warwick

Janelle Reinelt, Emeritus Professor of Theatre and Performance at University of Warwick, was President of the International Federation for Theatre Research 2004-2007. She has published widely on politics and performance, receiving the ‘Distinguished Scholar Award’ for lifetime achievement from the American Society for Theatre Research 2010, and an honorary doctorate from the University of Helsinki in 2014. Recent books are The Grammar of Politics and Performance with Shirin Rai 2016 and Gendered Citizenship: Manifestations and Performance with B.Dutt and S. Sahai 2017.

PROBLEMS OF AND FOR THE LEFT IN OUR TIMES

At a time when migration/immigration have become the great divisive issue of our times across much of the globe, we need to understand what could constitute a relevant ‘Left’ politics of migration. This paper will discuss three central problematics: how to understand populism vis à vis a notion of ‘the people’ what is ‘democracy’ for migrant subjects, often stateless and what performance contributes to these debates by virtue of its embodied and signifying affects. Staking out my position with help from Chantal Mouffe, Etienne Balibar, and Jan-Werner Müller, I hope to challenge performance theory to articulate a more effective approach to advocating for progressive politics through performance.

Key Words
Migration, Populism, Democracy, Performance

Thomas Riccio
University of Texas at Dallas

Thomas Riccio, Professor of Performance and Aesthetic Studies, University of Texas at Dallas. Artistic Director of the Dead White Zombies, a post-disciplinary performance group, Dallas, Texas. Previous positions: Professor, University of Alaska Fairbanks where he directed Tuma Theatre, an Alaska Native performance group Artistic Director, Organic Repertory Theatre, Chicago Resident Director/Dramaturg. Cleveland Play House Associate Literary Director, American Repertory Theatre. He has directed and devised work nationally and internationally, including works for LaMama, the New York Theatre Workshop, and Teatro di Roma. He works extensively in the area of ritual, shamanism, and indigenous performance, working in Alaska, South Africa, Zambia, Tanzania, Korea, India, Nepal, Kenya, Burkina Faso, and Ethiopia. He has taught, conducted research, and created performances at the University of Dar es Salam Addis Ababa University University of Pondicherry and the Korean National University for the Arts, among others. His current performance ethnography project is with the Miao of southwest China where he is a Visiting Professor at Jishou University. The Republic of Sakha Siberia declared him a Cultural Hero for his work for the National Theatre. He has published two books his academic writings have appeared in numerous international journals. www.deadwhitezombies.com www.thomasriccio.com

DEAD WHITE ZOMBIES: OPEN ENDED ENCOUNTERS

Dead White Zombies is a post-disciplinary performance collective based in Dallas, Texas. In its seven years of existence it has experimented with a variety of site-specific events creating a distinct identity, expression, and position within its community. The Dead White Zombies apply and re-mix the vocabularies of theatre, performance art, installation, video and audio art, dance, ritual, and drama therapy. Each performance event explores a deeper connection to the world and self in a multicultural, post-industrial, and rapidly transforming economic, technological, and urban environment. Inspired by the performance models, methods, and expressions of a variety of indigenous groups, DWZ seeks to re-establish and reanimate indigeneity for a globalizing world. DWZ views performance a community event, an emotional, psychological, spiritual, mythic, and functional site of agency and transformation. A site where the body travels through spaces to reiterate and reconsider its place in a mercurial, networked, modern reality. The paper will present a conceptual overview of DWZ performances using specific examples to illustrate how the work instigates open ended encounters with audiences participating and completing the performance. Examples include, Flesh World 2012 whole 2012, and Karaoke Motel 2014, a cycle of performances that respectively travel through death, the afterlife and re-birth T.N.B. 2013 a death ritual of African-American male identity in a former crack house DP92 2015 a spirit journey and devolution to the origins and essences of life on earth and Holy Bone 2016-17, a durational performance of initiation, a performed preparation for our global reality. Holy Bone began at a Taco restaurant and journeying through city streets to fourteen sites in six buildings. DWZ was named the 2017 Theatre Company of the Year by the Dallas Observer.

Key Words
Post-Disciplinary, Immersive, Site-Specific, Participatory, Interactive, Community, Experimental
Veronica Rodriguez
Royal Holloway, University of London and Canterbury Christ Church University

I am writing a book, derived from my PhD thesis, entitled David Greig’s Holed Theatre: Globalization, Ethics and the Spectator, which is forthcoming with Palgrave Macmillan. I have published articles in Contemporary Theatre Review and Platform, among other journals. My most recent publication was a chapter in the book Of Precariousness: Vulnerabilities, Responsibilities, Communities in 21st Century British Drama and Theatre 2017, edited by Mireia Aragay and Martin Middeke. I am member of the research group Contemporary British Theatre Barcelona www.ub.edu/cbtbarcelona. I teach at Canterbury Christ Church University and Royal Holloway, University of London.

THIS IS OUR SONG: AESCHYLUS’S “THE SUPPLIANT WOMEN” IN A VERSION BY DAVID GREIG

The summer of 2015 came to be known as the beginning of an ongoing refugee crisis in Europe. On 23 June 2016 the UK voted to leave the European Union. At different scales and in various contexts, people globally seem to want to go, to leave, to look inside, to shut the door. This paper will discuss Aeschylus’s The Suppliant Women Royal Lyceum Theatre Edinburgh, 2016 in a version by David Greig, a play that is 2,500 years old and yet including refugees and a referendum. In both contemporary politics and the play, refugees and referenda are connected. Although one cannot frame Brexit uniquely around the question of immigration, those of us who followed the campaign, remember about the horrifying murder of Labour MP Jo Cox at the hands of a right-wing extremist just days before the referendum and have lived in the UK before, during and in the aftermath of the referendum know about some of the connections. In the play itself, refugees the suppliant women and a referendum are linked because the King of Argos, where the supplicants arrive all the way from Egypt fleeing marriage, asks the people of Argos whether they want to offer sanctuary to these women, who form the chorus in the play. Unlike the townsfolk in Lars von Trier's film Dogville 2003, where “a young woman, fleeing gangsters, seeks refuge in a small town” Secomb 2007: 142, the people of Argos decide to offer the women sanctuary without reluctance. Highlighting the myriad paradoxes at work, including a clear instance of paradoxical hospitality the women can stay but are strongly advised to marry local men, this paper will explore notions of global indigeneity and will read the play as an unforgettable, profound, plural act of mourning for the perished in the waters and the land.

Key Words
Ethics, Politics, Refugee, Women, global indigeneity

Freddie Rokem
Tel Aviv University & University of Chicago

Freddie Rokem is Professor Emeritus in the Department of Theatre at Tel Aviv University, where he was the Dean of the Faculty of the Arts 2002-2006 and held the Emanuel Herzikowitz Chair for 19th and 20th Century Art 2006-2016. He is currently the Wiegeland Visiting Professor of Theater & Performance Studies TAPS at the University of Chicago. His more recent books are Philosophers and Thespians: Thinking Performance 2010 translated into Italian, Polish and German to appear in Hebrew Jews and the Making of Modern German Theatre 2010, co-edited with Jeanette Malkin Strindbergs Secret Codes 2004 and the prize-winning book Performing History: Theatrical Representations of the Past in Contemporary Theatre 2000 translated into German and Polish. He was the editor of Theatre Research International 2006-2009 and was a founding co-editor of the Palgrave/Macmillan book series Performance Philosophy 2012-2017 also being among the founders of the Performance Philosophy-network. He has been a visiting professor at many universities in the United States, Germany, Finland and Sweden, and is also a practicing dramaturg.

WHO’S THERE, WHEN A STRANGER APPEARS?

Suddenly a Stranger Enters My contribution to this panel will examine the dialectics between Migration Movement and Stasis Standstill – as the conference theme proposes – on the basis of Walter Benjamin’s discussion of “The Interruption” Die Unterbrechung in the second version of his essay, “What is Epic Theatre?” This essay, theorizing the work of his close friend Bertolt Brecht was one of the last texts Benjamin succeeded in publishing, about a year before he committed suicide in September 1940, while attempting to cross the border between France and Spain. In this essay Benjamin suggests that the sudden entrance of a stranger on the stage is paradigmatic for such an interruption, a caesura through which movement comes to a standstill, creating an image which Benjamin in The Arcades Project refers to as a “dialectics at a standstill”. In the Epic Theatre-essay Benjamin describes a situation of violence – a State of Exception – where the “wife is just about to pick up a bronze statuette and throw it at the daughter, the father is opening the window to call a policeman. At this moment the stranger appears at the door. Tableau, as they used to say around 1900.” Who is this stranger? Where does he come from? And what induced his sudden appearance? These are some of the questions I will raise, exploring the regulatory principles of entrances as an aspect of the dispositif of the theatre – its own inherently unique system of signs – as well as in my own dramaturgical practice with an Israeli production based on Kafka’s The Trial, called “Citizen K”.

Key Words
the stranger the stage state of exception entrances
Kati Röttger
University of Amsterdam

Since March 2007, Kati Röttger is professor and chair of the Institute of Theatre Studies at the University of Amsterdam. She had completed her doctoral studies at the Freie Universität Berlin, Germany, on Collective Creation in the New Colombian Theatre. After having completed a postdoc at the ‘Graduiertenkolleg’ „Gender-Difference and Literature“ at the Ludwig-Maximilians-Universität München Germany in 1998, she had been appointed at the Johannes Gutenberg Universität Mainz Germany as Assistant Professor where she wrote a ‘Habilitation’ about ‘Theatre as medium of vision’. Her actual research topics are International Dramaturgy and Technologies of Spectacle.

TRANSLATING THE TRAGIC

In The Island 1973 Athol Fugard’s collaborators Winston Ntshona and John Kani, both of whom created the roles of political prisoners, play Antigone and Creon respectively. The drama concludes not with death but with defiance, with Winston’s endurance despite his life sentence, John’s anticipated release and, by implication, the amplification of his defiance in the world outside. In this scenario, the hero and her drama represent not so much the tragic sacrifice as commitment to struggle. The darkness of tragedy, the fatal outcome of the collision between hubris and necessity, appear to fade in the light of prospective liberation. If the commitments of the antiapartheid movement encouraged a theatre of resistance whence the suffering protagonist emerged transformed as an agent to struggle, the achievement of democracy in the post-apartheid era might appear to have escaped the threat of catastrophe and thus the grasp of tragedy.” In the light of these words of Loren Kruger, written in her article “On the Tragedy of the Commoner: Elektra, Orestes and Others in South Africa, 2012 the lecture will explore the question of the translatability of the tragic. This question will be situated in the current context of the crisis of democracy, perceived as a deep crisis of the communal body on a global scale. It focuses especially on “the tragedy of the commons” Hardin 1968. While the notion of “the commons” is grounded in a desire for the conditions necessary to promote social justice, sustainability and happy lives for all, the “tragedy of the commons” in turn reproduces socio-economic injustices and hierarchical divisions of power, environmental catastrophes and stressed-out, alienated lives De Angelis 2013. Especially against the background of migration due to global asymmetries, thinking and practicing the commons becomes particularly urgent. What does this mean for translations of the tragic?

Key Words
translation, tragedy, global asymmetries, commons

Daniela Sacco
University of Milan

Daniela Sacco, with a degree in philosophy at the University of Venice and Siena, is currently research fellow in aesthetics of theatre at the University of Milan. She collaborates with the Centro studi classiCa of IUAV in Venice. She is the author of a number of books, articles, reviews and play texts among her publications: Pensiero in azione. Bertolt Brecht, Robert Wilson, Peter Sellars: tre protagonisti del teatro contemporaneo 2012 Al di là delle colonne d’Ercole. Hillman erede infedele di Jung 2013, Mito e teatro il principio drammaturgico del montaggio 2013 Goethe in Italia. Formazione estetica e teoria morfologica 2016.

THE “THEATRE OF EMIGRATION” STARTING WITH WALTER BENJAMIN AND BERTOLT BRECHT

One of Benjamin’s definitions of Brecht’s epic theatre is ‘theatre of emigration’ W. Benjamin, The country where it is forbidden to mention the proletariat, in “Understanding Brecht” [1966] 1998. Not by chance, Benjamin and Brecht came to know each other mainly during their years of exile in the Second World War 1933-40. In this state of re-calibration and unease, i.e., outside of their homeland, fleeing from a totalitarian ideology, in a condition of dislocation and alienation, that the two deepen their mutual understanding of each other. This shared new reality is the starting point to reflect upon concepts such as estrangement, estrangement effect Verfremdungseffekt, quotation, translation/translatio, interruption, montage, iteration, re-staging, contextualization, and re-contextualization. They are not only outcomes of the mutual influence between Brecht and Benjamin in conceiving theatrical art, but also philosophical key terms to understanding more broadly, the profoundly intimate link between the condition of exile and the art of theatre.

Key Words
Brecht, Benjamin, Theatre of emigration, estrangement, quotation, iteration, translation, montage
Yuko Saito-Nobe
Tokyo University of the Arts


SEEKING THE IDENTITY OF VIETNAMESE MODERN THEATRE – A CHALLENGE OF LE KHANH, ACTRESS THAT DOES NOT MIGRATE

Modern Vietnamese theatre has been formed and developed as the combination of the existing traditional theatres like Chèo or Tuồng and Western theatres. In 13th century, the traditional theatre in Vietnam had developed by the influence of Chinese opera. Then Vietnamese imported modern theatre from France during the colonial era in 19th century. After the end of wars, some Vietnamese artists had studied in Russia or Germany and brought the theatrical methods into their country. Vietnamese modern theatre flourished thanks to a gifted playwright Luu Quan Vu in late 1980s. However, the change of economical policy made the Vietnamese theatre struggled to progress in 1990s. It remains present although waning or gradually dying. Le Khanh, is the most famed actress in Vietnam, but not in the World. She lost chances to succeed overseas and had to remain at her birthplace. She is now the deputy director of the Youth theatre. But she has come back to the stage and is trying to find the theatrical identity of her country. In the autumn of 2013, the Japan Foundation has invited performing artists from Vietnam, and in 2014 about 20 Vietnamese performing artists participated in a long-term training program in Japan that lasted for about four months. Currently, several projects that are being jointly produced with Japan are moving forward. Vietnamese modern theatre has been developed by Vietnamese migrated to overseas. Now it is now being turned over a new leaf by the actress who never migrate.

Key Words
Identity, Aisa

Hugo Salcedo Larios
Universidad Iberoamericana - Ciudad de México

Doctor en Filología por la Universidad Complutense de Madrid, España, que con la tesis El teatro para niños en México, obtuvo cum laude Ed. Porrúa / Universidad Autónoma de Baja California UABC, 2002 2ª. ed., UABC, 2014. Concluyó también los estudios de posgrado en “Teoría y Crítica del Teatro” de la Universidad Autónoma de Barcelona, España. Autor de más de medio centenar de títulos para teatro y de un amplio número de artículos académicos y ensayos, algunas de sus piezas dramáticas han obtenido premios nacionales e internacionales, y se han traducido, transmitido para radio, publicado y/o representado en inglés, francés, alemán, persa, coreano y checo. Ha sido profesor invitado en varias universidades mexicanas como también de otros países como Francia, España, Marruecos, Estados Unidos, El Salvador, Ecuador y República de Corea. Fue miembro del Sistema Nacional de Creadores de Arte del Fondo Nacional para la Cultura y las Artes FONCA. Es actual miembro del Sistema Nacional de Investigadores SNI del Consejo Nacional de Ciencia y Tecnología de México CONACYT y académico de tiempo completo en el Departamento de Letras de la Universidad Iberoamericana Ciudad de México.

INSECURITY AND VIOLENCE. REPRESENTATIONS OF IMMIGRATION IN THE THEATER OF MEXICO.

The geopolitical space in which is located the Mexican northern border, stands as a scenario where there is a violent encounter of equidistant, complex and contradictory forces. This previously only nodal point of transit which functioned as truncated aspirations Weir, now has become also port of settlement physical site that summarizes longings, imaginary and frustrations place for the uprooting of identities, longing and nostalgia for the geographical distances also cultural and linguistic confrontation. In the «real» scenario, the nature of the theatre to realize his background and the arising contradictions, because through his Aristotelian form either through some postdramatics expressions, or with the use of strategies of performance than is they refer to autobiographical exposure, conventional logical rupture, narrative - experiential dramatic expression and action. The variety in the way is a reflection of the multiplicity of interests dramaturgies of its authors and the urgency for protesting the violence of everyday life. The intention of this paper is to point out some expressive shafts which Mexican drama said the complex issue of immigration into the United States, taking into account work of reference of this dramatic literature. For the theoretical approach takes into account spectacular and textual analysis of Ubersfeld and Pavis models, as well as some studies of Alejandro Lugo, Roberto Herrera Carassou and Alfonso Alfaro around the border, studies of migration theories and meetings - misunderstandings in the historical relationship of Mexico with the United States.

Key Words
Mexican Theatre, immigration, violence, representation, analysis of texts.
J. Andrew Salyer
University of Wisconsin-Madison

Andrew Salyer is a writer, artist, performer, and curator. He has presented research papers at national and international conferences including American Society for Theatre Research, Performance Studies International at Stanford University, and Midwest Modern Language Association. He works in various media including photography, text, performance, drawing, audio, video, sculpture, and installation. His work has been published by Ugly Duckling Presse and Emmie Magazine, and staged at Hemsley Theatre. He has performed at the Madison Museum of Contemporary Art, Chazen Museum of Art, Stanford University, and University of Paris-Sorbonne, and his work has been exhibited at the New York Photo Festival, Darling Foundry, University of Tennessee Downtown Gallery, and the New Media Caucus’ traveling video exhibition. He has curated exhibitions for the Gelsy Verna Project Space, Madison Jewish Artists’ Lab, and Big Car. He is also part of a collaborative art-making team SALYER + SCHAA; their work was recently selected for Madison Museum of Contemporary Art’s Wisconsin Triennial. He received a B.F.A. from Herron School of Art/Indiana University and an M.F.A from the University of Wisconsin at Madison. He is currently a PhD student in Art Theory and Practice at UW-Madison, researching the poetics and politics of falling in contemporary art.

CULTIVATED FAILURE: WHITE MEN AND THE PERFORMATIVE POLITICS OF FALLING

Can failure be a privilege? What does it mean for able-bodied white men to represent themselves falling? The whiteness and male-centeredness of contemporary art might be invisible to those that speak its codes without intentionality. Through the lenses of gender studies, whiteness studies, visual studies, and performance studies, this paper analyzes latent and manifest ideological meanings within a photographic archive of white male gestures of falling. I identify a pattern of what I call cultivated failure as a practice and a trope in contemporary art, and I argue that white male contemporary artists Kerry Skarbakka and Patrick Manning perform a cultivated failure that, in varying degrees, interrogates masculinity and throws whiteness into relief. Their work questions the need for a stable masculinity by rendering the artist tentatively falling, failing, or floating, and develops a visual counter-argument for how a gendered body should function. Actively resisting a hegemonic white masculinity, these disruptive gestures provide representational tactics to counter the strategies of straight white male dominance in cultural production. However, while these artists’ individual gestures perform a collapse, suspension, or failure of straight white masculinity, patriarchal and white supremacist institutions remain standing. Still, I argue that these photographs attempt a visual rupture of masculine ideals of stability by exposing repetitive gendered acts in a moment of collapse, and challenge dominant notions of how men allow (or disallow) themselves to perform. Ultimately, I argue that Skarbakka and Manning use their privilege to perform a self-reflexive exhaustion, emptiness, and failure in late 20th century white masculinity – but provide the possibility of ethical performative interventions in the form of what I call cultivated failures, the pause, and the reorientation drive.

Key Words:
gender, race, politics and aesthetics, visual studies, performance studies, contemporary art, contemporary performance, photography, conceptual art, failure, falling, pause, reorientation.

Rosa Sanchez
Koniclabe

Rosa Sánchez Spain Multidisciplinary and multimedia artist, performer and choreographer. Rosa has an extended professional trajectory in relation with new technologies applied to artistic installations, performances, dance and theatre. Founder and Artistic Director of the dance theatre company and contemporary creation platform Kònic Thtr a Barcelona based artistic platform, specialized in contemporary creation at the border between art, new technologies and science, active in this field for over 25 years. Together with Alain Baumann, she leads the conceptual, creative and technological lines of the company. The main focus of activity of Kònic is the application of interactive technology to artistic projects, blend the visual and performing arts with evolving new technologies, from digital interactive technology to using high speed telematics and video mapping. Kònic has a strong international projection in Europe and Latin America. Their work has been shown in places such as: MACBA, Mercat de les flors -Barcelona Spain, ICA, London UK, V2 The Netherlands, ZKM Germany, Centre Pompidou/IRCAM France, CENART Mexico, File Festival, Sao Paolo Brazil, Thekh/Projekt Fabrika Moscow Russia, EMAPAC and 3 Legged Dog, New York US, RoKBund Art Museum, Shanghai and DanStorm, Beijing China, FILE Festival, Sao Paolo Brazil, Pier2, Kaohsiung TW. www.koniclab.info

NETWORKED PERFORMANCE: PERFORMING ACROSS BOUNDARIES. SAMPLE OF WOKS BY KONIC THTR

Networked Performances are performances taking place simultaneously in two or more locations linked via internet connection. This relatively new form of performance is based on the possibility to share a common virtual space in real time between artists, researchers, engineers, living in separate cities, countries or continents. The artistic content of the work is created between the different partners in a collaborative fashion, and it is worth mentioning that although they are considered as single works, by the very nature of the Networked Art, each node will present to the audience a different aspect, point of view, mise en scène, of the same performance. In this paper, we suggest that the apparent complexity and disparity of this type of proposals is an opportunity for the collaboration between artists and creators, researchers as well as engineers from different countries coming together to explore new possibilities in the field of the performing arts, and is a great container to bring together different cultural approaches, as well as artistic sensibilities and technological solutions stemming from the variety of partners. We will present two projects in which Kònic was involved, and show how this genre can provide opportunities for cross border, cross cultural, and cross disciplinary collaborations. In Near in the Distance 3 2017 we will see how musicians and dancers from Austria, Spain, Italy, Finland and India are brought together onto one stage in Linz. A project made possible through the transnational collaboration between the artists and network engineers of the different NRENs involved. EVDS8 2015 was shown simultaneously to audiences in Bahia, Mexico, and Barcelona. University department in Mexico, a dance company in Spain, and network engineers and software developers in Brazil were brought together to present one Networked Performance simultaneously in three continents.

Key Words:
Networked Performance, Cross border collaboration, Performance and New Media
Imanuel Schipper
Rimini Protokoll Arts & Social Change - MSH Hamburg

Imanuel Schipper is a lecturer and researcher at different universities and art academies in Germany and Switzerland. He also works as a dramaturg for the well-known German Performance group, Rimini Protokoll with whom, over many years, he has developed a contemporary way of documentary theatre as intervention, as political think tanks. Most recently he has been the dramaturg for „State 1-4“ a tetralogy on postdemocratic phenomena, commissioned by Haus der Kulturen der Welt (HKW) and four major theatres in Germany and Switzerland. Imanuel Schipper works on the interface between scientific research, teaching, and artistic practice. He works to analyse such terms as “theatricality”, “performativity”, “dramaturgy”, “staging”, “reception” and “mediality” – coming from the theatre studies – beyond the boundaries of the theatre, for example in design, urban design, scenography and curation. He holds a deputy professorship on Performance Studies and Dramaturgy at the Department of Arts & Social Change at the Medical School Hamburg (MSH). Is on the board of directors of Performance Studies International (PSi) and finishing his PhD on „Relational Dramaturges“ at Leuphana University Lüneburg. Recent Publication: - Rimini Protokoll: Staat 1-4 (2018).

FROM GLOBAL RESEARCH TO WALKING AUDIENCES. MIGRATION IN RIMINI PROTOKOLL’S STATE 1-4

In their most up to date production, the tetralogy State 1-4 (2016-18), Rimini Protokoll focuses on post democratic phenomena such as the global network of intelligence, construction sites and lobbyism, digitalisation of democracy and the intertwining structures of global companies and politics. For each of this rather political contents a special setting not only for an aesthetic space experience was constructed but also an unique way of how to address, organise and guide the audience through the theatre event. Different strategies of participation and interaction come into action in order to generate an immersive experience. This paper will discuss the different dramaturgies of staging the publics with the help of theories of Rancière and others. The movements of the spectators is strongly linked to many migrating motions of the research, the production, the lives of the protagonists and the travelling of the show itself.

Key Words
audience participation immersive political performance dramaturgy interaction digital migration

Ruth Schor
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Ruth Schor currently works as Associate Professor at the Centre for Ibsen Studies, University of Oslo where she primarily focuses on the reception of Ibsen in different cultural spheres of the German-speaking avant-garde. Prior to that, she completed her DPhil at the University of Oxford with a thesis on the avant-garde theatre scene of late nineteenth-century Berlin. She further holds an MA in Text and Performance Studies from King’s College London and the Royal Academy of Dramatic Art.

A NEW INTIMACY? IBSEN AND THE EVOLVING THEATRE-GOING CULTURE OF LATE NINETEENTH CENTURY BERLIN

The uncanny relevance of Ibsen’s work across cultures engages scholars and audiences until the present day. How the works of this Norwegian author have captured the global imagination remains a continuous source of discussion. This paper takes one of the most well-known sites of this “Ibsen-effect” – namely the city of Berlin in the late nineteenth century – and aims to broaden the notion of cultural ex-change by providing an analysis of the theatre-going cultures surrounding it. By looking at literary matinees, membership clubs and newly intimate theatrical spaces, it aims to highlight the multifaceted layers through which culture can travel, and thereby reshape fundamental notions of human interaction.

Key Words
theatre, avant-garde, modernism, cultural history, late nineteenth century, Berlin
Mikko-Olavi Seppala
University of Helsinki

Dr. Mikko-Olavi Seppälä defended his thesis on the formation of the Finnish workers’ theatres at the University of Helsinki in 2007 and was assigned docent of theatre research in 2010. His research interests cover political theatre and popular theatre. Currently he is writing a book on the history of Finnish workers’ theatres and doing research on Finnish-Estonian theatre relations in a joint project with the universities of Helsinki and Tartu.

ACTRESS IN EXILE - LIINA REIMAN IN FINLAND, 1944-61

The paper discusses the Estonian actress Liina Reiman 1891-1961 who fled to Finland in 1944 and lived in exile until her death in 1961. A celebrated tragedienne and heroine in the 1920s, Reiman’s career had setbacks in the comedy-driven early 1930s. In her quest for a larger audience, Reiman successfully performed and toured Finland several times during 1928-37 and eventually performed some roles in Finnish. Fleeing the Soviet occupation along with tens of thousands Estonians in August 1944, Reiman settled in Finland and was given the possibility to perform Franz Grillparzer’s “Sappho” at the National Theatre of Finland. Finland having lost the war, the situation of Estonian refugees in the country was politically delicate and most of the Estonians proceeded to Sweden. Unable to set foot at the main professional theatres of Finland, Reiman was able to rely on private support and tour minor theatres of the country also directing her own plays, most notably Karel Capek’s “Mother” at six different theatres during the years 1945-47. Displaced as a performing artist, Reiman contributed in instructing young actors. The theatre educational system in Finland being largely unorganized, Reiman’s guest directions had a clear educational character. Appraised for her cultivated voice technique and affective emotional expression, she was invited to teach in the advanced theatre courses and in the Theatre academy. For the afterwar Finnish audiences, Reiman also carried and manifested the fate of independent Estonia.

Key Words
artist in exile, World War 2, Estonia, Finland, Liina Reiman

Azadeh Sharifi
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Azadeh Sharifi is a researcher, writer and activist. Since October 2016 she is a PostDoc researcher at the theatre department of Ludwig-Maximilians-University Munich where she is currently working on Postmigrant Theatre in German Theatre History – DisContinuity of aesthetics and narratives. From 2014 until 2015, she was a Fellow at the International Research Center “Interweaving Performance Cultures”, Freie Universität Berlin Previous she was part as a researcher at the Balzan Prize Project “The Role of Independent Theatre in Contemporary European Theatre: Structural and Aesthetic Changes” by Prof. Dr. Manfred Brauneck and the International Theatre Institute ITI, Germany.

“FRUROMANIA” - DRAMATURGIES OF QUEER-POSTMIGRANT PERFORMANCES IN GERMANY

Frutomania describes an obsession, a lust for life and its translation into the arts. It describes an approach to German and postmigrant theatre, life in the diaspora and safe spaces in queer communities of color. The term was invented and is used by Frutas Afrodisiacas, a young queer performance group from Berlin consisting of people of color. All members of the group received a kind of postmigrant “theatrical education” during their involvement in the artistic work of Ballhaus Naunynstrasse Berlin for several years. In their performance, also named Frutas Afrodisiacas, the “Früchtchen” as they sometimes call themselves link themselves to “West-Berlin’s Tunten “fag” movement of the 1980s” to investigate “commonalities, contradictions, and themselves” and explore the queer heritage within the queer community of color. Their “quadruple-lingualism”, a mix of Spanish, Portuguese, English and German spoken on stage, their cross-dressing – referencing Carmen Miranda and YouTube-videos of brick shoe dancers as their source of inspiration – as well as their theoretical background in Queer and Postcolonial/Decolonial Studies creates a unique aesthetic framing for German theatre. In my presentation I will examine representation of queer black and people of color within German theatre along the performance by Frutas Afrodisiacas. I will focus on dramaturgies which are linked to postmigrant theatre, but also to political/activists strategies of resistance and empowerment as well as personal experiences of migrants, refugees and/or marginalized subject.

Key Words
Migration, Post-migrant Theater, Multilingualism, Queer post-migrant Performance
A PROMISE TO ARTEMIS: HIPPOLYTUS, MALE VIRGINITY, AND QUEER SPECTATORSHIP IN THE 5TH CENTURY BCE

Not many laws governed the theatre of ancient Athens, but there was one which specifically affected the rehearsal process. Choral training was to conclude before sundown, so that young chorus men could walk home in the daylight. This law was instituted to protect these ephebes the age-class of men whose beards had started to come in from sexual assault. The existence of this law evidences a popular sexual desire for the performers and points towards a queer desire in the spectatorship of their performances, which I refer to as a “male gayze”. This paper reads the ancient performance of the Hippolytus of Euripides through the lens of the queer Athenian male spectator. King Theseus’ son, Hippolytus, makes a vow of chastity to the virgin goddess of the hunt, Artemis. While some read this as a foil to Phaedra’s lust, the promise to not marry is also a demonstration of preference to his huntsman. These men appear from lines 59-112, dance, and sing a paean to Artemis. The brief inclusion of this chorus is exceptional in two aspects. Not only is it uncommon to include two choral roles in a tragedy the perform as Troezenian women for the remainder of the play, but it is also rare to have a chorus of young men. Hippolytus, these young men, and the Athenian citizens who perform them are all ephebes, the age at which they might socially and physically align themselves with an older male patron, erastes. This performance invites a male gayze of the Attic spectator and will be them are all ephebes, the age at which they might socially and physically align themselves with an older male patron, erastes. This performance invites a male gayze of the Attic spectator and will be.

Key Words
Euripides, Hippolytus, Queer Spectatorship, Festival of Dionysus

Will Shüler
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Dr Will Shüler is a senior teaching fellow at Royal Holloway, University of London. Will recently published his chapter, “The Greek Tragic Chorus and Its Training for War: Movement, Music and Harmony in Theatrical and Military Performance” in Palgrave’s War and Theatrical Innovation 2017 and will be curating an event on materials and digression in the Tate Modern Tate Exchange space in May 2018.

Anna Sica
University of Palermo

Anna Sica is a PhD Associate, full professorship, Professor of Theatre at Palermo University, a distinguished scholar in History of Theatre, with special reference to nineteenth and twentieth century drama, as well as acting and directing. She also specialises in Commedia dell’Arte, contemporary Italian drama and in North-American and Russian theatre. Particularly, in her late books Uptown-Downtown: New York Theatre from Tradition to Avant-garde Milan, 2005 and articles on Italian contemporary theatre La drammaturgia degli emarginati nella recente scena italiana Rome, 2007 and on Anton Chekhov’s Poetic and Social Realism Cambridge UK, 2008, she proposes a new approach to acting and directing working directly on the effects of politics and poetry in drama. She is who has discovered the Eleonora Duse’s personal Library, now housed as The Murray Edwards Duse collection, Cambridge. She is the author of “The Murray Edwards Duse Collection” 2012. She is who has discovered and deciphered the Italian acting code system of the drammatica. She has also published “La drammatica metodo Italiano: trattati normative e trattati teorici” 2013, “The Italian Method of la drammatica” 2014, “L’Arte massima”, vol. I p. 1 2017, and significant essays and chapters on Italian contemporary drammaturgy and Commedia dell’Arte. She has also published “Eleonora Duse’s Library: the disclosure of Aesthetic Value in Real Acting” in Nineteenth Century Theatre and Film, 37/2, Winter 2010.

ACTOR’S ART AND POLITICS AS/THROUGH/BEYOND BORDERS: TOMMASO SALVINI’S “HAMLET” AND THE STAGE OF THE UNIFICATION

The drammatica is an Italian theatrical declamatory system that has been com–pletely neglected since the dawn of the twentieth century nevertheless it formed the foundation of the Italian national theatre and played a remark–able role in the history of eighteenth-and-nineteenth-century Euro–pean the–atre. It featured a scale of intonations and gestures which were represented by symbols of notation. Some of those symbols are still preserved and readable in actors’ prompt–books. Now that the Italian method of the drammatica has been defined as a distinctive way of acting, we are able to investigate on the literary and historical actors’ interpretations of the most relevant plays of their repertory. And in particular, we are able to analyse the literary and political role actors and actresses had in their times. The drammatica let Italian actors and actresses act in Italian all over the world, migrating their cultural and ideological environments and perspectives. The drammatica consisted of drawing acting from prosody, and combining metrical structure and gesture and expressiveness. It was embodied in symbols that represented phonological features such as pitches, intona–tions, stress, emphasis, vocal complexion. It subsisted as a rich interactive scheme of key–voices and key–gestures. Most of the Italian actors’ and actresses’ prompt–books still include the decla–matory symbols that are still readable, and still contain not only the reach and complex repertory of intonations that reveal us the extraordinary skilful structure of an actor’s art, but, what is even more reliable, that the accomplished crucible of vocal combinations and extended emphasis enlighten us the leading actor’s cultural and literary interpretation of each production. We intend to investigate the declaration symbols of some of the key–scenes of the 1860 Hamlet that Tommaso Salvini performed in the evening of 14 July in Naples, and retrace the political events of those days in South of Italy. The Garibaldinians were reaching Naples after landing in Marsala. We’ll see how Salvini chained the variations of the key–voices to enforce the meaning of each scene in the attempt to join acting to real time, to history. I will read fragments of 1860 Salvini’s prompt–book of Shakespeare’s Hamlet in which the declaration symbols by Salvini are still readable. In particular, I will read from Salvini’s prompt–book act I, scene I and act I scene V.

Key Words
Salvini, acting, unification

The 1990s saw a radical shift in the conceptualisation and delivery of psychiatric care in the UK. Following the NHS and Community Care Act 1990, funding and services relating to long-term care of mentally ill people were moved out of NHS Trusts, into the joint jurisdiction of local authorities, charities, and private sector care providers. This deinstitutionalisation policy was widely perceived as causing an exodus of vulnerable psychiatric patients out of hospitals, into uncertain urban sites. Vagrancy and displacement replaced the asylum as the dominant images associated with psychiatric subjectivity throughout the decade. The first production of Kane’s Crave staged experiences of mental breakdown in a post-asylum society. Its dramaturgy explored the structure of pathological mental suffering at a moment in which assumptions surrounding psychiatric identity were being reconceptualised along ideas of displacement and dislocation. Incorporating the speakers’ paradoxical sense of movement and restless stasis into the staging of the production itself, Kane and director Vicky Featherstone created a performance that integrated these new spatial conditions of psychiatric care into the psychic lives of the characters themselves. By examining newly available archival material on Crave and its first production, alongside arguments surrounding the Community Care Act, this paper demonstrates Kane’s unique dramaturgical reimagining of the relationship between site and mental pain in the context of mass psychiatric displacement. Crave responded to the new-found dislocation of the mentally ill in the 1990s, one might say their newly migratory status, by suggesting that mental pain takes its structure from the socio-politically contingent ‘setting’ in which it takes place. In doing so she suggests a new kind of ‘dramaturgy’ of mental illness for the post-asylum age, characterised by directionless movement.

Key Words
dramaturgy, displacement, psychiatry, Kane

THE IMMIGRANT WOMEN OF #METOO IN ICELAND #HÖFUMHÁTT AND ANONYMITY

The immigrant women of #metoo in Iceland #höfumhátt and anonymity In this paper the performing of the #metoo revolution in Iceland will be looked at, in particular the shocking and horrifying stories from immigrant women in Iceland. The autumn of 2017 Iceland found itself without government. Like the year before. The reason: corruption. Also, like before. Except this time the scandal did not involve money but the prime ministers father’s involvement in restoring honour of a convicted child abuser. One of the victim’s father started a discussion on the matter in the media and public sphere under the hashtag Höfum hátt or Let’s be loud. This resulted eventually in a resignation of the government and a new congressional election in October. The autumn of 2017 also brought #metoo and an avalanche of stories told by women from various aspects of Icelandic society. Started by women in politics, it spread to many other professions such as women in the publishing industry, women in theatre and film and in the beginning of this year some shocking stories came to light from women in sports and immigrant women. Certain performative aspects will be looked at in particular. For an example a reading of selected stories that was held at the City theatre in Reykjavík and streamed on the internet from three places at once in November.

Key Words
#metoo, immigrant women, gender politics, politics of migration
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Dr. Ajeet Singh earned his Ph.D. from Jawaharlal Nehru University, New Delhi and wrote his doctoral thesis on European Experimental Theatre and Ancient Indian Theatre. He has been teaching as Assistant Professor since August 2008 in the Dept. of English, BPSMV, Khanpur Kalan, Sonipat, India. His teaching experience ranges from undergraduate to postgraduate levels covering varied fields of literary studies like Contemporary Literary Theory, Indian Poetics, Cultural Studies and Western Literary Theory and Criticism. He has been actively involved in guiding research and other academic activities. As an academic, along with intensive teaching work, he has been doing research work in terms of publishing research articles in different research journals and presenting research papers in different national and international conferences. Recently, he has presented his research paper based on a comparative study of Indian theatre and Brazilian theatre in IFTR-2017 Conference, Sao Paulo, Brazil. Moreover, one of his research papers has been selected for presentation and recommended for inclusion in the proceedings of World Congress of Philosophy to be held in University of Peking, Beijing, China.

NEGOTIATING THE CHOICE BETWEEN MIGRATION AND STASIS: (REVIEWING MULTI-LOCALATIONAL POSITIONING OF SELF IN BILJANA SRBLJANOVIC’S “BELGRADE TRILOGY” AND “FAMILY STORIES: BELGRADE”

Migration, with its possible socio-cultural implications, is not just a contemporary phenomenon appearing in European civilization only rather different civilizations of the world, since time immemorial, have been experiencing this phenomenon due to different political, economic and cultural reasons. Since migration is the total result of the internal dynamism of any civilization where different social, political, economic forces work simultaneously, therefore, it may not be seen as a phenomenon just happening externally in any culture. Migratory movements in human cultures have triggered a cultural transformation whose traces are perceptible in all aspects of life including production, distribution and reception of art and creative expression. As an art form theatre has also been experiencing the structural and aesthetic changes due to these migratory movements. Contemporary East European theatre in its aesthetic and structural form may serve as an appropriate example of the cultural transformation. After the end of Balkan wars in 1990s, theatre makers of different Balkan states have dealt with this multi-dimensional cultural phenomenon in their theatrical productions. Biljana Srbljanovic, Serbia’s leading playwright in her plays deals with the theme of the dilemma of choice between ‘stay and fight’ on the one hand and ‘leaving in search for a normal life’ on the other. This paper focuses exclusively on three select plays of Biljana Srbljanovic showing the conflict which arises in the lives of her characters due to the choice they have made.

Key Words
Migration, Culture, Balkan, Creative, Stasis etc.

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Brian Singleton is Samuel Beckett Professor Drama & Theatre, and Academic Director of The Lir – National Academy of Dramatic Art. As well as publishing widely on orientalism and interculturalism in performance, most notably in the monograph Oscar Asche, Orientalism & British Musical Comedy Praeger, 2004, and in several publications on the work of Antonin Artaud, Ariane Mnouchkine & the Théâtre du Soleil, his most recent monograph contribution to theatre research is his monograph Masculinities and the Contemporary Irish Theatre Palgrave Macmillan, 2015. He is former Editor of Theatre Research International Cambridge University Press and former President of the International Federation for Theatre Research. He serves on the Editorials of New Theatre Quarterly and Contemporary Theatre Review and is Associate Editor for Theater Journal. In 2012 he won the ATHE Excellence in Editing Award along with Janelle Reinelt for their book series ‘Studies in International Performance’ published by Palgrave Macmillan. He is currently editing a new book series with Elaine Aston entitled ‘Contemporary Performance InterActions’ for Palgrave Macmillan and most recently published a monograph on contemporary Irish theatre entitled ANU Productions: The Monto Cycle Palgrave Macmillan 2016.

MIGRATING HISTORIES & THE OTHERS IN THE ARCHIVE: COISCEIM & ANU PRODUCTIONS “THOSE ROOMS”

This paper will focus on the award-winning 2016 co-production of These Rooms as an act of remembering the testimonies of women in the final days of the 1916 revolution in Ireland, colloquially known as The Rising. As an act of rebellion against colonial British rule it fell short of a revolution, was poorly timed, organized, sustained, and doomed to failure. Nevertheless its aspiration for a society of equality in its official Proclamation of an independent republic has long since captured the imagination of Irish citizens. In the final act of the week-long insurrection, male civilians were shot by the British army in the North King Street massacre in Dublin. The testimonies of their surviving relatives, mostly women, at a subsequent military Tribunal were censored and stored in the British National Archives in London. Their release to military historians in 2016 fuelled a performative remembering through installation-like scenes in These Rooms that showed how the history of political and social action configured as the work of Others migrated through time and place through memory in light of their absence in recorded histories of either Irish or British national narratives. As spectators wandered through site-responsive scenes and through multiple narratives, they meaning through the conflicting annals of history of a significant national event. With the focus on the affect of the event and its subsequent suppression on its survivors, spectators were invited to map memories as feelings and stir up the stasis, secrecy and suppression of the document that had been forcibly migrated to another nation’s archive.

Key Words
Testimony Archives Remembering Suppression Migration
Varvara Sklez  
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Varvara Sklez is a research fellow and a lecturer in the School of Advanced Studies in the Humanities at the Russian Presidential Academy of National Economy and Public Administration. She also teaches in the Moscow School of Social and Economic Science. She holds an MA degree in Cultural Studies from Russian State University for the Humanities and MA degree in Public History from the University of Manchester obtained in the Moscow School of Social and Economic Science. Her current research interests are focused on the contemporary Russian documentary theatre and the issues of history and memory in theatre. She was published in Russian on the issues of documentary theatre, performance documentation, Jerzy Grotowski’s theatre and public history. Being one of the Public History Lab founders, she is at the organizing committee of the annual Public History in Russia conference. She participates in the activities of the Theatrum Mundi Independent Theatre Research Lab, and among other matters works as the contributing editor for the Labs website http://theatrummundi.ru/english/.

PAST IS ANOTHER COUNTRY? PERFORMING DOCUMENTS IN CONTEMPORARY RUSSIAN THEATRE

Post-Soviet space is carved with all sorts of borders, from political and social ones to the one that constitutes its definition and refers to understanding its own past. Russian theatre of 2010s is actively rethinking this past by involving all sorts of sources such as archival materials, cultural artifacts and verbatim interviews. There has been a shift in Russian documentary theatre from understanding a document as a reality equivalent to exploration of variety of ways a document may function in a production. As I am going to argue, these changes in ‘document’ interpretation by theatre practitioners are accompanied by a more thorough understanding of the Other of the Post-Soviet society. Looking back to the Soviet past as a source of reflection about the present necessarily brings about thinking about historical events that radically reshaped territories, social groups and single lives, such as the October revolution, collectivization, Stalinist repressions and Second World War. All of these events are accompanied by a more thorough understanding of the Other of the Post-Soviet society. Looking back to the Soviet past as a source of reflection about the present necessarily brings about thinking about historical events that radically reshaped territories, social groups and single lives, such as the October revolution, collectivization, Stalinist repressions and Second World War. All of these events are accompanied by a more thorough understanding of the Other of the Post-Soviet society. Looking back to the Soviet past as a source of reflection about the present necessarily brings about thinking about historical events that radically reshaped territories, social groups and single lives, such as the October revolution, collectivization, Stalinist repressions and Second World War. All of these events are accompanied by a more thorough understanding of the Other of the Post-Soviet society. Looking back to the Soviet past as a source of reflection about the present necessarily brings about thinking about historical events that radically reshaped territories, social groups and single lives, such as the October revolution, collectivization, Stalinist repressions and Second World War. All of these events are accompanied by a more thorough understanding of the Other of the Post-Soviet society. Looking back to the Soviet past as a source of reflection about the present necessarily brings about thinking about historical events that radically reshaped territories, social groups and single lives, such as the October revolution, collectivization, Stalinist repressions and Second World War. All of these events are accompanied by a more thorough understanding of the Other of the Post-Soviet society.

Work of theatre director Anastasia Patlay is one of the most vivid examples of this trend. Her production Kantgrad co-authored with Nana Greenshtein and Mikhail Kolchin, 2016 is based on the oral history archive of interviews with Soviet settlers who moved to the prior German town of Koenigsberg later renamed into Kaliningrad and explores the brief postwar period of their coexistence with German civilians. Her another production, Peasant’s Diary 2016, is based on the diary of the Ukrainian peasant Nestor Belous, who documented horrors of the collectivization and the famine of 1931-1933. In Kantgrad stories of the Soviet settlers and the German civilian are used to show possibilities of a peaceful postwar coexistence as well as traumatizing effects of people’s displacements. In Peasant’s Diary the very attempt of reading a document written in a very different social and cultural context happens to be a source of an actor’s identification with his family history. I am going to suggest that the ways documents function within these productions uncover a demand for creating a distance to the past as well as performative strategies of its overcoming.

Key Words  
Russian theatre, documentary theatre, Soviet history, displacement, 2010s

Zofia Smolarska  
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Zofia Smolarska 1987 graduated from the National Academy of Dramatic Art in Warsaw, where she now works as a lecturer at the Department of Theatre Studies. An author of a book “Rimini Protokoll. Blind Alleys in Participatory Theatre” 2017. Member of Polish Theatre Journal’s editorial team. Deputy chair of the Polish Association for Theatre Studies PTBT. The participatory aspect of the creative process is among her main interests in practice as well as in research. An urban performer and author of urban social projects, she has collaborated with the Rimini Protokoll collective and with Edit Kaldor on participatory theatre projects. She has worked as an assistant for director Erling Jóhanessson. She is working on a doctoral dissertation about the situation of theatre craftsmen and the organizational dysfunctions in Polish state theatres after the political transformation.

BLIND ALLEYS OF PARTICIPATORY THEATRE. MIGRATIONS AND MIGRANTS IN RIMINI PROTOKOLL’S “SITUATION ROOMS”

The paper is the author’s relation from participation in the work on a multiplayer video game of the Rimini Protokoll theatre collective, Situation Rooms premiered in 2013. In the production, ‘experts of everyday life’, including refugees and migrants, were invited in the roles of narrators of their own video tales connected with military conflicts. The audience, holding iPads, were taken on a video-tour around an immersive set which depicted the net of global weapon trade. The author of the paper, convinced that the value of a work of art depends on the method it was created and on the social relations of production, describes the casting phase, rehearsals and the organization of the big-budget production and shows their artistic implications. She concentrates on two groups of experts: a South Sudan journalist living in Germany and a refugee family from Libya. Through an embedded research the author first shows how the collective trained the experts as story tellers and video makers, using neocolonial schemes. Then, she analyses how the rehearsal process and the post-production of the video material programmed critics’ feedback, but also triggered a resistance in audience which, in several cases, refused to ‘migrate’ and chose a more static form of perception.

Key Words  
participatory art, documentary theatre, neocolonialism, refugees, embedded research
LIKAY “RED DEMON”: DRAMATIC REPRESENTATION OF DOMESTIC OTHERNESS IN THAILAND

With the universal content of social concern about discrimination among different nationalities, races, cultures, religions in the world, this paper will demonstrate Red Demon, a Thai tradition-based contemporary likay, which represented and reflected the cultural prejudiced that causes discrimination and humiliation in the country. Originally scripted and directed by Hideki Noda, a renowned Japanese playwright, in 1996, Red Demon deals with racism and the difficulties of heterogeneity, particularly discrimination towards people from outside Japanese culture. It also relates the images and stories of homeless people, refugees, and those banished from their hometowns across the world. When villagers meet an odd-looking creature who is washed ashore, speaking an unfamiliar language that nobody can understand together with his strange appearance, they view him as an in- truder. Pradit Prasatthong, a legendary Thai director, brought in this theme and used it as the backbone of dramatic reinvention. Red Demon or in Thai ‘Yak Tua Daeng’ was restaged and performed in tradition-based contemporary Thai performance called ‘contemporary likay’ in 2009. In contemporary likay version the play adopted the geographical approach to relate the situation in the southern part of Thailand. It showed conflict between the local people who can be presumed as Muslim and Buddhist on the continual political and religious turmoil in the three southern frontier provinces of Thailand. The entire project of liberal humanism -- the suggestion that humanity is ultimately a unity -- has come under fire by progressive thinkers and artists, yet these new scientific and genetic realities tend to undercut their concepts and support the “old fashioned” suppositions. The ideologies of “racial” or “ethnic purists,” as well their opposites who espouse “identitarian” or “minoritarian” politics, are now equally suspect. Do such trends devalue the very concept to theatre as art and as a valid academic discipline? Despite efforts to bring the “non-west” into the center of our discussions, why do many scholars continue to view intercultural theatre from the Euro-American perspective? What might be productive modes of theoretical constructions to insure the robust future of the field?

Key Words
Terayama Shūji, Japan, Theatre and Film, Gender, Breaking boundaries

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Assistant Professor Dr. Sukanya Sompiboon is currently Head of Department of Speech Communication and Performing Arts, Chulalongkorn University, Thailand. In 2012 she completed her PhD in Drama entitled The Reinvention of Thai Traditional-Popular Theatre: Contemporary Likay Praxis at University of Exeter, UK. Her research areas include tradition-based contemporary theatre and reinvented popular performances in Thailand. Sukanya Sompiboon has actively presented articles at academic conferences both international and national levels. She has also published her research articles in different academic journals and conference proceedings. “From ‘Naga Wong’ to ‘The Message’: the Intercultural Collaboration and Transformation of Makhampom’s Experimental Likay Performance”, is published as a book chapter in a book entitled Embodiment transformation: transcultural performance. 2015 edited by Maryrose Casey, Monash University Publishing. Her article entitled “Likay Goes To Japan” was published in SPAFA Journal: Contemporary Thai Theatre Volume 22 Number 1 January - June 2012. Currently, she is working on her research “Performing Process of Intercultural Performance between Thai Tradition-Based Popular Performance and British Panto”. Apart from an academic, Sukanya Sompiboon is a singer, actress, director, dramaturge, and playwright on traditional-popular and contemporary theatre. She has performed a number of contemporary Likay projects and contemporary theatre productions since 2003.

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Carol Fisher Sorgenfrei BA Pomona College, MA, PhD University of California, Santa Barbara is Professor Emerita of Theatre, UCLA. A specialist in postwar Japanese and intercultural performance, she is also a playwright and director. Sorgenfrei was a Research Fellow at the International Research Institute in Interweaving Performance Cultures at the Free University, Berlin, Germany. In 2014, the Association for Asian Performance honored named her a Founding Mother of Asian Theatre Studies. She is the author of Unspeakable Acts: The Avant-Garde Theatre of Terayama Shūji and Postwar Japan University of Hawaii, 2005, co-author of Theatre Histories: An Introduction Routledge, third edition, 2016 and the author of sixteen plays including the award-winning Medea: A Noh Cycle Based on the Greek Myth. Her most recent play, Ghost Light: The Haunting co-conceived with director Penny Bergman, fuses Macbeth with the kabuki Yotsuya Ghost Tales. She has published numerous articles, essays, and translations, has presented over 100 conference papers, keynotes, and talks, and has directed 40 plays. Sorgenfrei is Editor of the Association for Asian Performance Newsletter, Associate Editor Asian Theatre Journal and has contributed editorial services to many scholarly publications, including Theatre Journal and Theatre Research International.

INTERCULTURAL CONUNDRUMS - BOUNDARIES, BARRIERS AND BORDERS

Among the many conundrums facing scholars and artists working among and between cultures, perhaps the most vexing today are the issues of identity and ownership. As more and more people opt to determine their precise genetic makeup, it becomes increasingly clear that we are all complex mixtures, that our ancestry is a jumble of cultures, nationalities, and so-called “races.” In addition, some people are discovering that they are not the gender their parents assigned them. All aspects of the self are beginning to be revealed as fluid. How do new understandings of “identity” affect intercultural performance? During the last thirty years or so, debates about the practice and ethics of cultural ownership, theft, appropriation, borrowing and so on have raged. The entire project of liberal humanism -- the suggestion that humanity is ultimately a unity -- has come under fire by progressive thinkers and artists, yet these new scientific and genetic realities tend to undercut their concepts and support the “old fashioned” suppositions. The ideologies of “racial” or “ethnic purists,” as well their opposites who espouse “identitarian” or “minoritarian” politics, are now equally suspect. Do such trends devalue the very concept to theatre as art and as a valid academic discipline? Despite efforts to bring the “non-west” into the center of our discussions, why do many scholars continue to view intercultural theatre from the Euro-American perspective? What might be productive modes of theoretical constructions to insure the robust future of the field?

Key Words
Terayama Shūji, Japan, Theatre and Film, Gender, Breaking boundaries

Assistant Professor Dr. Sukanya Sompiboon is currently Head of Department of Speech Communication and Performing Arts, Chulalongkorn University, Thailand. In 2012 she completed her PhD in Drama entitled The Reinvention of Thai Traditional-Popular Theatre: Contemporary Likay Praxis at University of Exeter, UK. Her research areas include tradition-based contemporary theatre and reinvented popular performances in Thailand. Sukanya Sompiboon has actively presented articles at academic conferences both international and national levels. She has also published her research articles in different academic journals and conference proceedings. “From ‘Naga Wong’ to ‘The Message’: the Intercultural Collaboration and Transformation of Makhampom’s Experimental Likay Performance”, is published as a book chapter in a book entitled Embodiment transformation: transcultural performance. 2015 edited by Maryrose Casey, Monash University Publishing. Her article entitled “Likay Goes To Japan” was published in SPAFA Journal: Contemporary Thai Theatre Volume 22 Number 1 January - June 2012. Currently, she is working on her research “Performing Process of Intercultural Performance between Thai Tradition-Based Popular Performance and British Panto”. Apart from an academic, Sukanya Sompiboon is a singer, actress, director, dramaturge, and playwright on traditional-popular and contemporary theatre. She has performed a number of contemporary Likay projects and contemporary theatre productions since 2003.

LIKAY “RED DEMON”: DRAMATIC REPRESENTATION OF DOMESTIC OTHERNESS IN THAILAND

With the universal content of social concern about discrimination among different nationalities, races, cultures, religions in the world, this paper will demonstrate Red Demon, a Thai tradition-based contemporary likay, which represented and reflected the cultural prejudiced that causes discrimination and humiliation in the country. Originally scripted and directed by Hideki Noda, a renowned Japanese playwright, in 1996, Red Demon deals with racism and the difficulties of heterogeneity, particularly discrimination towards people from outside Japanese culture. It also relates the images and stories of homeless people, refugees, and those banished from their hometowns across the world. When villagers meet an odd-looking creature who is washed ashore, speaking an unfamiliar language that nobody can understand together with his strange appearance, they view him as an intruder. Pradit Prasatthong, a legendary Thai director, brought in this theme and used it as the backbone of dramatic reinvention. Red Demon or in Thai ‘Yak Tua Daeng’ was restaged and performed in tradition-based contemporary Thai performance called ‘contemporary likay’ in 2009. In contemporary likay version the play adopted the geographical approach to relate the situation in the southern part of Thailand. It showed conflict between the local people who can be presumed as Muslim and Buddhist on the continual political and religious turmoil in the three southern frontier provinces of Thailand. The entire project of liberal humanism -- the suggestion that humanity is ultimately a unity -- has come under fire by progressive thinkers and artists, yet these new scientific and genetic realities tend to undercut their concepts and support the “old fashioned” suppositions. The ideologies of “racial” or “ethnic purists,” as well their opposites who espouse “identitarian” or “minoritarian” politics, are now equally suspect. Do such trends devalue the very concept to theatre as art and as a valid academic discipline? Despite efforts to bring the “non-west” into the center of our discussions, why do many scholars continue to view intercultural theatre from the Euro-American perspective? What might be productive modes of theoretical constructions to insure the robust future of the field?

Key Words
domestic otherness, Red Demon, contemporary likay, aesthetic discrimination, Muslim and Buddhist, political and religious turmoil, Thailand
Jurgita Staniskyte
Vytautas Magnus University

Jurgita Staniskyte, Ph.D., heads the Faculty of Arts and is a Professor of Theatre Studies Department at Vytautas Magnus University Kaunas, Lithuania. She has published numerous scientific and critical articles on contemporary Lithuanian theatre, creative communication and audience development. Jurgita Staniskyte actively participates in various scholarly and artistic organizations as well as international and national research projects. She serves as a member of the Committee of Social Sciences and Humanities of the Research Council of Lithuania. Jurgita Staniskyte is also the Board member of HERO Humanities in the European Research Area and the Governing Board member of EU Joint Programming Initiative JPI on Cultural Heritage and Global Change. She has published three monographs: “Changing Signs: Lithuanian Theatre between Modernism and Postmodernism” Vilnius, 2008, “Post-Soviet Lithuanian Theatre: History, Memory, Identity” Vilnius, 2014 and “Communicating Culture: Strategies, Institutions, Audiences” Kaunas, 2015. Her most recent publication – a chapter in a collective monograph “I teatris post-sovieticis” Roma, 2016.

MOVING TARGETS: TACTICS OF RELOCATION IN CONTEMPORARY BALTIC THEATRE

Referring to the notions introduced by Michel de Certeau in his seminal book “The Practice of Everyday Life” 1984, it is possible to conceptualize different models of theatrical imagination and artistic “ways of operating” as strategies and tactics. If we assume that creative practices are indeed research into reality, we can define the artist – strategist as the one who occupies the privileged position above the territories of his / her research, keeps the distance and seems dissociated from the realities he / she investigates. Meanwhile, the tactic is always in the position where he /she is directly dependent on the object of his / her analysis and must constantly review and revise the ways of operating. To schematize de Certeau, tactics are the modes of action or knowledge that are acquired in the process, they are not stable, objective or given. It is clear that one can relate these notions to transformations of creative practices of stage-directing in contemporary Baltic Theatre. Furthermore, one can observe the increasing tendency to apply tactical directing in order to deal with themes of “dislocation”, “instability” and “migration”. Tactical directing can be defined as an open and multidimensional communication with the object of artistic analysis and fearless self questioning as a reaction to the demands of the unique situation of the present day. The paper will analyse artistic practices closely linked with the notions of tactics, such as performances - investigations, relocations of performance place and interventions into public spaces in contemporary Baltic Theatre. The examples of performances by NO99 Estonia, The New Riga Theatre, Dirty Deal Teatro Madrid, Oskaras Košūnaius Theatre, The Open Circle Lithuania and others will beanalysed in the paper.

Key Words
Contemporary Baltic Theatre, Tactical Directing, Relocation, Engaging Audience, theatre spaces

Amy Stebbins
University of Chicago

Amy Stebbins is a director, librettist, and Ph.D. candidate at the University of Chicago. Stebbins’ scholarship explores issues pertinent to theater, film, and opera, with a focus on the ethical parameters of acting, conceptual disensus between American performance studies and German Theaterwissenschaft, and the public role of theater in the age of post-politics. Her dissertation Theater of the Turns: The Dialectics of Acting and Identity at Frank Castorfs Volksbühne attends to acting practices at the Berlin Volksbühne from 1992 to 2017, and demonstrates how actors function as representations and symptoms of the reconfiguration of German and European identity structures after 1989. Stebbins graduated from Harvard University in 2007 with a B.A. in History and Literature. Recent theater projects include: Mauerschau an evening-length opera commissioned by the Bavarian State Opera winner of the Operafestspielpreis 2016. “MAKING A REENTRANCE PARTS I & II, a performance piece featuring male ex-offenders from the Crossroads Adult Transition Center that investigated the performative demands of prisoner rehabilitation programs in the United States. In 2014 Stebbins co-authored the libretto for Musical Land for the Deutsche Oper Berlin Tischlerreihe with Felix Seiler. In recent years, Stebbins has also directed music-theater projects with pop artists including Grammy Award-winning composer Michael Einziger, and composer/scientist Richard Whaling. From 2011-2013 she was a dramaturgy fellow at the Deutsche Bank Foundations Akademie Musiktheater Heute. Stebbins is also the founder and curator of multiple international artist exchanges involving The Bavarian State Theater Munich, The Goodman Theatre Chicago, and Opera de Butxaca. From 2015-2016 she was a guest in the dramaturgy department of the Bavarian State Theater where she worked to promote Transatlantic collaborations under the auspices of the German Chancellor Fellowship. Other initiatives include Echo Chamber Operas, an international working group and network for contemporary music-theater.

OTHER VOICES: CONSIDERATIONS ON OPERATIC FORM AND STAGING ALTERITY

In this presentation, I will discuss the possibilities opera offers for staging alterity in distinction to dramatic theater or performance. Which are the formal characteristics particular to opera e.g. casting, voice, instrumental, scenic that can scenically capture—or even better—problematize the very concept of “otherness”. Questions of migration, identity, and privilege lie at the heart of my upcoming production THE PEOPLE OUT THERE 2021. This new opera addresses the polarity of inside and out, about who can see whom, and who remains in the dark. The “inside” world of our story is the new headquarters of a young start-up company: a transparent, glass building located in a picturesque “somewhere.” Here the next technological revolution is about to be launched: a neural interface that facilitates uninterrupted media connectivity in all the senses. The genius behind this technology is the pregnant software engineer, MARY. Over the course of two hours, the idyllic scene explodes into a volcanic wasteland, displacing “the people out there,” driving them from outside to inside as those inside try desperately to get out. My talk focuses on the character of “the stranger”, a person who is only visible to the lead character and “insider” MARY. Mary cannot classify this alien character. Is he a fan? An employee? Or an intruder? Is he desirable? Or is he undesirable. The appearance of the stranger in THE PEOPLE OUT THERE bears a strong resemblance to Benjamin’s unanticipated stranger, throwing into relief significant differences in the ontological condition of the performer in opera, dramatic theater, and performance.

Key Words
alterity, stranger, entrance, opera, practice
ON THE DOORSTEP. THE JUDAS OF/OBERAMMERMAGU BETWEEN MIGRATION AND STASIS

In its presentation of Judas, the Oberammergau Passion play is to be seen as part and product of a centuries-long tradition. The various theatrical reenactments of the Gospels since late medieval times tend to present Judas as a figure of in-between, who willingly remains in a pre-Christian time: Although one of Jesus’ disciples, he becomes part of the evil other although part of a Christian narrative, he remains Jewish. The presentation of Judas, in many ways prefigured in the biblical stories, even lead to pogroms in early modern Germany. Not surprisingly, in the Nazi era, the oppositions transported to modernity by the Oberammergau passion play have been functionalized in anti-Judaic propaganda. The paper aims at understanding how the figure of Judas can also lead to a deconstruction of the logics the play seems to claim. By analyzing both the pictorial record and textual evidence from late 19th and early 21st century, it explores the Judas of Oberammergau as a figure of migration in stasis. In this, it does not only focus on the narrative level. Beyond, it elaborates on Judas as a figure that never fully approaches the play and its politics: Oberammergau as the village of the Passion is often described as being run by a logic of transparency: the play and the players converge and hint to the eternal truth of the biblical stories which they transport into a contemporary “hic et nunc”. According to most of the travelogues dealing with the village community and its structure, “being” Judas in the play leads to a specific extraposition in the village. In being a paradoxically static migrant, Judas disturbs not only the logics of the play but also opens it up for critical, deconstructive and transformative views on the passion play, its story and history.

Key Words
Oberammergau, Passion Play, Judas, anti-Judaism, historical theatricalities

Lizzie Stewart
Kings College London

Lizzie Stewart is a Lecturer in Modern Languages, Cultures, and Societies to KCL. Her research and teaching focuses on cultures of post/migration, specifically theatre and migration in contemporary Germany. Lizzie has previously held positions as Teaching Associate University Lecturer at University of Cambridge 2016-2017 Teaching Fellow at University of St Andrews 2015-2016 Research Fellow at University of Edinburgh 2014-2015 and Tutor at University of Edinburgh 2011-2015. She holds a PhD in German Studies, an MSc in European Theatre, and an Undergraduate Degree in German and Russian, all of which were taken at the University of Edinburgh. her PhD and Masters were AHRC-funded. Recent publications include a special issue of Oxford German Studies on Turkish-German actress, playwright, and author Emine Sevgi Özdamar 2016. Her first monograph, Staging New German Realities: Turkish-German Scripts of Postmigration is forthcoming with Palgrave Macmil-lan in the series Performance InterActions.

INTERCULTURALISM – SERVING THE MARKET OR THE POSTMIGRANT PRESENCE IN THEATRE?

One in five people in Germany today has “a background of migration”, however, the increasingly present reflection of this in state-subsidised German theatre emerged only slowly. In 2011, the German Dramaturgical Society thus decided to explore “theatre in an intercultural society”. Notably this phrasing shifts the object which the descriptor “intercultural” attaches to: it is no longer theatre which is intercultural, but rather the society from which that theatre emerges. Rather than taking the postmigrant confusion of categories as aberration, this paper views them as paradigmatic for new approaches to interculturalism, theatre, migration and its aftereffects. It asks how making “intercultural theatre” differs from making theatre in an “intercultural society”, moving away from an analysis of theatre which self-positions as intercultural, to trace the ways in which intercultural policies and funding pots have both enabled and demanded McIvor new forms of engagement with post/migrant theatre. My case study will be the multiple productions of Black Virgins Zaimoglu/Sen- kel which proliferated from 2006-14. Sieg has read this play in its premiere production as a means of working through entanglements of feminism and Eurocentricism. Here I will suggest that the play’s subsequent journey across the German theatrical landscape can also help identify and unpack a further entanglement: one in which the very interculturalism that had previously marginalized post-migrant writers as outside the German literary canon remerges, yet with the potential to situate migration and postmigrant experience as central, rather than marginal. Equally, the relationship between the long-overdue intercultural opening of the theatres as institutions, and the integration management which appears to be a source of that opening, creates an unexpected alliance: between the interests of artists with a background of migration, who have long sought artistic space in the German context and the governance practices of a state which such artists often critique.

Key Words
Germany Postmigration Turkish-German Documentary Theatre Interculturalism Cultural Policy

Julia Stenzel
Theatre Studies, University of Mainz, Germany

Julia Stenzel is Juniorprofessor of Theatre Studies at JGU Mainz since 2012 and PI of the DFG-funded research project The village of Christ. Institutional-theoretical and historical perspectives on Oberammergau and its passion play in 19th-21st centuries. 2009-2012 she was research assistant at LMU Munich and research associate of the DFG-funded research unit Anfänge in der Moderne. She studied Dramaturgy, German and comparative literature and graduated from LMU Munich, where she gained her PhD in 2007 published 2010. 2011, Julia was appointed a Fellow of the young researchers’ center Junges Kolleg of the Bavarian Academy of Sciences and Humanities which she presided as a speaker 2016-2017. In 2017, she finished her habilitation on the political reception of Attic theatre in mid-19th century venia legendi: theatre studies. Main research: theories and practices of historiography, political transformations of Athenian and medieval theatre/drama, theories of drama, intersections of cultural studies and cognitive science, Oberammergau and its passion play. Recent books: Reformulierung der Antike. Szenische Antikepolitiken im Vor- und Nachmärz habilitation 2017 with F. Krippner/A. Polaschegg ed.: Die andere Antike. Altertumsfigurationen auf der Bühne des 19. Jh. 2018 ed. Reenacting to Religion. Vom Wiedererzählen und Wiederaufführen religiöser Praxen special issue of the journal FMT.

MACEDONIAN – SLOVENIAN THEATRE RELATIONS

This paper will test the hypothesis that migration of theatre artists, directors, authors, actors, musicians, dancers, etc. is an important and in some cases even one of the main triggers of changes in national theatres. It is based on a research of the relations between Macedonian and Slovenian theatres. During the 20th century, many Slovenian theatre artists were guests in Macedonian theatres and a lot of plays by Slovenian authors were staged in Macedonia. Macedonian and Slovenian theatres have developed a close and permanent cooperation based on their similar theatre traditions. Focus of the study is based on researching the reasons for relatively intensive collaboration between these two theatre spaces, the socio-political context and concrete framework from 1913, when Macedonian institutional theatre was established, till today. I will also present collected data on Slovenian theatre artists and their performances in Macedonian professional theatres. Empirical data will be used as a source for analysis of the influence of Slovenian theatre artists and performances on Macedonian theatre and their presupposed long-lasting impact that is important for further researches. Finally, my study will discuss migratory processes bringing Macedonian theatre artists to Slovenia and their potential influence on Slovenian theatres.

Key Words
Macedonian Theatre, Slovenian Theatre, Migrations, Theater relations, 20th century Theatre

Ana Stojanoska
Faculty of Dramatic Arts - Skopje

Ana Stojanoska, Ph.D. Writer and Theatre scholar, Associate professor of the Macedonian Drama and Theatre History of the World Drama and Theatre at the Faculty of Dramatic Arts – Skopje Macedonia. She has worked as researcher/coordinator at the Institute of Theatralogy at the Faculty of Dramatic Arts since 2002. She writes short stories, novels, poetry and dramas, and has published about 50 articles and essays in academic journals and periodicals. She has participated in many symposiums and workshops and in 10 national and international projects. She is author of the books: Macedonian Postmodern Theatre monography, FDA, 2006 Dimitar Kostarov, Realistic poetics and aesthetics of a director monography, FDA, 2014 Lin and I, after novel, Blesok, 2016, received National Award “Racinovo priznanje”, 2017. She is also the editor of the books: Drama, Pro Arts, 2002 the collection of plays by Dejan Dukovski and Contemporary Macedonian Drama Mikena, 2008, and one of the authors and editor of the chapter Fakti in the monographs Ilija Miščin 2003 and Petre Prličko 2005. She is also one of the authors/contributors of Glossary of literary theory MANU, 2007. Her monodrama The Glass Lampion was performed as a radio play Thetra, 2013.

Jovana Stokić
New York University


DISCIPLINARY MIGRATIONS: ISSUES IN CONTEMPORARY PERFORMANCE ART RESEARCH

Disciplinary Migrations: Issues in Contemporary Performance Art Research. This paper offers a critical insight into current migrations between the disciplines that deal with the increased interest in performance art in theory, history and practice. The presentation reflects on the epistemological and methodological inquiry we conducted while working on the Critical Companion to Performance Art forthcoming from Bloomsbury Press in 2020, which gives a comprehensive overview of the contemporary interdisciplinary debates concerning performance in art contexts that have developed over the last decade. Understanding “performance art” as an institutional, cultural, and economic phenomenon rather than as a label or object, we trace this dynamic interdisciplinary exchange that is conditioned by many institutional forces across academia and art institutions. Following the ever-increasing institutionalization and mainstreaming of performance and its methods of display, representation, and mediation in the wider cultural sphere, we identify a marked change in the economies and labor practices surrounding performance art and its curating and presenting practices, reflective of an advanced stage of capitalism that approaches art production in tandem with event production. Embracing what we perceive to be the “oxymoronic status” of performance art—where it is simultaneously precarious and highly profitable—we map the gestures and radical possibilities of this extreme contradiction. Our approach activates an interdisciplinary perspective to better attend to performance art’s legacies and its current practices where art history, visual and performance studies, dance and theatre scholarship migrate and populate each others’ territories in order to provide a non-hierarchical merging of the disciplines within and between the humanities. The methodological directions we see as migrations are key to examining the possibilities of transformative change—the core of performance art’s transgressive radical legacy. This is a co-presentation with Bertie Ferdman, co-editor of Critical Companion to Performance Art.

Key Words
performance art, disciplinatory migrations, institutionalization and mainstreaming of performance, non-hierarchical merging of the disciplines
Mitsuko Sumida  
National Institute of Technology, Tsuyama College

SUMIDA Mitsuko is an Associate Professor of English at the National Institute of Technology, Tsuyama College. She was a Lecturer in English at Hiroshima University from 2011 to 2017, and has been a Lecturer in Western Theatre at Onomichi City University since 2012. She took her M.A. in Education from Tsukuba University in 2003, and her Ph.D. in Literature from Hiroshima University in 2008. Her main concerns include the adaptation of Shakespeare’s theatre and the works adapted by the contemporary directors including the film, referring to the original works and the other materials. She focuses on innovation in the process of adaptation. She joined New Scholars Forum, IFTR in August 2011 with the paper: “Pascal’s Wager: ‘Faith’ Inserted in Another Adaptation of The Winter’s Tale”. One of her recent papers is “Between Two Values: The Elements of Honor Killing in the Film, Titus by Julie Taymor” included in The Studies on Shakespeare’s Works: the Drama, the Poem and the Music Eihosha, 2016.

THE NARRATIVE IN 887: CONSTRUCTION OF IDENTITY AS QUÉBÉCOIS AND THE COLLECTIVE MEMORY

887 1995, a stage performance directed by Robert Lepage, has a narrative structure that makes the audience reflect on the personal and collective memory. The narrative is irregular especially as a narrator recalls fragments of his past memory, where one persona changes into another persona. Consequently, the audience experiences the real lives of Francophones who had spent time at the apartment at 887, Murray Avenue, Québec City from 1960s to 1970s. The narrative is peculiar, especially for the multiple perspectives. In the previous research on the narrative, Fricker argued that Lepage used the stage as a mirror through which he can see his own reflection. However, the interpretation has a disorder because 887 reflects a variety of images, more than the autobiographical remembrance of Lepage. Dundjerović, on the other hand, insists that narrating for Lepage is finding out who he is by telling audiences about himself and involving, inviting the outside world. Lepage’s way of constructing the narrative is to put fragments of memory together into the collective memory of the audience. In the process, one local identity as Québécois is constructed in the memory of the audience. The purpose of this paper is to discuss what kind of other elements and imagery are recognized in the process of uniting fragments of the memory of the persona. The key to construction of the collective memory according to Halbwachs, is to place each episode into its current of time flow in one memory. In this paper, first of all, by reflecting on insertion of “Speak White” of Michele Lalonde into the theatre, we will discuss the role of the multiple narrative, and further reflect on the theatrical approach on the memory of the audience experiencing the narrative of 887.

Key Words
narrative 887, collective memory

Ioana Szeman  
University of Roehampton

Ioana Szeman is Reader in Drama, Theatre and Performance Studies at the University of Roehampton, London. Her book based on long term ethnographic fieldwork “Staging Citizenship: Roma, Performance and Belonging in EU Romania” has been recently published with Berghahn Books. Ioana’s articles have appeared in books and journals, including Theatre Research International, New Theatre Quarterly, TDR, and Performance Research. She is a member of the Feminist Review editorial collective.

ROMA PERFORMANCES OF BELONGING AND CITIZENSHIP: FROM BOLLYWOOD DANCE TO “GYPSY MUSIC”

This paper discusses Roma performances of belonging and citizenship in music and dance. Using ethnographic research, it focuses on Roma artists in and from Romania, including internationally touring Roma band Taraf de Haidouks, who play “Gypsy music”, successful Roma singer Florin Salam, and local young Roma dancers. Even though they were recognized as an ethnic minority in 1991, Roma in Romania continue to be seen as foreigners, while most Roma see themselves as both Roma and Romanian. Many Roma live in poverty and face eviction and discrimination on a daily basis, lacking basic citizenship rights, despite measures officially designed to improve their situation. The forced eviction of numerous Roma inside Romania, and the expulsions and police violence targeting Roma in France, Italy and elsewhere in Europe, are related to each other as state-sponsored attacks on Roma, who are not treated as equal citizens by their governments. Despite the diversity that characterizes both Roma and their musical and dance production, and despite their significant success in these fields, Roma have not gained a legitimate place as a culture in the national imaginary in Romania, and they continue to be denied cultural citizenship, even when their musical talent is praised. While Roma musicians’ and dancers’ performances may continue lucrative stereotypes about Roma as exotic Gypsies that have existed for centuries, I argue that these performances can be read as performances of citizenship.

Key Words
Gender, race, ethnicity, and performances of belonging Roma minorities
Berenika Szymanski-Düll
Ludwig Maximilian University Munich

Berenika Szymanski-Düll is Lecturer in Theatre Studies at the Ludwig Maximilian University of Munich, Germany. Her current research interests include international touring theatre in the 19th century, theatre and migration and Performance Art in Eastern Europe during the Cold War.

MIGRANTS IN THEATRE - A LOOK INTO THE 19TH CENTURY

Following the development of steam and railway technologies, and freedom of movement with relatively few political restrictions, the phenomenon of mobility, and especially the phenomenon of emigration, took on a new and previously unknown dimension in the nineteenth century. Millions of Europeans left their homelands and moved - for political, economic or personal reasons - to foreign countries and continents. The theatre - one of the mass media of the day - was greatly affected by this phenomenon. Focusing on selected actors from the theatre business - such as Modjeska, Börnstein or Dawson - this paper seeks to analyze the opportunities and the challenges of these migrants border crossings in a time of strong national building processes, and to position these migrants within in the migration processes of the nineteenth century.

Key Words
nineteenth century, border crossing, nation building, migration

Mariko Tanaka
Aoyama Gakuin University

Is your abstract for a General Panel, New Scholars’ Forum Panel, or Working Group Panel? Please

Mariko Hori Tanaka is professor at Aoyama Gakuin University, Tokyo. She has published widely on Samuel Beckett and other contemporary British and American drama. Her present interest is how catastrophes are depicted in the works by contemporary playwrights - especially how they affect the ethics and aesthetics of the plays dealing with such catastrophes as war, genocide, natural disasters, etc.

THE THEATRE OF GHOSTS AND THE OTHER UNDER THE THREAT OF MASS DEATHS: ETHICS AND AESTHETICS IN PLAYS OF GENOCIDE

As Hannah Arendt, in Eichmann in Jerusalem, contends that Eichmann, the persecutor lacked imagination to think of the persecuted and was only thinking of following orders and rules, for any soldier fighting in a war, to defy given orders risks his life and therefore he has to oppress conscience in killing his enemy. Likewise, Kitty Felde’s A Patch of Earth, a play set in Serbia, delves into the wound of a soldier who, with his fellow soldiers, took part in a genocide of hundreds of Islamic people. The soldier is the only man who admits the crime at the International Criminal Court. Other soldiers suppress the existence of the genocide itself. Such disavowal of persecutors’ side always makes it difficult to disclose what happened. Debbie Tucker Green’s Truth and Reconciliation, a play set in the aftermath of genocidal incidents in five different countries – South Africa, Rwanda, Zimbabwe, Bosnia and Northern Ireland –, shows how it is difficult for persecutors to break their silence before their victims and the families of victims. In both plays by Felde and Tucker green, ghosts appear to approach persecutors, trying to get the truth out of them. However, in either case, those who ordered the mass murders are speechless or invisible so that a Kafkaesque nightmare emerges. Moreover, treatment of refugees who escape genocidal violence and migrate to safer places also complicates the issue in a global scale. Key Adshead’s The Bogus Woman denounces inhuman receptions of British authorities for asylum seekers who have escaped from brutality of their homelands. Such asylum seekers have no place to be sheltered in safe. This paper will focus on how such plays dealing with recent crimes of mass murders can bring ethics and aesthetics to the audience.

Key Words
genocide, persecutors, victims, wound, reconciliation
**THE EMIGRANT MARIE ANTOINETTE: THE RECONTEXTUALIZATION BY JAPANESE BODIES IN MUSICALS**

In 2006, the musical “Marie Antoinette” was first staged in the Imperial Theatre in Tokyo. This musical about the Queen of France who was executed in the French Revolution was written by the Austrian author Michael Kunze and the Hungarian composer Sylvester Levay, originally based on the Japanese novel by Endo Shusaku, directed by the Japanese director Kuriyama Tamiya, and performed by Japanese actors/actresses. The capital was held by Japanese Toho Company. “Marie Antoinette” has been migrated so far in three cities in Japan Tokyo, Osaka and Hakata and in four regions Bremen 2009, Tecklenburg 2012, Seoul 2014, Budapest 2016. However, she has not reached her motherlands, Austria and French, despite of the press attention possibly because of the criticism against a daughter of Maria Theresia as well as the French Revolution itself in the performance. The delocation of the performances lets, however, this work gain different images of Marie Antoinette. In Japan, for example, her image as an innocent, tragic princess has been developed in the girl-oriented manga Berusaiyu no Bara (The Rose of Versailles) 1972-73 and its musical versions by Takarazuka Revue Company since 1974. These preceding images were reflected to “Marie Antoinette” through the actress bodies who took part of the past musicals by Takarazuka, and carried by the Korean actors/actresses, though the Korean version was basically adapted from the Bremen version. This Korean version was recently taken over by the first producer Toho and is performed by Japanese bodies in performances lets, however, this work gain different images of Marie Antoinette. In Japan, for example, her image as an innocent, tragic princess has been developed in the girl-oriented manga Berusaiyu no Bara (The Rose of Versailles) 1972-73 and its musical versions by Takarazuka Revue Company since 1974. These preceding images were reflected to “Marie Antoinette” through the actress bodies who took part of the past musicals by Takarazuka, and carried by the Korean actors/actresses, though the Korean version was basically adapted from the Bremen version. This Korean version was recently taken over by the first producer Toho and is performed by Japanese bodies in 2018. What is embodied by Japanese actors/actresses in the performance of “Marie Antoinette”? How are their bodies not related to the Japanese context on- and off-site? Can this re-/decontextualization be considered as more relativistic dimension of musicals or a new export strategy? These questions are considered in the presentation.

Key Words
body, Japanese, context, musical

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**Kurt Taroff**
Queens University Belfast

Kurt Taroff is a Lecturer in Drama at Queen’s University Belfast. His primary area of research concerns Nikolai Evreinov’s theory of Monodrama and its manifestations in music, theatre, and film, both before and after its composition. He is also currently serving as co-investigator for “Living Legacies 1914-18, From Past Conflict to Shared Futures,” a First World War Commemoration Centre funded by the Arts and Humanities Research Council in the UK. He has published in Nineteenth-Century Theatre and Film, the Journal of Adaptation in Film and Performance, Forum Modernes Theater, Marvels and Tales and The Arthur Miller Journal, among others.

**BLOOD AND SOIL AND SWEAT: LYNN NOTTAGE’S DEPICTION OF MIGRANCY AND STAGNATION**

Lynn Nottage’s timely play Sweat 2015–17 vividly depicts the sagging fortunes of the demographic frequently cited as handing Trump the Presidency: blue-collar workers in the Rust Belt of the American Midwest. Most reviews highlighted the play’s racial tensions: White, Black and Latino characters fighting for the crumbs left as the industrial plants that were for generations the lifeblood of Reading, PA recede into collective memory. But while the markers of race and language provide visible cues for the tensions between characters, Nottage marks within her text a written cue—largely obscured in performance and ignored by critics—that ultimately forms one of the plays most salient ideas. Nottage’s description of character is quite specific. Just as the ‘scab’, Oscar, is not merely Latino but specifically Colombian, the play’s white characters are defined by their national heritage, as German-Americans as Italian-American. Despite their own migrant histories, these characters emphasize their ties to the land and to the city’s industry and history, engendering a sense of nostalgia and entitlement. The assumption that these jobs will always be there for them, and will guarantee them security and prosperity, renders them largely incapable of action. On the other hand, the characters of color in the play seek to change their situation, but these ambitions are dismissed—Cynthia’s promotion to management is viewed as a case of affirmative action, and Oscar’s desire to ascend in performance and ignored by critics—that ultimately forms one of the plays most salient ideas. Nottage’s description of character is quite specific. Just as the ‘scab’, Oscar, is not merely Latino but specifically Colombian, the play’s white characters are defined by their national heritage, as German-Americans as Italian-American. Despite their own migrant histories, these characters emphasize their ties to the land and to the city’s industry and history, engendering a sense of nostalgia and entitlement. The assumption that these jobs will always be there for them, and will guarantee them security and prosperity, renders them largely incapable of action. On the other hand, the characters of color in the play seek to change their situation, but these ambitions are dismissed—Cynthia’s promotion to management is viewed as a case of affirmative action, and Oscar’s desire to ascend from the menial labor of bar-backing to a more respected role in the steel plant becomes the play’s central conflict. The great irony of Sweat, and its commentary on the current situation in the US, is that the success of the European immigrants of the 19th and early 20th century has convinced their descendants that prosperity is deserved rather than earned, resulting in a stagnation that is both mental and physical.

Key Words
Migration, White Nationalism, US Election, Donald Trump, Lynn Nottage, Sweat

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**Rina Tanaka**
Meiji University

Rina TANAKA rina.h.tanaka@gmail.com is a PhD candidate in Graduate School of Global Japanese Studies at Meiji University and a visiting fellow in the Institute of Music Sociology at the Universität für Musik und darstellende Kunst Wien 2017/18. Her primary research interest is an inter- and innercultural transition and recontextualization on musical theater, especially between German-speaking countries and Japan. She also works as translator/interpreter in Japan, especially for guest performances of musical theaters from Germany.
T. Sofie Taubert
University of Cologne

Dr. T. Sofie Taubert studied Theatre Studies, Musicology and Cultural Anthropology at Johannes Gutenberg-University Mainz. Between 2010 and 2013 she was employed as assistant lecturer. Since 2013, she holds a junior position at the Institute for Media Culture and Theatre in Cologne, department Theatre Collection. Research interests are music theatre, Shakespeare reception, visual perception, theatre historiography, scenery and stage effects in the 19th century.

AROUND THE EMPIRE IN 80 MINUTES. IMAGINATIONS OF THE FOREIGN IN 19TH CENTURY SET DESIGN

Whereas travelling is still expensive and socially exclusive in the 19th century, European popular cultures indulge imaginations of the foreign, the ‘exotic’. Through travelogues, novels, images, and colonial politics, far off regions became talk of the town and subject of art and entertainment and of course hegemonic politics. The paper therefore focusses on “Oberon” by Carl Maria von Weber as an example to analyse how music theatre supplies serves a curiosity as well as it is part of a process, in which it became politically important to inform the population about foreign politics. In this opera, the main protagonist Huon sets out for a journey from Aachen to Bagdad to Tunis, and the spectator with him – symbolically visiting the outline of the British Empire. This appropriation of the “exotic” is fuelled and engendered by the common techniques of the spectacular: exotic gardens, volcanos, shipwreck, and picturesque panoramas are the theatrical means by which the western gaze constructs the foreign world. Therefore, I am looking to imaginations and discourses as well as on the parameters of its technical production in theatre. My research is based on stage design sketches, technical drawings, and costume designs coming from individual performances. In a second step, I am also analysing how the imaginations of ‘the exotic’ became a nearly standardized scenario, especially through the distribution of theatre ateliers and paper theatre/toy theatre.

Key Words
Panel title Migrating scenes keywords: images of the other, scenography, cultural impact of migration

Magnus Thorbergsson
University of Iceland

Magnus Thorbergsson is a postdoctoral fellow at the University of Iceland working on a research project on the history of Icelandic-Canadian theatre. He holds a BA-degree in Comparative Literature from the University of Iceland 1994, a MA-degree in Theatre Studies from the Free University Berlin 1999 and finished his PhD in 2017 on the Icelandic theatre in the 1920s and its part in the construction and development of Icelandic cultural identity and tradition. He has been a lecturer at the Iceland Academy of the Arts IAA, Department of Performing Arts since 2001, 2005-2012 as a program director of the newly founded program Theory & Practice, and was appointed assistant professor 2007-2015. Magnus was co-convener of the IFTR Historiography Working Group 2012-2016, and is currently serves as president of the Association of Nordic Theatre Scholars.

CONNECTING COMMUNITIES: TOURING NETWORKS AND COMPETITIONS OF ICELANDIC-CANADIAN AMATEUR THEATRES

In the last quarter of the nineteenth century more than a fifth of the Icelandic population emigrated to North America, particularly to the province of Manitoba in Canada. A few years after the first Icelandic settlement was established in Manitoba the Icelandic immigrants started performing plays and until 1950 communities of Icelandic Canadians boasted a thriving network of amateur theatre groups performing mostly in Icelandic but occasionally also in English. The sheer number of performances produced and original plays performed among these groups reveal the importance of theatre for the Icelandic-Canadian immigrants to come to terms with issues of migration, ambivalent identities and the complex status of the Other. By the mid-1920s the Icelandic-Canadian amateur theatres had established a touring network stretching across Manitoba to Saskatchewan and North Dakota as well as launching a competition of amateur drama societies from various settlements of Icelandic Canadians. In attempting to connect dispersed communities, these networking strategies clearly aimed to build a sense of an interconnected community of Icelandic immigrants, creating a space where a presence of community may be felt. This emphasis of connecting communities seems to have gained importance over the earlier stress of theatre activities on creating and maintaining a bond with the homeland, indicating a period of transition of the community of Icelandic-Canadians. My paper looks at these networks and competitions and their function in imagining a community in transition reaching across province and state borders.

Key Words
Amateur theatre Theatre and immigration Icelandic Canadians
Sara Tiefenbacher  
University of Vienna

Sara Tiefenbacher, Mag.: Postgraduate degree in Theater, Film and Media Studies, as well as Slavic Studies Polish in Berlin, Vienna and Wroclaw. Currently writing a dissertation on cultural mobility. Since November 2017 she is employed at the Institute of Theater, Film and Media Studies in the research project Historiography – Ideology – Collections. Research-based Digitizing of Historical Theater Material from the Zentralinstitut für Theaterwissenschaft in Vienna 1943-1945 FWF

HISTORIOGRAPHY – IDEOLOGY – COLLECTIONS. PROVENANCE ISSUES OF HISTORICAL THEATER MATERIAL FROM THE ZENTRALINSTITUT FÜR THEATERWISSENSCHAFT IN VIENNA 1943-1945

An essential aspect of working on theater and migration is to document conflicts of flight and expulsion and to elaborate the vacancies of that very documentation in archives and collections. This research is fundamental, if archives hold sensitive materials surrounding the “National Socialist” era. The project “Historiography – Ideology – Collections”, which is funded by the Austrian Science Fund, aims not only to investigate such vacancies, but to illustrate them as provenance issues. The primary focus of interest is the collection of the Archive of the Zentralinstitut für Theaterwissenschaft Central Institute for Theater Studies, founded 1943 as ideologically motivated scholarly studies. The in-depth investigation of a collection formed during the “National Socialist” era will contribute to the clarification of complex provenance concerns regarding questionable inventories, and will thus form the basis for restitution proceedings and the research of the historical origin of materials. An important objective of the project is to develop a standardized mechanism for provenance issues. This process is combined with the exploration of a collections history and the collection structure of uncatalogued archives. The goal is to conduct an historical analysis of the generated sources, based on targeted digitizing, methods of the digital humanities and traditional archiving. The material to be digitized implicates graphic and textual records. The contents include Jewish actresses as well as actors and theater documentation on exemplary NS-stage productions or “Grenzlandtheater”. The questions regarding the material focus on investigating canonization processes in an historical context. The history and logic of exemplified inventories are researched by means of linking them via digital processes. Examining the ideology of the collection and the collecting process will form the basis for the long overdue research of the historical provenance of materials that were most likely stolen, such as some of those integrated in the Archive in this case.

Key Words
provenance issues, theater-historical collections, 1943-1945, digitizing

Joanne Tompkins  
University of Queensland

Joanne Tompkins is Executive Director for the Humanities and Creative Arts at the Australian Research Council, a secondment from the University of Queensland. In addition to publishing numerous books and essays on different aspects of contemporary and historical theatre research, she has been a foundation member of AusStage, the research database/resource of Australian performance materials. She currently researches the possibilities of recreating theatres that no longer exist by means of virtual theatre, through the start-up company Ortelia. She has just completed a term as Editor of Theatre Journal.

MIGRATION, QUALITATIVE RESEARCH METHODS, AND THE RESHAPING OF NATIONAL IDENTITIES IN AUSTRALIAN PERFORMANCE

This presentation addresses migration not of people although the movement of performance from one city or country to another comes in to it but of technologies: from close reading of performance to an understanding of the ways in which the reading quantitative evidence can assist in our understanding of changing patterns of performance. Approximately fifteen years after we published Women’s Intercultural Performance, Julie Holledge and I returned to interculturalism, taking into account other research methodologies that we have worked with in the meantime. We assumed that the strong desires among artists to collaborate across cultures, particularly in Australia, would still be evident, albeit recognizing that there had been some shift away from this performance trend. We had no idea how much the trend had been reversed until we began using digital methods to analyse the parameters for performance. Focusing on the material available in AusStage, the Australian performing arts database, I explain how the market for intercultural work has almost disappeared in Australian performance, remaining mostly paratextual in certain festivals. This study has examined festivals in the most part, because festivals were, in the 1980s and 1990s, the predominant location for large-scale intercultural performances. It argues the case for qualitative research methods to provide an augmented dimension to analyzing in this case intercultural performance. The investigation has revealed that the major shift in politics and political interests has extended equally markedly to performance. The presentation offers a different way to think about how a nation presents itself on stage, particularly in the context of migration, belonging, and shifting national identities.

Key Words
performance, qualitative methods, interculturalism, Australia
PERFORMING HOME: À LA TURCA FOODSCAPES IN LONDON

This paper investigates how home is performed through foodscapes by focusing on the Turkish Speaking Communities in London. It is based on the premises that food has a strong connection to not just where home is, but how it manifests itself at different scales and registers, in the ‘here and now’ of so-called migrant communities. Home is therefore taken as an act of dwelling that is both constitutive of and constituted by the specificities of the site of habitation. Based on Ingold’s conceptualisation of dwelling perspective and a performative ethnography among the Turkish Speaking Communities in London, the paper argues that the migrant skills deployed around food are trained and practiced in response to the environment of habitation 1993, 2000 as opposed to being imported as innate skills from the country of origin. Explored through the acts of eating, cooking, serving, and practiced in response to the environment of habitation, the migrant skills deployed around food are trained and practiced.

Key Words
migrant, diaspora, home, Turkish, food, London

Kristina Trajanovska
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Kristina Trajanovska is a PhD candidate in the English Language and Literature Department at Ss. Cyril and Methodius University in Skopje, Macedonia. She holds a Master’s degree in Comparative Literature and defended her thesis in Translating Drama: “The Literalness of the English and Macedonian versions of Shakespeare’s The Tempest”. Her PhD thesis is entitled: The Poetics of Contemporary British Drama”. Her thesis question is: How have the socio-political and cultural events influenced the British literary dramaturgy in the second half of the 20th century and how these aspects are reflected in the primary sources, i.e. in the dramas. Since the theatre/drama has always been her passion, she has dedicated herself to numerous activities as drama researcher and critic, drama translator, playwright and actress, participating in many seminars, conferences and workshops worldwide. Since 2013 she has been a member of the executive committee of ITI – Macedonian Centre of International Theatre Institute. She continues to pursue her zeal for academic development, writing and literary criticism, as well as for literary translations English, Dutch, Spanish, Serbo-Croatian, Macedonian. She currently lives in Amsterdam and works as an English and Dutch teacher.

“LORD CHAMBERLAIN’S BLUE PENCIL”: POST-WAR BRITISH DRAMA BEFORE AND AFTER CENSORSHIP

By the mid-1960s, many of the social uncertainties that had animated the work of the 1950s generation of playwrights no longer existed. After Harold Pinter’s heightened and menacing naturalism, Joe Orton’s gleeful destruction of English social and sexual mores, and the multiple controversies and accompanied successive premieres of Edward Bond’s work, there was undoubtedly a need for a rapid change not only in society, but also in the theatre and dramaturgy. The theatre profession redoubled its campaigning to rescue drama from censorship, and in early 1968, the Joint Parliamentary Committee on Censorship advocated the abolition of the 1843 Theatre Act, finally bringing an end to an archaic and unique system of theatre censorship and control which had lasted for over 230 years. The censor was rather strict towards the drama, a fact which confirms the subversive potential of the drama. A new era thereafter had truly begun. The long-awaited disappearance of Lord Chamberlain’s blue ink made some themes acceptable in the British drama. The extreme violence of word and action for instance, in plays such as Edward Bond’s Early Morning and Saved is undoubtedly an expression of the changing times and this has to a great extent to do with the abolishment of the stage censor. Playwrights could push the limits of what before was not permissible. This applies to the radical mythologizing reinterpretation of history in Early Morning and the more straightforward approaches of a number of Second Wave playwrights to homosexuality, masturbation, violence, and sex, which were previously preserved by censorship.

Key Words
censorship, abolition, subversion, Edward Bond, Lord Chamberlain
Harue Tsutsumi  
Meiji University, Japan

After completing her BA and MA degrees in Theater Arts at Osaka University, Japan, Harue Tsutsumi received her Ph. D. in East Asian Languages and Cultures from Indiana University, Bloomington, USA. Her interest has been in the westernization of Kabuki in the 19th century. Between 2012 and 2015 she was a lecturer at Seijo University teaching history of Japanese theatre. Currently she is a lecturer at Meiji University. She has given papers at the conferences of International Federation of Theatre Research in Osaka, Barcelona, Warwick, Huddersfield and Stockholm. She also has presented a paper at the conference of Japanese Society for Theatre Research in Osaka. Her recent publication related to the presentation is “Wanderers’ Strange Story: Western Kabuki, or Kabuki’s Encounter with Melodrama” (2016). Harue Tsutsumi is also active as a playwright since 1988. Her play, Kanadehon Hamlet, published in 1993 received the Yomiuri Prize for Art and was produced in Tokyo, Osaka, New York, London and Moscow. It was translated in English and was published in Asian Theatre Journal in 1998. Her latest play, Skylock in the Underworld which dramatizes the first production of The Merchant of Venice by Kabuki actors, was produced in Tokyo October 2017.

THREE KABUKI PLAYS WHICH DEAL WITH MIGRATION: “THE BATTLES OF KOKUSENYA” (KOKUSENYAKASSEN, 1716), “REAL LIFE IMAGE OF KOKUSENYA” (KOKUSENYA SUGATANOUTSUSHIE 1872) AND “WANDERERS’ STRANGE STORY”: WESTERN KABUKI (HYORYU KITAN SEIYO KABUKI 1879)

My paper compares the three Kabuki plays in which the central characters are immigrants. I would argue that these plays illustrate the transition of Kabuki’s reaction to the issue of Otherness in the 18th and 19th centuries Japan. Battle of Kokusenya by Chikamatsu Monzaemon is a play written in 1715 for a puppettheater and was adapted for Kabuki in 1716. The play depicts an adventure of Watonai, half-Japanese whose father is an exile from Ming, China. When the Ming Emperor is killed by a Qing General, Watonai travels to China and restores the Ming dynasty. Under the isolationist Tokugawa government, the play satisfied Japanese people’s interest in China and also fulfilled their sense of superiority. In 1872, Real Life Image of Kokusenya, a Kabuki play written by Kawatake Mokuami was staged. The heroine is a former geisha Kokin who was shipwrecked and brought abroad, got married to an Englishman and is living in London. Using the famous reunion scene between Watonai and his half sister, the play depicts the reunion and separation between Kokin and her Japanese former husband. The play was produced 4 years after the establishment of Meiji government which opened the country to the world. By producing this piece, the playwright bade farewell to old Kabuki of Tokugawa period to embrace the new idea of Westernization. In 1879, Mokuami wrote Wanderers’ Strange Story: Western Kabuki. The central characters are two Japanese fishermen, father and son who are shipwrecked and travel around the United States and Europe. In the last scene, father and son are finally reunited and express their gratitude to the foreigners for their kindness. Following the policy of the government, this play tried to establish in the audience’s mind an image of foreigners as friendly and helpful.

Key Words: Kabuki

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TRANSMISSION OF THE RUSSIAN ACTING SYSTEM INTO THE GROUND OF AMERICAN MOVIE INDUSTRY

The most breeding ground for Konstantin Stanislavsky’s teaching legacy and his System was The United States of America. Stanislavsky became part of the US history in 1923 and 1924, when the Moscow Art Theatre toured the country. His former student Richard Boleslavsky decided to stay in New York and established The American Laboratory Theatre 1923, which represented the first programmatic attempt to introduce Stanislavsky’s ideals and ideas to the American practitioners and put them into practice in a serious methodical way. Among his numerous students were future founders of The Group Theatre 1931-1941 and afterwards The Actors Studio 1947-till today who were consistently passing on their knowledge about the system to the next generations of actors. Stanislavsky’s ideas took rapid, tenacious hold into the American soil, but – being a product of foreign culture – needed translation into the idioms of American culture. That in turn caused the Stanislavsky’s System to turn into Lee Strasberg’s Method, the acting style that, paradoxically, has come to be identified as “quintessentially and uniquely American” Hirsch, 1984 and – yet – the most influential and powerful in shaping the mainstream of the popular culture. The primary aim of my paper is to examine the course and character of transmission of the Russian acting system Stanislavsky’s System into the American ground and to comparatively analyze the consecutive stages of this transmission from the perspective of cultural transmission theory. That examination shall facilitate the final goal of the paper, i.e. the study of the process of crystallization of one of the most influential of all American acting styles Strasberg’s Method that to high extent has been responsible for shaping the American movie culture. As a result, the paper will analyze the nature of the American fascination with Russian acting culture and its system of acting as well as the inevitable adaptation of the latter to the cultural conditions of the United States.

Key Words

cultural transmission, Konstantin Stanislavsky, System, Method, acting, Russians in the United States
Carlos Vargas-Salgado
Whitman College

Carlos Vargas-Salgado is Assistant Professor of Spanish at Whitman College in Washington State. He has published on performance studies applied to Latin American culture, Andean literatures, and human rights/memory studies in the Spanish-speaking world. His work has been published in Latin American Theatre Review, Hispanic Issues Online, Revista de Crítica Literaria Latinoamericana, and various other scholarly journals in Peru, Chile, Brazil, and Spain.

THEATRICALITY AS A MEMORY PLACE IN PERUVIAN CIVIL WAR

During the Peruvian Civil War 1980-2000, Indigenous and Peasant populations were openly targeted. Currently, most of these populations maintain a live memory of the facts mass murdering, armed invasions, Paramilitar executions using several traditional artifacts, such as music, dance, handcraft, and others. This presentation will be mainly focused on how a Peasant community in Ayacucho, Peru, Accomarca have created a Theatre-Dance performance in which they depict how military forces attacked the community in 1988, killing 2/3 of the habitants. The performance has been created as a part of a Musical Festival in 2008 and was presented in several traditional Folklore festivals in the Andes. In my reading, Accomarca displays a unique use of the theatricality as a memory artifact able to preserve another Memory of the violence different than the one the State officially presents. Thus, these performance can be seen also as a tool for cultural resistance, political divergence and cultural difference in nowadays Peru.

Key Words
Peru - violence - memory - performance

Karen Vedel
Copenhagen University

Associate Professor, Theatre and Performance Studies, Department of Arts and Cultural Studies, Copenhagen University. KV has published in areas of dance and theatre historiography, archival studies as well as on site specific performance with a focus on cultural memory.

MIGRATORY CHOREOGRAPHY AND POSSIBILITY OF DISSERT

Stories of migration, exile and travel are part of the tradition of Western theatre since Ancient Greece. At a time when Europe is struggling to come to terms with the migratory condition, a new body of works for the stage is emerging distinguished by being either with or by refugees and asylum seekers. In these works, members of these oftentimes anonymous and invisible demographic segments are granted both visibility and a voice on stage. My interest is on the potential of such works to not only provide glimpses into the underlying diversity of personal experiences but also to confront and problematize otherwise naturalized social, cultural and political hierarchies in a manner that in more profound terms may redefine what is sayable and visible in a given community. In honing in on choreographic works, I will, in more specific terms, be focusing on the potential for the articulation of dissensus Rancière 2010 as it may be corporeally established on stage as well as in the relation between performers and members of the audience. My analysis is in empirical terms based on the juxtaposition of the choreographic approaches in two works, premiered in Copenhagen within a few weeks of the revision of Danish immigration laws in January 2016. One is a group piece produced by Corpus, The Royal Danish Ballets experimental dance company, the other a solo by the independent choreographer Edhem Jesenkovic. Drawing on Christiana Giordanos 2014 reading of Rancière, the argument I wish to explore, has to do with the contribution of these works to actualizing a space for politics based on acknowledgement rather merely policing based on established categories.

Key Words
migratory choreography, dissensus, corporeal acknowledgement
Jon Venn
University of Exeter

Dr Jon Venn previously completed a BA in Politics and Philosophy at Cardiff University and an MA in Writing for Stage and Broadcast Media at The Royal Central School of Speech and Drama. During his MA, he became interested in the representation of mental health, and how this informs modes of resistance and conceptions of agency. He subsequently worked upon an AHRC-Funded PhD in Drama in Representation and Resistance of Madness in Contemporary British and Irish Theatre at the University of Exeter, which he passed with minor corrections in January 2017. He is currently researching post-war studies of suicide and how they relate to performance. Specifically, he is concerned with the genealogies of concepts such as the attempted suicide, suicidal hotspots, and copycat suicide.

A NEW FLAME: SUICIDE-AS-PROTEST AND THE MIGRATION OF SELF-IMMOLATION IN DAVID GRIEG’S “FRAGILE”

Self-immolation is invested with a historical, cultural and metonymic implication of the elimination of the self in favour of instigating political change. Yet, western suicidology has demonstrated a wariness to the emphasis of political protest behind any suicidal act to frame the suicide as a protest is seen to romanticize and legitimize the act, potentially leading to its spread and proliferation. As a result, post-war suicidology has often framed and contained self-immolation through Orientalist tropes to distinguish it from western examples, highlighting the weakness of the suicide, the over-dependence on social cohesion, or fatalistic victimhood. Fragile, a short-play by David Grieg for the anti-austerity event Theatre Uncut, invokes the legacy of self-immolation as a mode of protest, re-framing it within a western context. John, a mental health user, covers himself in gasoline, threatening to immolate himself unless appropriate shifts to austerity and mental health care in Britain. John compares his actions to Mohamed Bouazizi, the Tunisian whose immolation initiated the Arab Spring. Self-immolation as a form of protest in Fragile becomes a mode to explore continuances and disruptions between protests of the Arab Spring and British Anti-Austerity movements. This paper will note how Greig’s play draws upon the more febrile understanding of self-immolation, and the implications of understanding suicide-as-protest. However, it will also observe how this simultaneously echoes a variety of Orientalist logics displayed in post-war suicidology involving romanticism, agency and victimhood. It will question how self-immolation has migrated as a concept and a practice including its recent migration from a Buddhist and Hindu practice to a mode of protest within Muslim communities in Tunisia, Algeria and Egypt. In this regard, the paper will chart how the cultural migration of self-immolation has complicated our relationship to suicide as a form of political protest.

Key Words:
suicide, self-immolation, protest, David Greig

Pieter Verstraete
Bilkent University Ankara, Honorary University Fellow to University of Exeter

Pieter Verstraete is an independent theatre scholar, cultural activist and critic, based in Berlin. Since 2012, he is an Honorary University Fellow of the University of Exeter. He has worked in several universities in Turkey, including recently the American Culture and Literature Department of Hacettepe University, and the Communication Department of Bilkent University, both in Ankara. He authored numerous works on sound, voice and aurality in Performance Research Routledge 2010, Theatre Noise CSP 2011, The Legacy of Opera Rodopi 2013 and Disembodied Voice Alexander Verlag Berlin 2015. His latest texts on the Gezi protests and Standing Man were published online by IPC-Mercator 2013, the Jahrbuch Türkisch-Deutsche Studien V&R Unipress 2014 and the Turkish journal for historical materialism, Praktis 2016. He is also a co-editor of books: Inside Knowledge: Undoing Ways of Knowing in the Humanities CSP 2009 and Cathy Berberian: Pioneer of Contemporary Vocality Ashgate/Routledge 2014.

STANDING AFTER GEZI: THEATRE AS CIVIC ENGAGEMENT AND PASSAGEWAY FOR “ARTISTS IN EXILE” FROM TURKEY IN GERMANY

Today, the dynamism of international migration has become a political terrain of struggle involving many ‘actors’ and institutionalism. It is shaping our theatres and, by implication, it begs for new concepts and theories in Theatre Studies too. The instruments developed by states and institutions often aim to ‘naturalize’ a set of phenomena regarding the migrant experience that cannot easily be assumed. Many theatres in the ‘free sector’ in Germany have already developed over the years a set of practices of civic engagement that question these naturalized – and often instrumentalized – classifications of the state. Leading groups in the debate are the Ballhaus Naunynstrasse and the Maxim Gorki Theater with their debates on the ‘post-migrant’ experience, the Theater an der Ruhr with their refugee restagings of the classics, the work of Mark Terkessides at Hebbel am Ufer, and the Münchner Kammerspiele with their Open Border Congress, to name a few. With the latest political crises in Turkey, we see an increase of intellectual migration of artists, journalists, and academics flocking into Berlin, while solitary networks of academics in exile and artists at risk are forming hurriedly. In my paper, I would like to revisit the ‘standing man’ performative protest during the Gezi uprising and its consequences today for those who feel forced to move and escape the ‘stasis’ of a country that has been plagued by the post-coup emergency situation and legislation. The themes of movement and stasis, as they were part of the Gezi activism, form the backbone of my evaluations of the present theories and aesthetic approaches towards the migrant artist in the German theatre system today. I would also like to share the larger proposal of this research project and would be delighted if I can discuss the outline with members from the Working Group.

Key Words:
artistic self-exile migrant activism post-migration Turkey stasis cultural policy
Iacob Viviana
University of Bucharest

Viviana Iacob is currently affiliated with the Centre for Advanced Study in Sofia. Her scholarly focus is on theatre history after 1945 in Eastern Europe, theatre internationalists during the Cold War and the role of recent archives in performance research. She defended her PhD thesis entitled Shakespeare Performances: A Study of Socialist Realism in Romanian Theatre (1946-1964) at the University of Bucharest /Doctoral School of Literary and Cultural Studies. She has a BA in Art History and Theory from the Art History and Theory Department, National University of Arts Bucharest and an MA in Theatre History from Illinois State University (2005 – 2007). She is the recipient of a Junior Fulbright Scholarship and of several research grants awarded by the Romanian state.

THEATRE IN ROMANIAN-INDIAN RELATIONS DURING THE COLD WAR: POST-COLONIAL CIRCULATIONS AS SECOND NETWORK

History of Cold War culture has moved in the last couple of years from an East versus West bipolar narrative to investigating the phenomenon from a global perspective. There is a resurgent focus on encounters between the Second and the ‘Third’ Worlds, between socialist states and those from the Global South. My paper is a contribution to the discussion about the role played by theatre exchanges in the cultural dialogue between East and South. Its focus is on Romanian and Indian attempts, starting with the mid-1950s, to bridge the distance between the two cultures.

I underline the connection between broader programs of developmental assistance and the entrenchment of cultural relations between Romania and India, particularly in the realm of theatre. I argue that economic rapprochement constituted the igniting premise for mutual discovery. This context is literally embodied by Amita Ray’s biography. She arrived in Bucharest 1957 accompanying her husband who was an oil engineer. In the following years, she learned Romanian, translating in Bengali Romanian playwrights and being involved in the production of their plays in India. By 1972 she was teaching a course of Bengali language and literature at Bucharest University. Ray was not only a connector, but also an adapter between the two cultures.

This example ties in with a broader phenomenon: theatre diplomacy between state socialist regimes and extra-European countries was founded upon what I call a “second network.” Drawing from the representation of the socialist camp as the “Second World,” my paper will underline the role of Indian progressive intellectuals in the consolidation of theatre exchanges with Romania – a development that can easily be extended to relations across Eastern Europe.

Based on the Romanian-Indian encounter, the paper will flesh out two interrelated evolutions in theatre diplomacy between Eastern Europe and the Global South: the importance of individual elective affinities built by way of bilateral relations in facilitating reciprocal adaptation; and, the conversion of personal experience into more systematic programs of theatre assistance, which mirrored the developmental assistance of state socialist regimes to post-colonial societies.

Key Words
Global South, Cold War, theater diplomacy

Sanja Vodovnik
University of Toronto

Sanja Vodovnik is a PhD candidate at the University of Toronto. Her interest lies in examining various outlets of staging and performing science fiction, focusing on its cultural history, dramaturgy, ethics, and the performance of sci-fi in fan communities. She completed her BA degree in International Relations, and got her MA in Cultural Studies and in Performance Studies.

ARTIFICIAL INTELLIGENCE PERFORMED: THE DRAMATURGY OF THE RESET BUTTON

At Paragon Sci-Fi + Fantasy Festival in 2017 two plays explicitly explored the possibilities and consequences of resetting an AI android. In one of them Sweet XP Townshend 2017 is reset after being asked to perform as a lover to its their human partner. Finding it difficult to accept that the android has been a lover to other humans before, the most recent partner decides to erase all XP’s memories in order to give herself a possibility to start a relationship as if it were a blank slate. In another play, The People v. Mod Davies 2017, Mod is charged with murder after attacking it’s owner for threatening to reset the AI. Staged as a trial process, the defense argues that Mod acted in self-defense and that its actions could be considered a morally justifiable response since resetting the AI effectively means killing it. The People v. Mod and Sweet XP thus present and perform a series of perspectives on how humans see their ‘life’ of with AI and what that might imply for the future ethical and legal treatment of artificial intelligence. In my paper, I will look into the reset button and examine the dynamics between the human, the AI and the potential to delete memories, attempting to address the questions of what it means to embody a machine on stage and how the possibility of a reset is conceptualized, and how does the reset button divide the mind from the body? What does that imply for the AI learning about how to build relationships with humans and human response-ability cf. Haraway towards AI?

Key Words
sci-fi theatre, AI, being human
Hanna Voss
Johannes Gutenberg-Universität Mainz

Hanna Voss, M.A. studied theatre, literature and economics at the university of Mainz Germany and in 2012 she became research assistant at the local institute for theatre studies. She works and does her PhD in the context of the interdisciplinary DFG research group „Un/doing Differences“. From both a theoretical and an empirical perspective, her PhD thesis deals with the institutionalized German theatre and focuses on the current de-institutionalization of ethnicity or rather ‘race’.

PREFABRICATED BIOGRAPHIES? YOUNG ACTORS OF COLOR IN INSTITUTIONALIZED GERMAN THEATER

The subject of the lecture is the institutionalized German theatre in the sense of relatively stable and standardized behavioural patterns which has begun to form up in the last third of the 18th century. Today this institution is daily reproduced by a multitude of organizations and individuals – primarily by the public playhouses, but also to a considerable extent by drama schools, artists’ agencies and audiences. The analytical focus is put on the paradoxical tension of theatre between reproduction and the transgression of physical individual differentiation. At present this can be noticed especially in the case of ethnicity or rather ‘race’: The practice of ‘Blackfacing’ has become increasingly illegitimate and this circumstance has promoted a smouldering discourse about discriminating practices of employment, ensembles and performance. However, in institutionalized German theatre physical individual features and especially ethnic features of actors are in principle not professionally disregarded, but instead they are the main characteristics of functional requirements. For regardless of their acting ability actors are perceived according to such categorizations which — following the sociologist Bettina Heintz — can be described as institutionalization of ethnicity in institutionalized German theatre. Owing to the dynamics in the case of ethnicity there is however a slowly starting de-institutionalization. But what does this mean for young professional actors? How do they see themselves? How do they present themselves on the ‘market’? And how do the public playhouses and their staff policy reflect these developments? The lecture is supposed both to provide a theoretical approach to theatre as an institution and to explain how organizational structures, perception of oneself and of the ‘other’ and aesthetic traditions interact with each other in the biographies of young colored actors.

Key Words
German theater, institution, ethnicity, race, biographies

Meike Wagner
Stockholm University

Meike Wagner is Professor of Theatre Studies at Stockholm University. Her book “Theater und Öffentlichkeit im Vormärz Theatre and the Public Sphere in the Early 19th Century” Berlin 2013 is based on her historical research on the early development of bourgeois theatre in German speaking countries. Her current research interest lies in the ideas, models and practices of theatre, which materialized in the early 19th century as a result of social, political and aesthetic transformations around 1800 prefiguring modern theatre as we know it today.

PERFORMING CITIZENSHIP. LIEBHABERTHEATER AROUND 1800

In the decades around 1800, German theatre was increasingly involved in the establishment of bourgeois cultural practices and a bourgeois public sphere Habermas 1962. From being representational forms, which were shaped after the needs of the absolutist ruler and the court’s desire for entertainment, theatres were transformed into public bourgeois institutions that offered cultural practices by mirroring an emerging bourgeois society and practicing the basic elements of citizenship: open access to all societal strata, participation, and the sharing and communicating of bourgeois identities based on the ideal of the ‘citizen’. In my contribution, I will argue that the popular amateur theatre associations played an important role in mainstreaming ideas of community and citizenship giving their members an opportunity to practice public speech and performance, to try out forms of democratic decision-making and to shape and perform an identity as a full citizen of their theatre community without regard to rank and title. The social change in a late and post-Enlightenment political landscape opened possibilities for these theatre associations to re-model their own citizen identities on and off stage. Starting from the case of the Berlin based amateur theatre Urania established in 1792 I will trace the establishment of a theatrical and citizen community within and around the theatre association that allowed these amateurs to migrate vertically the otherwise still rigid strata of late absolutist society.

Key Words
Amateur Theater and Community Building, Performing Citizenship, Theater around 1800
Gabriel Wankar, is a consultant in social development and communication. He has pioneered several projects in contributing to securing recognition and voice for poor men, women and children with special needs. He has published extensively in the areas of development, empowerment and social justice. His research interests include Church and society, community organizing and development.

THE NOTION OF HOME BETWEEN MIGRATION AND IDENTITY IN IYORWUESE HAGHER'S GLOBAL HOME

In an age of endless migrations of people seeking refuge in different nations, at different border places, or adrift on various oceans as ‘boat people’ detained on island-prison camps, homeless on streets and stuck in tunnels or parks, home has begun to develop several significations for identity. It is related as a place of departure. The very many exploitative disruptions of people’s lives as end results of wars, famines, ecological disasters leading to homelessness, thus resulting to both young and old seeking refuge in shelters, displaced from their homes because of poverty, abuse, dispossession and personal disaster. The figure of the displaced, homeless person is the most tragic representation of the transnational postmodern condition, as both physical and psychic homelessness exists on a continuum with disruptions and out sidedness and a variety displacement through exile, migration movement. The question of identity takes into account the multifaceted nature of human existence therefore, the meaning of home becomes paramount. This paper critiques Iyorwuese Hagher’s Global Home, it discusses the challenges of migration and identity in today’s modern world. The paper relates social issues on, ‘where is home? What is home? ‘the immigrant’ ‘identity’ ‘stranger’ ‘going back home’. All of these are steeped in the culture of migration and identity of people trying to take root in a new environment. Global Home relates the gory of migration, frustration of various peoples migrating to other parts of the globe. The conclusion is how could theatre through communication be explored to combat this challenge?

Key Words
Migration, Identity, Border Places, Citizenship

Matthias Warstat
Freie Universität Berlin

Matthias Warstat is Full Professor of Theatre Studies at Freie Universität Berlin. After graduating in theatre studies and modern history at Freie Universität Berlin 1999, he worked in a collaborative research network on „Theatricality as a Paradigm for Cultural Studies“ and finished his PhD.-thesis on theatrical aspects of early 20th-century working class celebrations in 2002. In his habilitation thesis 2008 he analysed the dialectics of crisis and healing in avant-garde theatre and aesthetics. Between 2008 and 2012, he was Chair of Theatre and Media Studies at Friedrich-Alexander-Universität Erlangen-Nuremberg. In 2012, he was awarded an ERC-Advanced Grant for the project „The Aesthetics of Applied Theatre“. Main research areas: contemporary theatre and society, modern European theatre history 19th and 20th century, theatricality of politics.

AFFECTIVE DIMENSIONS OF CONTEMPORARY FORMS OF POST-MIGRANT THEATRE

The talk will discuss the affective dimension of current forms of Post-Migrant Theatre, focussing on examples from Berlin and other German cities, but also touching upon the situation in other European countries. Theatre productions dealing with shifting identities in the context of diverse migration processes and against the backdrop of different colonial histories tend to assemble rather complex audiences. The audience members may bring in different experiences of and attitudes towards migration, mobility, identity politics and discrimination. The resulting affective relations of belonging and distance have to be described and analysed. In a rather short period of time, the figure of „the migrant“ has undergone a number of significant changes. While biographies of a second- and third-generation migration background have been highlighted in earlier productions of a specialized „Post-Migrant Theatre“, contemporary projects done by a much broader range of theatres tend to focus on the situation of refugees – a shifting constellation, that has lead to an all-in-all rather hybrid and vague image of migration. Referring to interim results from the FU Berlin Collaborative Research Centre „Affective Societies“, the talk will argue that a deeper understanding of the affective dimension of relevant productions has to start from analysing how the theatrical space is organised, how the audience is addressed, and how thereby a specific theatrical public is shaped. Practices of distancing seem to be as important as forms of identification, in order to challenge obtrusive and simplistic conceptions of „belonging“ or „integration“.

Key Words
affect theory, belonging, integration, distancing, identification,
**Keri Watson**  
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Education 2010 Ph.D. Art History, Florida State University  
2006 MA Art History, Florida State University  
2004 BA Interdisciplinary Humanities, University of West Florida  
Select Grants Fulbright-Terra Foundation Award in the History of American Art in China Institute of Museum and Library Services National Endowment for the Arts Big Read Society for the Preservation of American Modernists  
Publication Grant Select Publications  

**FINDING IN TRANSLATION: PERFORMING DISPLACEMENT AND MIGRATORY GEOGRAPHIES IN A VISUAL AND PERFORMING ARTS COLLABORATION**

Drawing on the conference topics around performing displacement and migratory geographies, this paper explores sites of possibility for addressing the current refugee crisis through artistic collaborations. How do we as artists negotiate artistic mediums to foster a collective dialogue about ethics of representation concerning migrant bodies and mediated images of violence and destruction? Since his election and inauguration, United States President Donald Trump has continued to rally his base around his campaign promises, which include building a U.S.-Mexico wall, enforcing a travel ban, and deporting millions of undocumented immigrants. To many, his populist rhetoric is a troubling reminder of the racism and anti-intellectualism that permeate contemporary American society, to others, it is a direct threat to their lives and communities. In winter 2018, University of Central Florida’s Schools of Visual and Performing Arts leveraged the support of the National Endowment for the Arts to respond to issues of exile, displacement and Otherness, and demonstrate how notions of migration might be employed to grapple with issues of cultural cross-fertilization, transference, appropriation, and mutation, de/construct normalized racist representations and spaces, challenge neoliberal hegemony, and offer techniques for resilience and resistance. The gallery exhibition Finding Home: The Global Refugee Crisis brought together fourteen artists from around the world whose work addresses themes including borders as geographical and symbolic dividing lines, displacement and asylum seeking, refugee camps and detention centers, and immigration and resettlement. The production of David Edgar’s Pentecost interweaves the past with the present to challenge how society responds to a refugee crisis and treats “precarious bodies” of the displaced and wounded. This paper considers the ways in which this collaboration united the visual and performing arts, decolonized the institution, adapted, transformed, and negotiated media, performed difference and diversity, and demonstrated the ability of the arts to act for social justice.

Key Words
performing displacement cultural cross-fertilization mediatized image of violence

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**Raz Weiner**  
Royal Holloway University of London

Raz Weiner is a practitioner and researcher of theatre and performance. Currently, he is working toward his PhD at the Royal Holloway University of London under the supervision of Dr Bryce Lease. His research focuses on the performativity of race and the performance of racialising ideologies in Israel/Palestine. His project is particularly interested in performances of ethnic-drag in cultures of settler-colonialism. Through analysing different sites of representation, such as educational performances, popular television and music icons, as well as by reflecting upon his own drag-art, his project aims to theorise drag-practice as constitutive of settler-culture, both as its consolidator and its disruptor and resistor. At present Raz is the co-editor of Platform, a Journal of Theatre and Performing Arts based in the Department of Drama, Theatre and Dance at the RHUL where he also teaches. He presented papers in TAPRA 2016 Bristol and 2017 Salford and in IFTR 2016 Stockholm. He is a graduate of Goldsmiths College, the Summer Institute Cologne with North-Western University and of Brown International Research Institute June 2017.

**DRESS-CROSSING THE LINES: TILDA DEATH AND THE QUESTION OF CONFUSION AS STRATEGY IN POLITICAL PERFORMANCE**

“For who would dare to stop my flow of words? / To quantify a horror? To hold me back from strolling down / the bloody lanes of sorrow, perplexed, from taking down the walls / Of disinformation with an axe? To prevent me from filling up / your glasses with the finest spirit, as / Judgment now relaxes? Right, who can prohibit me / From simply, blowing off, your faces?”

Created in 2013, Life and Times of Tilda Death is my drag mockumentary. Appropriating aesthetics typical of testimonial events of Holocaust survivors in Israel as its generic framework this monodrama relates a fable of a Jewish girl from a small Hasidic community in Poland who became a partisan fighter and an underground rap artist. Tilda’s biography not only exceeds her activities in WW2, but also migrates to the Civil Rights Movement of 1960s New York, the Mizrahi Black-Panthers struggle for equality and recognition in 1970s Jerusalem and contemporary artistic collaborations with Palestinian musicians in the West Bank. The paper analyses Tilda auto-ethnographically, both as a fictional persona and as a performative event, demonstrating how she utilises the aesthetics and politics of drag to destabilise conventions of national, political and ethnic identities. Following the work of Katrin Sieg (2009), I will consider Tilda as an act of ‘ethnic drag’, questioning the reconfiguration of racial constructs offered by Tilda’s articulation of jewness and blackness. Along theoretical models set by Sara Ahmed (2006), José Esteban Muñoz (2009) and other queer theorists I will argue for the significance of Tilda’s body and corporeal presence in establishing a productive state of confusion.

Key Words
Drag, queering, Israel/Palestine, memory, mockumentary, rap
THE ARGOS CATALOGUE: MOTION CAPTURE AND PERFORMANCE

This paper considers the development of a production of Aeschylus’ Agamemnon, devised as part of the Mask and Avatar project, realised first in Paris December 2017 and, in revised form, in Warwick March 2018. Myself and Andy Lavender Warwick along with Georges Gagneré and Cédric Plessiet both Paris 8 grappled with a number of issues, both artistic and technological, in bringing the work to the stage and the intention here is to reflect on the tools, workflow, and production methods both assumed and adopted. With reference to current exemplars of the integration of live performer and pre-assembled digital assets such as Ninja Theorys Hellblade: Senuas Sacrifice and the emergence of real-time interaction with film The Mills The Human Race, both facilitated by the freely available Unreal Engine 4, the paper will evaluate the competencies and costs required to exploit the game engine on the experimental stage. Alongside this, the status, disposition and persistence of the live performer as a most distinctive controller driving the co-present avatar in the theatre space is considered, in part as a reflection on the ensuing stage picture but also as a prelude to contemplating the performer as means for show control, beyond the one-to-one correspondence of actor/avatar, articulating notions of manipulator and mocaptor that might differently populate, indeed define, the performance space.

Key Words
Motion capture, Agamemnon, Unreal Engine, Film, show control

Tim White
University of Warwick

Tim White is Principal Teaching Fellow in the School of Theatre & Performance Studies and Cultural & Media Policy Studies, University of Warwick. His teaching and research interests include food and performance, immersive practices, online performance, video, and performance in public spaces. His most recent publication is the concluding essay in Occasions of State, the forthcoming volume in Routledge’s European Festival Studies Series.

THEATRICAL REFLECTIONS ON EUROPE’S COLONIALIST, IMPERIALIST PAST: ON FRANK CASTORF’S ADAPTATION OF GOETHE’S “FAUST” VOLKSBÜHNE BERLIN 2017, STAGE DESIGN: ALEKSANDAR DENIĆ

Frank Castorf had been artistic director of the Berlin Volksbühne for 25 years his final production was an adaptation or to be more precise: a deconstruction of Goethe’s »Faust«, one of the most iconic work of German literature and drama. Staged in 2017, Castorf’s version offered a critical and non-traditional reading of the drama part one and two and used it as a pretext to explore Europe’s colonialist, imperialist past and its consequences, i.e. misognye, racism, exploitation, and terror. According to this reading, Faust can be interpreted as a ›global player‹ avant la lettre, and by doing so, the production took up not only a German, but a European perspective: relocated to Paris during the Algerien war, the play was loaded with quotes from Rimbaud, Zola’s Nana, Frantz Fanon’s liberation theory The Damned of the Earth, 1961 and also Paul Celan’s »Dead Fugue« presented by Abdoul Kader Traoré, an actor from Burkina Faso. – »Like Heiner Müller, we think that one can be operative with art – intervene, change, disturb and unsettle the landscape of the German soul through the pleasure of contradictions, Frank Castorf once explained his approach of theatre-making. His »Faust, based on Johann Wolfgang von Goethe« was performed in a complex, collage-like installation by Serbian set designer Aleksandar Deniç, built on a revolving stage that was almost constantly moving 25 times during the performance!. This rotating stage which also included film projection figured as a metaphor for Faust’s dynamics and expansion at the same time, it adressed the viewer in specific ways, by offering kaleidoscopic views onto an ever-changing landscape. – This contribution offers an analysis of the dramaturgic, scenic and scenographic conception of Castorf/Denić’s »Faust« production, with special focus on moments of stasis vs. performative dynamics and velocity suggesting fragmentation, dislocaton and identity loss.

Key Words: cultural identity/migration/stasis/velocity/constant movement

Birgit Wiens
Ludwig Maximilian University Munich, Theatre Studies

NARRATIVES OF THEATRE TOURING AND MIGRATION

This paper explores practices of theatre touring. In particular, I focus on the narratives of touring theatre artists that are produced through a range of materials – newspaper reports, theatre programmes, appointment books, customs procedures, schedules, blogs, and diaries – to consider the politics of theatre’s circulation. Here, touring performers are characterised as, variously, pioneers and vagabonds, exiles and nomads, as world-weary manual labourers and as global business travellers. These narratives of theatre touring intersect in various ways with languages and experiences of migration. Our attention is drawn to this intersection explicitly at moments when movement is denied and the rigidity of borders is performed. When the UK Visas and Immigration office responded in 2015 to a visa application by the Georgian theatre company The New Collective – invited to perform at a UK-based festival – with the indictment that ‘I am not satisfied that you are a genuine visitor to the UK and will leave the UK at the end of your visit’, it reminded us that theatre does not always tour unproblematically. This marked merely one among numerous instances of theatre’s mobilities being inseparable from other ways in which movement is contained and regulated. In this example, The New Collective responded by presenting an installation in absentia: titled The Artists Are Not Present: A Performance by UK Visas and Immigration, the improvised response highlighted the frictions that attend mobility, and the privileges of artistic movement that are often assumed. The example of the New Collective at – or rather, not at – the Flare Festival also raises questions of how the ‘international’ at international theatre festivals is constructed. This paper investigates theatre touring as a practice that both moves alongside migration and, in some instances, is migration, asking what this might tell us about theatre’s place within broader patterns of mobility.

Key Words
theatre touring mobility migration narrative labour international
IN/VISIBLE FACES – DRAMATHERAPY AS A TOOL FOR CREATING A SPACE OF POSSIBILITIES WITH REFUGEES

Shira Wolfe
NGO Talas Creative Therapies

Shira Wolfe is a Dutch theatre practitioner and multidisciplinary artist, whose work is focused on opening up intercultural dialogues through creative means. She holds a double degree MA in International Performance Research from the University of Warwick and the University of the Arts Belgrade, and has completed several intensive trainings in socially engaged theatre practice at Trinity College Dublin, as well as with various theatre companies in Europe. She has been working in the field of dramatherapy since beginning 2017, with a particular focus on work with refugees.

The traumas refugees have suffered often leave them isolated and alienated. In Serbia, many of these people find themselves in limbo, either unable to travel further or uncertain how to establish a life here. Many refugees arriving in Europe face distrust from the local communities. In such a context, the establishment of communication with refugees becomes an important, even radical act. Dramatherapy facilitates the processes of healing, integration, and growth, and can help restore communication through creative and often non-verbal means. Between June 2017 and October 2017, Serbian NGO Talas Creative Therapies conducted dramatherapy workshops with 8 male refugees in Belgrade, between the ages of 14 and 30. We used fictional characters, dramatic enactment, poetry, art, and music. Working with a fictional realm helps traumatized people rewrite their stories as people who can overcome and cope with real life struggles, while focusing on the healthy components of the personality. Using our experience in the field as a guiding thread, this paper reveals the strong potential of the dramatherapy method when working with refugees. We examine three key aspects of our process: the development of a model of dramatherapy for refugees in Serbia; lessons learned; the positive outcomes of the work. Our project resulted in the substantial improvement of aspects of our process: the development of a model of dramatherapy for refugees in Serbia; lessons learned; the positive outcomes of the work. Our project resulted in the substantial improvement of aspects of our process: the development of a model of dramatherapy for refugees in Serbia; lessons learned; the positive outcomes of the work. Our project resulted in the substantial improvement of aspects of our process: the development of a model of dramatherapy for refugees in Serbia; lessons learned; the positive outcomes of the work.

Key Words:
Dramatherapy; refugees; communication through art

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Tzu-Ching Yeh
Chang Jung Christian University

Tzu-Ching Yeh is Assistant Professor at Language Education Center at Chang Jung Christian University in Taiwan. She received her PhD at Lancaster University UK, MA at Durham University UK, and BA at National Kaohsiung Normal University Taiwan. Her specialized areas are Samuel Beckett studies, radio drama, literary theories and culture studies her publications include journal articles: “Late!... we are doubly late, trebly, quadrupedly late.” Latemodernism in Samuel Beckett’s All That Fall” 2015, and “Close your eyes and listen to it, what do you think it was:” The Uncanny and the Mechanical in All That Fall and Embers” 2008 and book chapters: “Re-configuring Stone in Samuel Beckett’s Embers” 2016, (倫貝克特的《快樂天》與永續生態) "A Discussion of Beckett’s Happy Days and Sustainability" 2015, and “Samuel Beckett’s Radio Drama: Making Sense of a ‘Radio Panopticon’” 2013.

THE POLITICS OF SPACE: A STUDY OF SAMUEL BECKETT “ROUGH FOR RADIO II” AND “CATASTROPHÉ”

In view of recent turmoil, we witness an exacerbation of natural calamity caused mainly by human activities on the one hand, and the rise of political tensions and the War on Terror on the other. As the construction of national borders progressively replaces cross-border cooperation, the tendency of global democracy is seemingly in decline. In this paper, I seek to make these aforementioned challenges an equilibrium of Samuel Beckett’s work. In a sense, we may refer to Catastrophe 1982, theater play as an implication of the manifold humanitarian crises we now face globally, and we can draw on Fox’s walls in Rough for Radio II 1960s, radio play as an analogy to address the idea of borders. Taking Catastrophe as a sequel to Rough for Radio II, I shall first examine the confining state of the characters in both plays to demonstrate how the protagonists can be identified as bare life, and to propose that their liminal position can be read as a potential site that informs the state of exception. Second, I investigate the space as the site of aporia where the ambiguous boundary between biological and political bodies is created. In the attempt to politicize the space, I argue that the performance from the walls as imprisonment to the “bag” that contains the catastrophe in Beckett’s plays is, in effect, deterritorializing. Invoking theoretical works of Michel Foucault, Gilles Deleuze and Giorgio Agamben, I argue the way that natural body merges with political body without distinction further unsettles the space in question. It is hoped that through my small scale study of the politics of space, it may yield a valuable insight into the flaws of modern democracy in a globalized world.

Key Words
Samuel Beckett, Catastrophe, Rough for Radio II, politics, space

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Dorit Yerushalmi
University of Haifa
Dorit Yerushalmi is a senior lecturer in The Theatre Department, University of Haifa, and the Head of the department. She is the coeditor of Please Don’t Chase Me Away: New Studies on the Dybbuk Tel Aviv: Assaph Theatre Studies and Safra Publishing House, 2009, and coeditor of Habima: New Studies on National Theatre. Tel Aviv: Resling, 2017. She is the author of The Directors’ Stage: On Directors in the Israeli Theatre Or Yehuda: Kinneret, Zmora-Bitan, Dvir and Heksherim Institute, Ben Gurion University of the Negev, 2013. Her publications are related to Hebrew theatre historiography, aesthetics and ideological aspects in the works of contemporary Israeli directors, theatre and gender, pedagogies of theatre, theatre and the city.

KHASHABI THEATRE: PERFORMING THE RIGHT TO A PALESTINIAN CITY IN DOWNTOWN HAIFA

Curated Panel: Performing Migration, Dis-Mobility and Displacement in Israel-Palestine Khashabi Theatre: Performing the Right to a Palestinian City in Downtown Haifa In recent years, collectives of Palestinian artists have established and operated independent i.e., not funded by Jewish-Israeli sources platforms for promoting their projects in downtown Haifa. These relatively autonomous enclaves, which are located within Jewish-Israeli geography, enact transformative participation by producing a space from below, motivated by an active attitude toward the city’s political life. In this paper, I will present one such platform, the Khashabi Theatre, which was founded in 2011 and has been located since 2015 in an old building in Wadi Salib that has been converted into a theatre house. My main concern is to examine this theatre as an urban cultural institution from the perspective of “the right to the city” Lefebvre, 1996, emphasizing the attendant questions: Whose right, what right and to what city? Marcuse, 2009. To portray the theatre’s local environment, I will present the processes occurring in Haifas downtown: urban renewal, gentrification, and Judaization. I will argue that the Khashabi’s location is a clear statement of historical and spatial rights and cultural resistance to the processes that are erasing the Palestinian city from memory and physical space. The Khashabi building, as a site-specific performance, exposes the geopathology of Wadi Salib, a neighborhood that suffered the deportation and abandonment of its Palestinian residents in 1948, and as a cultural institution, performs a new system of self-location. With Arabic being the dominant language in the theatre, and the post-dramatic aesthetic that characterizes its shows, the Khashabi produces a space that does not fall into a “tragic impasse” rather, it is a multi-layered, palimpsestic space of place and history that embodies the right to urban life and the seeds of a city-to-be.

Key Words
Palestinian theatre, Haifa, “the right to the city”, urban renewal, gentrification

Sarah Youssef
University of Cologne
Sarah Youssef completed her BA degree in Theater at the American University in Cairo, Egypt, and received her MA in Text & Performance Studies from RADA, London, UK and a MA Cross Sectoral and Community Arts at Goldsmiths College, London, UK. Internationally she has worked as a director, writer and dramaturg. She is a part of the CAST Artists Network - Creative Arts Schools Trust, an organization that supports the international theater training with politically and socially disadvantaged children, founded by David Morrissey. Since fall 2012, Sarah is editorial assistant of genderforum – An Internet Journal for Gender Studies and research assistant at the University of Cologne, Germany.

SHAKESPEARE AND DIGITAL ART: RSC MEETS INTEL IN “THE TEMPEST” (2017)

At the Court of James I the staging of elaborate court entertainment, known as the Stuart Masques, became custom. The illusionistic and new settings were characterized by their spectacular stage effects, elaborate costumes and at the center of the event dancing by the royal family and aristocracy, accompanied by music. These then innovative performances would soon dominate the English theatre. This new stage language dominated for more than 300 years. Today, Shakespeare remains relevant to the theatrical landscape, and is continuously reimagined, retold, and reinvented. In a further attempt to engage audiences, the 2017 RSC production of Shakespeare’s The Tempest is in collaboration with Intel and in association with The Imaginarium Studios, putting an emphasis on the use of digital media in order to create the world of the play. In a new attempt to captivate audiences the production uses real-time, interactive effects to immerse its audiences. This paper will explore how the spectator takes part in these innovative performances and how the relationship between audiences and spaces are reimagined through those innovations. The critical examination of the changing role of the spectator and the use of new media in the artistic exploration of Shakespeare’s magical play will be focus of this paper.

Key Words
The Tempest, Shakespeare, Immersive Theater, Digital Performances, Audience, Space
HABIMA NATIONAL THEATRE - THE UNIQUE CASE OF EXILE-MIGRATION-HOMECOMING

Habima Theatre was founded in Moscow 1918 and becomes the National Theatre of Israel 1958. Unlike most migrations that eventually assimilate in the countries of their destination, culture and language included, the Jews saw these countries as temporary stations and with the constant hope of returning home they preserved both culture and language. For almost two thousand years a vast literature of religious subjects, philosophy and poetry was written in Hebrew, and for the first time Hebrew was spoken as a regular stage language in Habima Theatre in Moscow 1918. To understand that unique case where the would-be national theater preceded nationhood and migration as homecoming I will examine the second production of Habima in Moscow, the Dybbuk 1922. Ansky’s play was written in Russian, translated by him into Yiddish and then by the poet H.N.Bialik into Hebrew - translation as migration of language or homecoming? redemption through language? The two protagonists of the Dybbuk are the Tzadik, an elderly rabbi, and Hannan, an ardent young messianic Kabbalist. The latter views exile and homecoming not in territorial but spiritual terms of redemption that should be actualised here and now by mystical means. The Tzadik claims that exile has its mysterious course and nothing to be done but perpetual longing for its end. Hurrying the course of exile and messianic aspiration, claims the Tzadik, would result in a disaster. And while Hannan performs his mystical-Kabbalist means to enhance redemption he drops dead. A messianic tragedy. And back to the Habima Theater. In 1925 it immigrates from Russia and for ten years wanders from country to country, performing the Dybbuk in front of migrate Jewish communities. In 1931 it settles in Tel Aviv, a territorial homecoming, where the Dybbuk is performed for another twenty years. In 1958 Habima is declared as the National Theater of Israel. 2018 is Habimas centennial anniversary. From 1975 to 1977 I served as the artistic director of Habima.

Houman Zandi-Zadeh

Houman Zandi-zadeh is an Iranian-born dramatist and researcher. He did his BA and MA in Dramatic Literature in Iran, and finished his practice-led PhD in Intercultural Drama at Flinders University. Houman was awarded the Akbar Razi Prize for the Best Young Dramatist of Iran in 2008 and 2009 and was shortlisted in 2010, 2011 and 2012. Before moving to Australia, he was the Head of Dramatic Literature Association of Iran’s House of University Theatre. Houman is currently working on fictional and academic works on injustice, inequality, racism, and Orientalism.

“ORGHAST”: OTHERING THE OTHER IN THEIR HOMELAND

Peter Brook is arguably the most significant representative of intercultural theatre in the West. His works have not only helped theorists to shape their idea of intercultural theatre, but have also influenced other practitioners. Here I focus on Orghast 1971 which is rooted in Iranian culture. This play was performed at the Shiraz Arts Festival, funded by the Queen of Iran. It concentrated on the theme of the origin of fire, and was based on a few texts from different cultures. Ted Hughes wrote the play and invented a language for it, Orghast. The newly invented language consisted of unreal words with no cultural backgrounds. Additionally, Orghast used two dead languages, Ancient Greek, Latin, and Avesta the language of Zoroastrianism’s holy book, Avesta. Brook mixed his group of actors with some Iranian actors, however, there were no Persian words used in the play performed for an Iranian audience. In this paper I attempt to answer this question: why did Brook perform Orghast in Iran for an Iranian audience who had no knowledge of any ancient language, let alone an invented one? I start with definition of othering, and continue with a section on intercultural theatre and its relationship with Orientalism in Brook’s works. It gives a broader image of Brook’s methods and ideas about intercultural theatre. Then I clarify how othering Iranian culture and language resulted in Orghast.

Key Words

The Other, Othering, Orientalism, Peter Brook, Orghast

Yosef Yzraely

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Date of Birth: 1938, Jerusalem Israel. Education: Graduate of the Royal Academy of Dramatic Arts 1962, London, UK.B.A. in Drama 1965 – Bristol University, UK. PhD 1971 in Theater Arts – Carnegie - Mellon University, Pittsburgh, USA. Academic Experience: Full Professor – Tel Aviv University, Faculty of Theater Arts, Professor and Head of Directing – The Chosky Chair of Directing at Carnegie-Mellon University, USA. Artistic Directorships: Artistic Director – The Habimah, Israeli National Theater; 1975 – 1977 Artistic Director – The Khan Theater in Jerusalem 1984 – 1987 Direction: Director of a large number of theater productions in Israel and abroad, with plays presented at festivals in Berlin, Baltimore, Zurich, Toronto and more… Productions include: Rumplestiltskin A. Shlonsky, Tyre and Jerusalem Mattiyahu Shoham, Only Fools are Sad Dan Almagor, Night in May A.B. Yehoshua, Medea Seneca, Miss Julie Strindberg [Gesher Theater] Six Characters in Search of an Author Pirandello. Adaptations of Nobel Laureate S.Y. Agnon for the stage: A Simple Tale, Tehila, Bridal Canopy. Adaptations of Rabbi Nachman of Bratslav for the stage: Seven Beggars at the Khan Theater, Nothing is More Whole than a Broken Heart Heidelberg Municipal Theater and the Berlin Festival. Shakespeare in the Park Festival – King Lear On Broadway – The Crucible Arthur Miller – at the playwright’s request with Martin Sheen and Michael York. Direction of plays by Ibsen: Little Eyolf, Enemy of the People, Wild Duck, Peer Gynt. At the Khan Theater: Lady from the Sea Ibsen, Don Perlimplin and His Love for Belissa in the Garden Federico Garcia Lorca Other plays by Shakespeare, Beckett, Bolt, Kafka, Molieres and more… Awards: Winner of the Ibsen Medal presented by the town of Skien, where the author was born David’s Harp Award for Direction on three separate occasions. National Arts and Culture Council Award for Best Original Production of the Year two separate occasions Silver Rose Award as Best Director of the Year and Best Production of the Year.

Yosef Yzraely

Tel Aviv University greets IFTR 2018 Belgrade with GP

Houman Zandi-Zadeh

Flinders University Graduate

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Key Words

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Key Words

The Other, Othering, Orientalism, Peter Brook, Orghast

Houman Zandi-Zadeh

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"WHY DOES THEATRE ABOUT MIGRATION MAKE ME FEEL SO BAD?": UGLY FEELINGS AND PARANOID NATIONALISMS IN CONTEMPORARY BRITISH THEATRE

‘Why is so much art produced about refugees so bad?’: this question-provocation posed in an article[1] in openDemocracy provides the starting point for this paper, which will discuss certain works engaging with migration that were staged in Britain before and after the June 2016 EU referendum. Drawing on select moments from Anders Lustgarten’s Lampedusa (spring 2015), the Royal Court theatre/LIFT season ‘On the Move’ (June 2016), the Actors Touring Company’s The Suppliant Women and the Creative Europe-funded project Phone Home (both, October 2016), I will consider the complexities and ambiguities of theatre that engages with ‘the pain of others’ particularly, when placed against a milieu shaped by the escalation of British ‘paranoid nationalism’ (Hage 2000) in the lead-up to the Brexit vote.

My aim is not to classify these examples as (aesthetically, politically, ethically) ‘good’ or ‘bad’ theatrical responses to migration; rather, I wish to think through the limitations and potentialities opened up by the performance of empathy vis-à-vis the migrant Other on London theatre stages. If the theatre stage is a space where the border disorder of paranoid nationalism appears, what kind of political and ethical work do these performances do? What is the role that theatre plays in a wider affective economy shaped by the circulation of images of pity, suspicion or hate towards the (racially-marked) migrant Other? I will argue that an excess of emotions often underpins theatre about migration; in turn, this theatre often generates difficult responses or ‘ugly feelings’ (Ngai 2005). Building on a recent article published in RIDE[2], this paper will attempt to make sense of some of these feelings and how they might inform our judgments of what might be ‘good’ or ‘bad’ theatre about migration.

Key Words
empathy affect nationalism representation ethics politics

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PhD Sonja Zdravkova Djeparoska, currently works as a assoc. prof. at Faculty of Music at University “Ss. Cyril and Methodius”, Skopje. She graduated and achieved masters degree in ballet pedagogy and choreography at Academy of Theatre Arts GITIS, Moscow, Russia 1992. Masters and doctoral studies in theater theory achieved at the Faculty of Drama Arts in Skopje 2003 and 2010. Permanenty participates in many international scientific conferences and projects that promote the Macedonian culture. She wrote the following books Character Dances Magnat, 1998, Discourses of dance art Jugoreklam, 2001, Ballet dramaturgy FDA, 2003, History and theory of the art of dance MI-AN, 2006 and Aspects of performative kinesithec Jugoreklam 2011. She is editor of journal As Academica published by Facultu of Music and Faculty of Dramatic Arts. As contributor of the project CD-ROM Theatre in Macedonia FDA, 2003 is recipient of a award Goce Delchev.

SHORT HISTORICAL REVIEW - INTERCULTURAL RELATIONS AND MIGRATION. EXAMPLES OF THE DANCE SCENE IN MACEDONIA

Migration is a term that, in todays context is associated with the large waves of refugees that are landed in Italy, Greece and pass through Macedonia as a transit line to their desired destination. But do current events limit migration only to what is happening now and here, usually giving a negative connotation? Approaching historically, whether migration had any influence on todays culture? Richard Schechner emphasizes that there is no single pure culture, a culture free of influences. The influences in this example will be analyzed through the migration. In this text I would refer to a two-way osmotic process, that has been going on for more than a decade. Since my subspeciality is dance, the performing forms will be analyzed. The establishment and development of ballet art in the Macedoni, but also in the ex-Yugoslav countries is associated with a major migration process. It was the Russian white emigration that took place after the October Revolution. Many artists who could not stay in their homeland, sought for a new one in Europe. Macedonian dance art has binded its foundation and decades of development with the names of several Russian choreographers - Jelena Polakova, Nina Kirsanova, Alexander Dobrohotov. Today there is an opposite process, we are witnessing examples of migration of Macedonian artists. The need for affirmation, a better professional ambience, prompted many Macedonian dancers and choreographers to build their professional life in Europe and America. Through their activities in the new environment, they carry features and influences from the Macedonian cultural context. Intercultural ties that are happening are perhaps most visible at choreography level, the most important examples which will be elaborated and analyzed. These are examples where migration shows a positive tendency to establish intercultural ties which are an incentive in the cultural and artistic development.

Key Words
Migration, dance, intercultural relations, Macedonia
DOMINIC ZERHOCH
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Dominic Zerhoch is research fellow at the DFG research project on Oberammergau and institutionality and is currently working on his PhD at JGU Mainz. He is also part of the SoCuM research group on “immersive spaces”. Main research: corporality and space, Oberammergau and its Passionplay.

HOW JESUS MIGRATED TO OBERAMMERGAU. PROCESSES OF SPATIAL CONSTRUCTION IN ITS POLITICAL CONTEXT

Based on processes of spatial construction, the paper discusses the aesthetics of the Oberammergau Passionplay in contrast to the imagination of the ancient Jerusalem. It argues that there is no intention in relocating the spectator into another time and space. Instead, we can observe certain strategies to translocate the story into the little Village at the foot of the Bavarian Alps. This way the Play is always connected to its spatial presence and mirrors contemporary societies. Being deeply rooted in the topology of the Alps Oberammergau regenerates a new space that gives new meaning to the story of the last days in the life of Jesus Christ. But how is this meaning constructed and how does it appear during the different seasons of the play? In taking a look back to recent German History the paper illustrates how it was possible that the ‘integrated Jesus’ has been instrumentalized by the Nazis. During the tercentenary of the Oberammergau Passionplay, international Press headlined the event as “Oberammergau is Hitler’s Germany”. In their perception Jesus became a personification of Germany by using the stage of the play for anti-Semitic propaganda. The paper then draws the journey of Jesus’ migration to its integration and questions its position today facing the recent refugee crisis that also concerns the village of Oberammergau. Director Christian Stückl, who is also the director of the Münchner Volkstheater, has recently broke with the traditional process of spatial construction, the paper discusses the aesthetics of the Oberammergau Passionplay in contrast to the imagination of the ancient Jerusalem. It argues that there is no intention in relocating the spectator into another time and space. Instead, we can observe certain strategies to translocate the story into the little Village at the foot of the Bavarian Alps. This way the Play is always connected to its spatial presence and mirrors contemporary societies. Being deeply rooted in the topology of the Alps Oberammergau regenerates a new space that gives new meaning to the story of the last days in the life of Jesus Christ. But how is this meaning constructed and how does it appear during the different seasons of the play? In taking a look back to recent German History the paper illustrates how it was possible that the ‘integrated Jesus’ has been instrumentalized by the Nazis. During the tercentenary of the Oberammergau Passionplay, international Press headlined the event as “Oberammergau is Hitler’s Germany”. In their perception Jesus becomes a personification of Germany by using the stage of the play for anti-Semitic propaganda. The paper then draws the journey of Jesus’ migration to its integration and questions its position today facing the recent refugee crisis that also concerns the village of Oberammergau. Director Christian Stückl, who is also the director of the Münchner Volkstheater, has recently broke with the tradition of the play by renovating and renegotiating creative and systematical structures. What may we expect the Passionplay to look like in a period where symbols of Christianity are about to be politically instrumentalized again.

Key Words
Oberammergau Passionplay, Spatial turn, Historiography, Nazi Regime, Refugee Crisis

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Poet, essayist, fiction writer, playwright, art critic, translator and contributing editor to NY ARTS magazine from Paris, Serbian-born Nina Živančević published 12 books of poetry. She has also written three books of short stories, two novels and a book of essay on Milosh Crnjanski her doctoral thesis published in Paris, New York and Belgrade. The recipient of three literary awards, a former assistant and secretary to Allen Ginsberg, she has also edited and participated in numerous anthologies of contemporary world poetry. As editor and correspondent she has contributed to New York Arts Magazine, Modern Painters, American Book Review, East Village Eye, Republique de lettres. She has lectured at Naropa University, New York University, the Harriman Institute and St.John’s University in the U.S., she has taught English language and literature at La Sorbonne Paris I and V and the History of Avant-garde Theatre at Paris 8 University in France and at numerous universities and colleges in Europe. She has actively worked for theatre and radio: 4 of her plays were performed and emitted in the U.S. and Great Britain. In New York she had worked with the “Living Theatre” and the members of the “Wooster Group”. She lives and works in Paris.

MEMORY OF THE RECENT “AVANGARDA”, DOES IT SPELL MIGRATIONS OR “RESISTENCE”?

As I’m walking among the sleepy bodies of the Syrian refugees at Belgrade’s bus station park, trying to address all my human and performative efforts towards the Other, my whole life appears suddenly in front of me as “on a stretcher”: have I ever left this place where my grandmother founded the Serbian branch of the Red Cross, and where my grandfather was hiding the Bakuninists under his roof, on their way from Russia to the United States ? Here, the questions such as “Is art still possible?” and “what is its current, dying form?” have never occurred to me, nor the questions about the true meaning of resistance, the migrating power of people and its dying absence or presence in everyone’s life. Here I remember a specific procedure of combining the “already-made” elements which a sculptor, Zoran Joksimović, gathered in his work which uses abjectness as a self-reflective act of a traumatic memory exploring its effects in a material and metaphorical image of a fragmented body. Hal Foster with his notion of “abject art” was also discussing the “vulnerability of our borders, the fragility of the spatial distinction between our exterior and the interior,” bringing the concept of self into a crisis through the cut of the dismantled body whose chopped off members now independently follow their own ‘game of chess’, towards the path of disappearance instead of the subject. However, may we assume that a traumatic cut is also productive, because it evacuates and raises the subject, showing us that the totality be it a body, a country , a nation is often a temporary illusion which cannot hold in practice and that it confirms its existence only in multiplicity, in a dynamic interaction of the whole and its segments be it migrating people, habits, performing acts.

Key Words
Migrants, migration, Other, Resistance, whole, body, members
Working Groups

- AFRICAN AND CARIBBEAN THEATRE AND PERFORMANCE
Awo Mana Asiedu
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Awo Mana Asiedu is a senior lecturer at the University of Ghana.

REPRESENTATION, IDENTITY AND ALIENATION: THE DANCER’S BODY AS MULTI-CULTURAL SITE

The Ghana Dance Ensemble is a multi-ethnic dance company, which boasts a rich repertoire of indigenous dance and music traditions drawn from the diverse ethnic cultures of Ghana. Since its establishment in 1962, it has served the purpose of national unification, through performance, by bringing together dancers and musicians from ethnic groups across the nation. The dancer’s body, in traditional Ghanaian society, embodies the very soul of his or her ethnic group as it projects through symbolic gestures, movement and rhythm, the historical, philosophical, and cosmological worldview of the people. The dancer’s ethnic origin is therefore, woven into the fabric of the dance to communicate the dancer’s identity in corporeal terms. The Ghana Dance Ensemble dancer’s body, on the other hand, is a multi-cultural site, trained to wield multi-ethnic movement vocabularies to project diverse identities according to the dictates of professionalism. In the process of representing multiple ethnic identities through professional dance, there are bound to be points of alienation, where the dancer communicates ethnic identities other than his or her own. This paper examines the professional demands on the Ghana Dance Ensemble dancer’s body as a multi-cultural site, by highlighting issues of representation and how the dancer’s body is constantly alienated from his or her ethnic identity. The paper relies on constructivist and primordialist views of ethnicity to draw conclusions on the position of the Ghana Dance Ensemble dancers in relation to identity, alienation, and professionalism.

Key Words
Ghana Dance Ensemble, The Dancers body, Identity, Cross Cultural, Ethnicity, Professionalism

David Donkor
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David Donkor is Associate Professor of Performance Studies and Africana Studies at Texas A&M University. He researches performance as a public political practice, in Africa, in different historical, social and economic contexts.

WHO SAID TWEA AH!: SOCIAL MEDIA MEMES AND CO-PERFORMATIVE CRITIQUE IN GHANAIAN DIGITAL CULTURE

In Ghanaian colloquial speech the word Tweaah is an interjection to rubbish someone’s assumption, claim, or authority with disdain, derision, disregard, incredulity, indignation, insubordination, or swagger. In 2013, a government appointed District Chief Executive DCE in the Ashanti Region of Ghana exploded with rage at an unidentified member of the audience who had reacted to the DCE’s speech at an end-of-year event with a chuckle and the retort Tweaah. The DCE’s angry rants, caught on tape, soon became a trending, humorous, social/digital media meme with national and some international consequences. The DCEs job appeared to be on the line, Ghanas Parliament debated on whether to ban the word a development that was broadcast on BBC and other international newsites until the President of Ghana himself joined the public mirth and diffused the political partisan tensions around the incident by using the word in his State of the Nation speech at Parliament. In this paper I engage social media memes as public political practice by exploring the ways in which it provided an intertextual process by which Ghanaians hid under the cover of parody and pastiche to critique the hubris of power.

Key Words
social media, memes, performance, political practice, co-performative, critique, power, digital culture
Sabine Kim
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Sabine Kim is a researcher at the Obama Institute for Transnational American Studies at the University of Mainz. She is the author of the monograph Acoustic Entanglements: Sound and Aesthetic Practice and she is also managing editor of the Journal for Transnational American Studies.

VODOU, SOCIAL MEDIA, AND THE GLOBAL PERFORMANCE OF COMMUNITY

Vodou as an important religion practised in Haiti both circulates via relationships between persons in the community and also, more importantly, creates those social ties itself. As a performative act that draws together the material and the immaterial, the seen and the unseen, vodou can be thought of as an exemplary diasporic religion, through its potential to overcome physical distances and the barriers of the passage of time imposed by migration. For example, the exchange of cassette recordings with ceremonial prayers and sacred texts traverse the vast geographical distances between Haiti and its diasporic practitioners—creating a community that is both intimate and global. In this paper, I will examine vodou as a kind of social media without the cybernetic apparatus vodou is a network for sharing an expressive culture that is a crossroads intersecting the spiritual practices, social beliefs, and shared geopolitical histories of Haiti, Florida, West Africa, and France.

Key Words
syncretic religion, vodou, transnational ties, media, social media

Izuu Nwankwọ
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Izuu Nwankwọ teaches theatre courses at Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus, Anambra State, Nigeria. He holds a PhD from the University of Ibadan. He has attended conferences widely, and published scholarly essays, stage plays and prose, with one of the most important being the Igbo translation of Chinua Achebe’s Things Fall Apart titled the Aghasaa. His current research interest is on popular performances especially comedic renditions. He is currently the Ag. Head, Department of Theatre Arts, Chukwuemeka Odumegwu Ojukwu University, Igbariam.

MIGRATORY DRUMS OF AFRICA, AMBITIOUS RHYTHMS OF THE WEST: BOLANLE AUSTEN-PETERS’ SARO AND WAKAA, THE MUSICAL AND NIGERIA’S THEATRE RENAISSANCE

Globally, theatre practice and studies have innumerable challenges which have also defined their manifestations in several societies. In Africa, owing largely to economic problems, film and literature have become mainstream thereby making theatre seemingly inexisten in everyday living. In recent times however, with successes in other more popular genres like stand-up comedy and video films, theatre appears to be making a comeback, especially in Nigeria. Lagos-based Terra Kulture Theatre has gained international reckoning for its Saro, the Musical and Wakaa, the Musical, which have also played at London’s West-End. These experiments by this theatre company is here considered one of the few foundational efforts towards the reassertion of African forms in global theatre practice. Within these stage performances, there is a juxtaposition of cultures and the manner in which these contacts are smoothened over within the texts hold great potentials for the rise of a new global theatre in Africa. Hence, applying Homi Bhabha’s postulations on Ambivalence and Mimicry, this paper interrogates the Lagos and London enactments, with a view to interrogating how both texts address the dated issues of colonialism and slavery as well as more contemporary dilemmas of identity, sexuality and nationality. The paper is concerned chiefly with the following questions: How are the frictions of cultural contacts addressed? And what deductible aspects of these plays hold the potential to awaken theatre in Africa and encourage the migration of African theatre practice to the West?

Key Words
African Drama, Musical Theatre, Ambivalence, Mimicry, Bhabha
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Rashida Resario is a lecturer of Drama and Theatre Studies at University of Ghana. She received her MPhil degree in Theatre Criticism from University of Ghana. She is currently a PhD student at University of Stellenbosch- South Africa, with a research focus on Intercultural Performance. Her PhD research is a case study of the intercultural activities of the Ghana Dance Ensemble at the micro and macro levels. Her current research interests include intercultural performance at the micro level within Ghana, the dramaturgy of Ghanaian playwrights, and charcoal graffiti ‘performance’ on walls. Some of her publications include: Theatre and the Use of Technology; the Case of Ghana A Western Tale on an African Stage: Efo Kodjo Mawugbe’s Cinderama. In addition to her PhD research, she is currently working on a collaborative paper with two researchers from Durham University and the University of Arizona, on the topic: ‘Languaging’ and Embodying Professional Selves in Intercultural Settings: Performance in Research and Dance.

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Key Words
Identity, Representation, Alienation, Dance, Alienation, Multicultural, Corporeality
Working Groups

- ARABIC THEATRE
AGAINST THE EXAMPLE OF MIDDLE EASTERN HERITAGE

In the Us vs Them debate, the geographical region of the Middle East has been used as an example to suggest relevance and to further lofty theoretical frameworks in fancy scholarship. Refugees, Muslims, Arabs, and various categories provoke urgency and the necessity to act. Those in power, senior scholars, intellectuals, liberal-leaning thinkers, and advocates rely on overused formulas that render the Middle East into just another example. The region becomes a mode of proving the argument of the enlightened scholar, working within the citational maze of western knowledge to produce theory. In the field of theatre, significant efforts have not been undertaken to promote honest study in the form of engagement with Arabic speakers, primary sources, study abroad, hiring practices, translations, and capacity building. Rather, the region is a well-ornamented bucket of source material to discuss diluted postcolonial ideas, clever theoretical puzzles, performances of activism, and second-stage productions to bribe the guilt of a sensitive liberal conscience. After all, the Middle East is hot right now and the scholar knows it: Aleppo, Gaza, and Fallujah! After a century of direct conflict or occupation in Palestine, Lebanon, Iraq, Syria, Yemen, Libya, Iran, Somalia, and various banned countries, one hopes that the Middle Eastern might move from target to target of study in the left-leaning fields such as theatre, from a subject of pontification to subject of exploration, and certainly, from a perception of conviction to an object of learning. I discuss in this paper examples of how the Middle East remains Just An Example.

Key Words
Arab. Arabic. Middle East. Muslim. Islam

NEGOITIATING THE POLITICS OF REPRESENTATION IN ARAB AMERICAN THEATRE

The rich and unique Arab American experience of immigration, settlement and be-longing is dramatised vividly and provocatively in a number of thought-provoking Arab American plays. The reception of Arabs in America has been routinely shaped by interact cultural, racial and political history which renders Arab American identity a fascinating site of negotiation. While Arab Americans negotiate the politics of race, religion and gender on a daily basis their fluid mediations with each of these identity markers is most pronounced when they engage with the politics of representation. The engagement of Arab American playwrights with this is often a negotiation of: how Arab Americans are represented as the Other, how they would like to represent themselves as the Self, and how they sometimes unwillingly/unwittingly reproduce a representation of the Other as their own. Investigating the representations of Arabs in America unavoidably evokes the systemic Orientalist and Othering discourse, which has marroned Arabs with many negative stereotypes. Many theorists Said 1978 Shaheen 2001, 2008 Jamal and Naber, 2008 have probed the Western creation of the Arab by virtue of his/her stereotypes, and attempted to subvert these narrative yet such correlations persist and have increased since 9/11. This article draws on two Arab American plays that engage with complex negotiations of identity, representation and economic survival. Sam Younis’ Browntown is a dark comedy that satirically presents an Arab American actor who is only cast for terrorist roles Similarly, Yussef El Guindi’s Jihad Jones and the Kalashnikov Babes dramatises the plight of a talented actor whose economical and professional viability depends on creating narratives that enforce the same stereotypes he vehemently contests and fights against. The two plays unpack, challenge, ridicule and subvert the framing of the immigrant, particularly the Arab in America, as the enduring Other.

Key Words
Arab American, Politics of representation, the Other

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Samer Al-Saber joined the faculty at FSUs School of Theatre in 2015. His teaching, practice, and scholarship focus on the intersection of cultural production and political conflict in the Middle East. At FSUs School of Theatre, he taught the World Theatre History series, and specialized courses on Antiquity, Renaissance, Arab Culture, and the Israel Palestine conflict. Samers manuscript is tentatively entitled after his dissertation, Permission To Perform: Palestinian Theatre in Jerusalem.

Roaa Ali

Roaa Ali’s research explores the representation of ethnic minorities and the politics of cultural production post 9/11. She is a Research Associate at the University of Manchester (Centre on Dynamics of Ethnicity). Roaa completed her PhD at the Department of Drama and Theatre Arts at the University of Birmingham (December 2015) with Prof James Harding as an external examiner. Her thesis investigates the representation of Arab Americans in post 9/11 American cultural scene and theatre, and is being prepared for a monograph. Some of her publications appear in the Research in Drama Education: The Journal of Applied Theatre and Performance (RIDE), Journal of Arts and Community, The Methuen Drama Companion to Theatre and Interculturalism, and Accessibility, Inclusion, and Diversity in Critical Events.
Hazem Azmy
Ain Shams University

Hazem Azmy is Assistant Professor and postgraduate convenor at the Department of Drama and Theatre Criticism at the Faculty of Arts of Ain Shams University, Egypt and co-convenor of the Arabic Theatre Working Group of the International Federation for Theatre Research IFTR. He gained his Ph.D. at the University of Warwick, UK, with a thesis on post-9/11 performance realities. While based in Cairo, he continues to maintain an internationally-oriented career as theatre and interdisciplinary humanities researcher university teacher professional translator of literary, media and audio-visual texts theatre and literary critic and cross-cultural animateur. He is Deputy Editor-in-Chief of al-Masrah, Egypt’s oldest existing specialist quarterly. He is also a founding board member of the Egyptian Centre of the International Theatre Institute ITI and Expert at the Arabic Language Academy, currently collaborating with a team of language specialists on a forthcoming Arabic Encyclopedic dictionary of theatre and performance terms. His international publications include articles, chapters, and edited journal issues at Theatre Research International, PAJ, Critical Survey, Ecumenica, The Oxford Encyclopedia of Theatre and Performance, and The Cambridge Companion to Theatre History. His book Staging Egypt on the Global Stage: Egyptian Performance Realities from 9/11 to the Arab Spring is forthcoming with Palgrave Macmillan.

MIGRATING THEATRICALISED HISTORIES BETWEEN BIBLE-BELT AMERICA AND POST-ISLAMIST EGYPT: TAREK EL-DWIRIS THE TRIAL

This paper is an investigation of director and dramaturg Tarek al-Dwiris 2013 adaptation of the 1955 American play Inherit the Wind, written by Jerome Lawrence and Robert Edwin Lee as a fictional depiction of the so-called Monkey Trial in 1925. Having won the best actor award at the 2013 National Theatre Festival, for playing the title role in Nora Amin’s interpretation of the Enemy of the People, al-Dwiri started rehearsing the play against the backdrop of a cultural landscape still reeling from the pains of the deadly overthrow of the religiously populist regime of the Muslim Brotherhood. Like its original American play, al-Dwiris production was a curious case of migrating histories, of revisiting the Bible-Belt American South to cheer the downfall of McCarthyite America. By the same token, al-Dwiri, a progressive secular artist but Christian by birth, appeared to be revisiting the religious intolerance depicted in the text as a means to comment critically on the deserved overthrow of the Islamist faction. However, in both cases of the original text and its critically and popularly acclaimed Egyptian reiteration, the progressive activist voice that the text appears to be encouraging at a surface reading has continued time and again to prove uneasily problematic, appearing at times as self-defeating and self-righteous in its convictions as the very fundamentalist group it sets out to pillory. **NOTE: This abstract proposal offers a largely rethought version of the paper that I was scheduled to present at the IFTR 2017.

Key Words
Egypt, Post-Islamism, Migrating Histories, Bible-Belt Red America

Katherine Hennessy
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Dr. Katherine Hennessy is Assistant Dean for Curriculum and Assistant Professor of English at the American University of Kuwait. From mid-2014 to mid-2016 she held a research fellowship in the Global Shakespeare program at the University of Warwick and Queen Mary University of London, and in late 2016 she was a Moore Institute Visiting Fellow at the National University of Ireland in Galway. Hennessy lived for five years in Sana’a, Yemen, where she conducted research on Yemeni theatre and served as Visiting Assistant Professor of Italian at Sana’a University. Prior to this, she held the post of Assistant Professor of English at Bethlehem University on the Palestinian West Bank. Her current scholarship focuses on theatre across the Arabian Peninsula, as well as on adaptations of Shakespeare in the Middle East and Ireland. She organized and co-convened the Ireland and Shakespeare symposium at Princeton University in March 2016, and has published widely on theatre and performance in Yemen and the GCC. She co-edited the ‘Arab Shakespeares’ issue of Critical Survey Dec 2016, and her monograph Shakespeare on the Arabian Peninsula is forthcoming from Palgrave.

THEATRE, MIGRATION, AND IDENTITY ON THE ARABIAN PENINSULA

This paper explores the history and development of theatre practice on the Arabian Peninsula throughout the 20th century, and its connections to images and constructions of national identity. Theatre has repeatedly offered residents of the Peninsula a forum for reflection and comment upon the nature, causes, and repercussions of sweeping social changes brought about by among other things exploitation of oil resources in the Gulf and by other complex factors in Yemen. Central to the history, form, and content of this theatre is the issue of migration. In Yemeni literature, migration is a centuries’-old preoccupation: the 16th-century performative dialogue Mother Hadramuut and Her Son debates the merits of immigration to wealthier climes. During the British colonial administration, impetus for the first theatrical productions by Yemenis came both from models found in local British educational institutions and from examples of Parsi theatre performed by Indian touring troupes. 20th century Yemeni plays also provide numerous examples of Yemeni characters migrating to or returning from distant lands, and of Yemeni characters who interact often to satiric effect with migrants to their own shores from Africa, India, and beyond. Though theatre in the Gulf appears somewhat later in the century, it too draws inspiration from migrant individuals and communities, be they Egyptian producer-directors like Mustafa Hashish and Mustafa al-Bandari, or expatriate community theatre groups like the Doha Players and the Kuwait Little Theatre. Moreover, migration is a similarly significant theme within Gulf theatre—whether migrants are Gulf citizens living abroad, as in the classic Kuwaiti play Bye Bye London, or the “guest workers” whose numbers dwarf citizen populations in countries like the UAE and Qatar. Through a combination of textual and archival research, this paper aims to shed light on the history of migration as both theme and shaping force for theatre on the Arabian Peninsula.

Key Words
Yemen, Kuwait, Arabian Peninsula, 20th century drama, 20th century theatre
The representations of works of art and other media in theatre serve a broad range of functions. Landscape paintings, songs and dances make performances spectacular for the audience as well as providing them with additional information about the action, place, time and characters of plays. Choruses, TV reports, documentary shots, radio broadcasts, story-telling and other forms of media and narrative transfer information that is otherwise not represented on stage, thereby filling gaps in the plots. In this paper I will observe the technique of dramatising conflict in certain plays through works of art and other media. These media transmit the points of view of the characters and, like the characters themselves, they participate in the development of the plots of the plays. This technique is conspicuous in the plays of the contemporary Egyptian playwright Abū al-ʿIlā al-Salāmūnī b. 1940, and is also present in the plays of other contemporary Egyptian playwrights, such as Lenin al-Ramlī b. 1945 and Fatḥiya al-ʿAssāl 1933-2014. Here, I will analyse the plays Bi-al-ʿarabī al-faṣīḥ 1991, ‘In Plain Arabic’ by al-Ramlī and Zūba al-Miṣriyya 2002, ‘Zuba the Egyptian Woman’ by al-Salāmūnī. In Bi-al-ʿarabī al-faṣīḥ and Zūba al-Miṣriyya the playwrights dramatise the clash between West and East, representing the conflict not only through human characters but also through various forms of media — television, the play-within-a-play technique and dance. Given the above, I suggest that in certain cases representations of works of arts and other media in plays gain functions pertaining to characters and can be interpreted as alternative characters. This attempt to exploit a new approach in analysing the role of works of art and other media in theatre can help us gain a more nuanced understanding of the interrelation between form and content in theatre.

Key Words

Egyptian theatre, Lenin al-Ramlī, Abū al-ʿIlā al-Salāmūnī, alternative characters

Eiman Tuni

King Abdulaziz University

Eiman Mohammed Said Tuni is an associate professor in faculty of Arts and Humanities in King Abdul Aziz University, Jeddah, Saudi Arabia. She is specialized in Comparative drama and theatre. Being the only female board member in Saudi Theatre Association grants her with opportunities to meet local theatre groups, directors and playwrights. She is assigned in the jury of theatrical performances in schools and King Abdul Aziz University. She held theatrical projects in the private and public sectors. She has published a number of researches on Saudi, Arabic and Western theatre and drama. Her first volume in translation "War . . . and . . . Life" has been recently published in Khaliji Plays. She has been the moderator of a Session " New Theatres? Exploring the Performance Cultures of the Arab Gulf" IFTR 2016.

"IMMIGRATION OF LAND SEAGULLS": A PERFORMANCE IN IRAQ

This paper tends to investigate the role of theatre in raising the question of immigration. Through the theatrical exchange among neighbouring countries in the Middle East, Saudi Arabia and Iraq. Qaraqosh theatre group in Bakhdida chooses Immigration of Land Seagulls 2009 for the first day performance in the Third Syrian cultural week in Ankawa 2010. Immigration of Land Seagulls is written in Arabic by Abbas Al-Hayik 1973, a Saudi playwright. It was translated by Qaraqosh, the Iraqi theatre group which was established in 1990 to commence Festival of Syrian Creativity 1992.

The play in this study exposes the experience of young immigrants who spring from diverse religious, social and cultural backgrounds launching their voyage onboard a small boat. I aim, here, to seek answers to such questions as Why would the play text immigrate from Saudi Arabia to Ankawa, Iraq? How different is the migration of seagulls on land? Why would youth be forced into immigration from their homeland leaving behind their land, family and personal belongings? Does their motif for immigration hold any relevance to the British or French theory of population?

Key Words

Saudi theatre - Iraqi performance - Syriac Language - Immigration
Working Groups

- ASIAN THEATRE
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University of Hyderabad  
Balakrishna Pillai Ananthakrishnan is a professor of Theatre Arts at University of Hyderabad, Hyderabad, India.

**CLASSICS IN POST COLONIAL INDIAN THEATRE**

Post colonial Indian theatre has seen a series of productions of classical plays from the east and the west as a trend and as a site for theatrical experimentations. It includes the old Indian classical plays especially of Bhasa and many other playwrights like Sudraka and Bodhayana, but not Kalidas as frequent like others. Interestingly most of the Sanskrit plays were translated into Indian languages only from the second half of 20th century though many of them got translated into other foreign languages from 18th century onwards. Emergences of such productions are to be seen along with the post colonial nationalist tendencies in the field of culture as an effort to establish an Indian identity. In this process the directors mainly focused on the form of the plays on stage as they could find appropriate tangible devises and visual elements from the traditional performances. It has created an assemblage of diverse elements of traditional forms in a classical play in modern context. Through this exercise the modern theatrical versions of Sanskrit plays turned to be a site of Indian nationalism representing and imagining a classical past devoid of the contemporary sensibility and postcolonial motif. The proposed paper will be discussing how such displays of classical productions turned as forms with revivalist agendas.

Key Words  
Classics, Post Colonial, Nationalism, India

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**Youngjoo Choi**

I am a dramaturg and reviewer for theatrical production, and have been teaching at the theatre department. I have interest in dramaturgy as a method to construct a theatrical piece or as a generative methodology for the theatrical production.

**THE ENCOUNTER OF JAPANESE EXPERIMENTAL THEATRE WITH KOREAN CONTEMPORARY THEATRE AS IN KIM SUJIN, OH TAESOK, AND GOH SUNWUNG**

Kim Sujin is a Zainichi-Korean theatre director who has led Shinjuku Ryozanpaku since 1987. Kim started his theatrical career in 1978 as a Kara Jūrō’s disciple, who represented the Japanese underground theatre angura movement with Terayama Shūji in the 1960s and 1970s. As Kara Jūrō followed counter-cultural dynamics, Kim and Shinjuku Ryozanpaku has continued to pursue the surreal, the carnivalesque, and sometimes baffling theatricality based on their corporeal expression, while attracting spectators’ gaze upon their liminal subjectivity. Kim’s first encounter with Korean contemporary theatre goes back to 1989 when Ryozanpaku visited the theatre fans of Seoul with One Thousand Years of Solitude and Legend of Mermaids. It was 17 years later that Kara Jūrō introduced his theatrical style with A Tale of the Two Cities into Korean theatre and awakened the possibility of a playwright and director’s free-wheeling theatricality in 1972. My paper pays attention to the theatricality between Kim Sujin, Oh Taesok, and Goh Sunwung as a symbolic realm where the encounter brings about crossing boundaries, and acculturative mobility.

Key Words  
Kim Sujin, Kara Juro, Oh Taesok, theatricality, acculturative mobility
Wei Feng
Shandong University

Wei Feng received his PhD in drama and theatre studies from Trinity College Dublin. He is an assistant research fellow in the School of Foreign Languages and Literature of Shandong University, China as well as English editor of Theoretical Studies in Literature and Art. His research areas are intercultural theatre, classical Chinese theatre and Western theatre. His articles have appeared in academic journals such as Theatre Research International, Foreign Literature Review, Foreign Literature Studies and so on. His monograph on contemporary classical Chinese theatre is going to be published by Palgrave Macmillan in 2019.

“NOTHING” RESHOPEd: eUGÈNE IONESCO’S “THE CHAIRS” IN CLASSICAL CHINESE THEATRE

This paper studies the presentation of ‘nothing’ in three xiqu adaptations of Eugène Ionesco’s The Chairs respectively by Dapeng Theatre Troupe 1982, Shanghai Kunju Opera Company 2006, Mars Theatre 2010. Situated against the background of xiqu development facilitated by intercultural encounters, this paper intends to focus on the circumstances and adaptation strategies of each production, to investigate how the culturally-loaded xiqu and insightful Ionesco could enrich each other in terms of acting, scenography, and metaphysics. Central to this paper is the diverse strategies and effects of reshaping Ionesco’s idea of ‘nothing’ with xiqu’s classical devices and ideas. During inevitable frictions and productive reception, there emerged promising theatricalities and thoughts, for Ionesco who was seeking for a classical form, and xiqu that has been striving for modernization.

Key Words
xiqu, Ionesco, The Chairs

Tomoko Goto
Tottori University

Tomoko Goto is a professor at Tottori University. Her research interests include arts management and community developments through arts and culture. Before joining the academia, she worked at a theater company for several years as a manager. Her current research is about regional theater management and related human resources.

POTENTIALS OF AMATEUR THEATER PRODUCTION IN SUPER AGING SOCIETY: A CASE STUDY ON THEATER ACTIVITIES BY THE ELDERLY

This paper examines diversity and development of theater productions among Japanese senior citizens and proposes three hypnoses to consider in understanding amateur theater productions in super aging society. Japan is one of the most rapidly advancing aging societies. The Japanese aging population ratio the proportion of people over 65 or above to the total population in 2016 is 27.3 % and it is the highest in the world. The ratio is projected to be over 30% by the year 2030. With such a growing senior population, enhancing their quality of life is one of the most challenging tasks in the society of Japan. In this context, the senior citizen’s participation in theatrical activities has been increasing rapidly. For example, over 40 theater groups by seniors are listed by a website specializing in senior theaters. In 2011, the National Senior Theater Network was established and twelve senior theater groups participated in its 2017 annual festival. One remarkable characteristic of these senior-citizen theater productions is their diversity. Some, such as Saitama Gold Theater Group by Yukio Ninagawa, an internationally well-known director, are more professionally oriented, aiming at creating finest theatrical works. Others, however, have different goals and agendas. For example, in “Aging and Theater Project,” Naoki Sugawara, a licensed care worker and actor, works with amateur actors, including one who is 91 years old, and presents productions featuring aging, senile dementia, and death. By taking several examples of theater productions by seniors, this paper illustrates their wide range of agendas and objectives as well as artistic expressions. The paper, then, posits three key points to consider in examining senior theoretical productions. Those points are 1 degrees of openness of the productions to senior participants and audience, 2 relationships between theater groups and their local communities, and 3 theoretical dimensions that productions aim to attain.

Key Words
Amateur Theater , Super Aging Society, the Elderly, Community
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THEATRE THAT HOLDS THE SELF-REFLECTIVE MIRROR UP TO NATURE: JAPANESE LOCAL AMATEUR THEATRE RECONSIDERED

The significance of local amateur theatre has mainly defined in terms of its capacity to strengthen community bonds. The aesthetic values it can create has earned perfunctory mention at best, although recent discussions tend to shift their focus on what different kinds of aesthetic experiences local amateur theatre provides for audiences from what urban commercial theatre offer. By comparing it with traditional folk arts like kagura, theatrical dance local residents are even nowadays devoted to performing in Shinto shrines and other specially sanctified sites in putative dedication to gods, I propose yet another approach to evaluating local amateur theatre: as a kind of conservatory of “primitive” human desires of mimicry and transformation, it takes the middle ground between urban commercial theatre and traditional folk arts in applying the idea of representation to performance. On the one hand, professional theatre eschews crude reproductions of reality action, language, and display of emotions are rendered more stylized and less “real,” even in many types of realist theatre. Especially in theatrical performances interspersed with dance and songs, which has historically been the most prevalent form of theatre, representation means presenting an idealized replica of how people act, talk and express themselves in reality. On the other hand, as in kagura, few folk arts performers admit they are acting. Their movement and speech may represent something that is absent on stage, but they do not imitate. Folk arts performers tend to believe they reiterate ritual formula, rather than expressing themselves. In both forms of performances, single-minded representation is forbidden. I suggest that local amateur theatre has thrived because it does allow participants to imitate and pretend in a least self-conscious manner: it gives them the pretext of indulging in “childish” pleasure of mimicry and transformation in the name of theatre.

Key Words
Japanese Local Amateur Theatre, Representation, Traditional Folk Arts, Kagura

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Michael Ingham is Professor of English Studies at Lingnan University, Hong Kong. His contribution on Shakespeare and jazz in the Cambridge Guide to the Worlds of Shakespeare, his article in Shakespeare Studies ‘The Stretched Metre of an Antique Song: Jazzin the Food of Love and his monograph for Routledge, Stage-play and Screen-play: The Intermediality of Theatre and Film, all appeared in 2016-17. He is currently working on Shakespeare in theatre broadcast in cinema, comparing UK and Hong Kong contexts of reception. He is also working on a monograph on the relevance of drama in a postsocialist age and cultural context.

“OFF, OFF, YOU LENDINGS! COME. UNBUTTON HERE”: THE DIVESTMENT OF AUTHORITY AND THE CULTIVATION OF HOPE IN MAKOTO SATO’S REINCARNATION OF LEAR WITH MÜGEN NÖH ELEMENTS

Helen Mirren once lamented the fact that there is no equivalent Lear or Hamlet role for Western actresses. When the 82 year-old Misako Watanabe played Lear in a production for experimental Japanese director Makoto Sato in his fundamental 2013 makeover of an earlier production - migrating Lear from its tragic European context to a more redemptive East Asian theatrical ethos - she divested the King not only of his regal trappings and divine authority but also of the role’s intrinsic maleness. In Sato’s staging everything is stripped back, affording insights into the common humanity of his depictions of us “poor bare forked animals” in his signature blending of experimental and traditional theatre forms. Our paper will argue that through the deft deployment of certain Mügen Nôh conventions, skilfully integrated into the translated Shakespeare text, that a radically different perspective on the assumed bleakness and bitterness of his 1606 tragedy emerges. As Stephen Greenblatt comments in his essay ‘Shakespeare and the Ethics of Authority’, those in power may be “cloaked in the mantle of moral authority”, but their stage actions, shown as unethical and/or depraved, speak for themselves. He points out that at the close of the play none of the surviving characters wish for “the weight” of authority to fall on them the only response being to “speak what we feel, not what we ought to say.”. From this a faint sense of hope can be glimpsed, which Sato’s production highlights in its ritualistic enactment of disrobing, of disencumbering the self from this mantle of a moral authority that is tarnished by unethical application. The theory of cultural mobility advanced by Greenblatt et al will also be invoked as a response to arguments against transcultural, mixed-mode theatre, and to propose Sato as one of its foremost practitioners.

Key Words
Divestment and disrobing Mügen Nôh conventions Experimental theatre Moral authority Cultural mobility
In 2010, I graduated with Doctor of Korean Literature from Sogang University in South Korea. I majored in Korean drama and performance. My doctoral dissertation thesis was "A Study on Reflexivity of the Traditional Korean Masked Dance Drama". I am currently a full-time researcher at the Institute of Media Arts Culture, Kyonggi University, South Korea. Areas of interest include Performativity in Korean theatre Traditional Korean theatre and Orientalism North Korean Theatre’s Politics Technology and Performativity. My paper, "Becoming Hamlet for Only Nine Days: Korean Workers and Documentary Theatre" was recently published in TheatreResearch International in July, 2016.

NORTH KOREAN DEFECTORS AND A THEATRE OF HOSPITALITY

North Korean Defectors and a Theatre of hospitality This paper examines the tension and complexities of contemporary Korean theatres on North Korean defectors. As a result, this paper’s aim is to analyze the ethics and politics of hospitality in the theatres. Recently, in South Korea, the theatres on North Korean defectors have been charting foregrounding differences for example, Sister Mokran stages the story surrounding a female North Korean defector, Mokran, a female manager of South Korean Hostess bar, and the manager's families. Moran means a magnolia in Korean, the national flower of North Korea. This theatre provides a substantial platform from which audiences can deconstruct and reconstruct the national and cultural identity of the traditional Korean. Exodus-the Time of Exhaling by famous Korean director Sun-woong Ko similarly invokes North Korean defectors’ voices. This theatre was based on the nearly-monthlong interview with real North Korean defectors. Toilet People translates the story of adolescent North Korean defectors into a stage, thereby employing a viewing lens as their anguishes in South Korea, then reflecting on the problems of South Korea itself. Hence, these contemporary Korean theatre on North Korean defectors remind us of the philosophy of 'hospitality', said by Jacques Derrida. In Sum, I attempt to question and rediscover the ethics and politics of hospitality in the theatre.

Key Words
North Korean defectors, Border, Hospitality

Meewon Lee
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Meewon Lee is a professor of Korean National University of Arts in Seoul, Korea. She received her Ph.D. at the University of Pittsburgh in the U.S.A. in 1983. Since then, she has been a professor and critic in Korea. She served as the president of Korean Theatre Research Association, and as the president of Korean Theatre Critics Association these two groups are the biggest organizations for theatre in South Korea. She was also the director of the Folklore Institute at KyungHee University, where she had been a professor between 1986 and 2002, and the director of Korean National Research Center for Arts. She published ten books such as Korean Modern Drama, Globalization and Deconstruction in contemporary Korea theatre, Korea Mask-Dance Theatre, and Contemporary Korean Playwrights. Her English works are "Kamyonguk: The Mask-Dance Theatre of Korea", "Shamanistic Elements of Korean Folk Theatre, Kamyonguk," "Tradition and Esthetics of Korean Drama," "The Roots and Transmission of Korean Performing Arts" and many others. She is interested in esthetics of Korean theatre in relation to its traditions and the world-wide theatrical conventions and theories.

THE REPRESENTATIVE KOREAN - AMERICAN DIASPORA PLAYRIGHTS

Korean Diaspora in America have their theatrical culture. The first director is Peter Hyun who appeared as early as in the 1930s. The rise of Korean American playwrights is closely related with the rise of Asian American theatres. Soon-Taek Oh, the first Korean American actor and playwright, joined the East West Players as one of founders in the 1960s. He won the East West Players contest with Tondemonai-never Happen in 1970 and organized the first Korean American theatre group called Korean American Theatre Ensemble. The representative 2nd generation playwrights are Sung Rno, Diana Son, Philip Chung, and Julia Cho. Sung Rno is probably the first playwright to be widely known to Asian and American main stream theatre. Debuted with Cleveland Raining in 1994, he continues to write many plays such as WaVe, and Yi Sang Counts to Thirteen. Diana Son’s plays speak for the women of color. Her representative plays are R.A.W.Cause I’m a Woman, Boy, Stop Kiss, and Satellite. All her plays convey minority women’s social protest and reveal their perspectives. Philip Chung tends to be more Korean ethnic playwright than any other playwrights. He also represents the west coast and produces most of his play though Lodestone Theatre Ensemble, the only Korean American theatre group today. The plays such as Yellow Face, Home is where the Han is, Asiatik Nation heavily reflect the ethnic history and its problems. Julia Cho writes plays about Korean Americans mingled into the American society. Her representative plays are 99 Histories, B.F.E., and Durango. Iloyd Suh, Edward Bok Lee and Jean Yoon, are also fairly well known. Young Jean Lee gained fame for her theatrical experiments with exaggerations and satires. All these Korean American playwrights are the diaspora of Korean, and their plays show the marginal culture between Korea and America.

Key Words
Korean American Diaspora Playwrights, Peter Hyun, Soon-Taek Oh, Sung Rno, Diana Son, Philip Chung, Iloyd Suh, Young Jean Lee
Yasushi Nagata
Osaka University

Yasushi Nagata is professor of Theatre Studies, Graduate School of Letters, Osaka University. He specialized Russian Avant-gard theatre and finished doctoral course in Theatre Studies of Meiji University in 1988. He published many articles on theatre historiography, intercultural theatre, acting method and production analysis on modern and contemporary Russian and Japanese theatres in many anthologies such as Adapting Chekhov, The Local meets the Global, Theatre and Democracy in English, and also The Age of Avant-Garde, The Theory of Japanese Arts, Performance in Post-modern Culture in Japanese. He edited a recent book Kabuki and Russia in Revolution, Shinwa Sha in Tokyo. His recent interest is contemporary inter Asian theatre movement, esthetic, performances and its historiography. He is a convenor of IFTR Asian Theatre Working Group. He served as president of Japanese Society for Theatre Research.

REPRESENTATION OF MANCHURIA IN JAPANESE POST WAR THREE PLAYS

After the World War II lots of plays were produced reflecting Japan’s postwar issues in Japanese modern theatre Shingeki. Many of them depicted Labor issues, political independency or people’s identity just after the wartime. Among them it seems characteristic that some plays depicted de-mobilized soldiers. These plays explains tragic and comical conditions of ex-soldiers who had much difficulty in adjusting themselves to huge social turbulences and rapidly changing values amid the devastation after they had come back from Siberia and other Asian countries. Especially, plays describing Manchuria, in which Japan installed a puppet regime and proclaimed the independence of it in 1933 and which came to an end in 1945, suggested some typical points on interaction between Japanese modern drama and its colonialism. Here the paper will pick up three Japanese plays, A Red Lamp 1954 by Yutaka Mafune, Iku Shun Betsu 1960 by Shoichi Oshikawa and Shojo Kamen 1969 by Juro Kara, and analyze their different approaches to the Japanese colonialism and its historical past. There are completely deferent from a recent piece Li Xianglan 1991 by Keita Asari, which approached the Japanese past through a goodwill and friendship gesture between Japan and China. Regretting the past, the three plays explored the meaning of the Manchuria and tried to respond to the question what the Japanese are like.

Key Words
Post War Japanese Drama, Identity, Manchuria

Kaoru Nakao
Osaka University

Dr Kaoru Nakao is an Associate Professor specializing in Noh Theatre in the Theatre Studies section of the School of Letters in Osaka University. Her previous work was as an assistant researcher in the Waseda University Theatre Museum. Her doctoral studies and subsequent research work have all been in this field. She has begun working on various projects recently with an intercultural angle, including a study of recent Noh versions of several Shakespeare plays and also a study of comparative theatre forms in China and Japan, particularly Noh Theatre and Kun Opera.

“OFF, OFF, YOU LENDING! COME. UNBUTTON HERE”: THE DIVESTMENT OF AUTHORITY AND THE CULTIVATION OF HOPE IN MAKOTO SATO’S REINCARNATION OF LEAR WITH MÜGEN NŌH ELEMENTS

Helen Mirren once lamented the fact that there is no equivalent Lear or Hamlet role for Western actresses. When the 82 year-old Misako Watanabe played Lear in a production for experimental Japanese director Makoto Sato in his fundamental 2013 makeover of an earlier production - migrating Lear from its tragic European context to a more redemptive East Asian theatrical ethos - she divested the King not only of his regal trappings and divine authority but also of the role’s intrinsic maleness. In Sato’s staging everything is stripped back, affording insights into the common humanity of his depictions of “poor bare forked animals” in his signature blending of experimental and traditional theatre forms. Our paper will argue that through the deft deployment of certain Mügen Nōh conventions, skilfully integrated into the translated Shakespeare text, that a radically different perspective on the assumed bleakness and bitterness of his 1606 tragedy emerges. As Stephen Greenblatt comments in his essay ‘Shakespeare and the Ethics of Authority’, those in power may be “cloaked in the mantle of moral authority”, but their stage actions, shown as unethical and/or depraved, speak for themselves. He points out that at the close of the play none of the surviving characters wish for “the weight” of authority to fall on them the only response being to “speak what we feel, not what we ought to say.”. From this a faint sense of hope can be glimpsed, which Sato’s production highlights in its ritualistic enactment of disrobing, of disencumbering the self from this mantle of a moral authority that is tarnished by unethical application. The theory of cultural mobility advanced by Greenblatt et al will also be invoked as a response to arguments against transcultural, mixed-mode theatre, and to propose Sato as one of its foremost practitioners.

Key Words
Divestment and disrobing Mügen Nōh conventions Experimental theatre, Moral authority, Cultural mobility
Sebnem Sozer Ozdemir
Duzce University


THE AESTHETICS OF MEŞK: A N ANALYSIS OF THE MODE OF TRANSMISSION IN TRADITIONAL PERFORMING ARTS OF TURKEY

This research looks at traditional performing arts of Turkey, which include practices of singing, music, storytelling, dance, drama, puppetry and ritual, mostly co-existing in various combinations in different genres. Although these arts are many in number and diversity, they display common characteristics of a distinctive aesthetics. One of the main factors that form this aesthetics is the mode of transmission intrinsic to these arts and this is the main focus of this study. In order to put forward an emic approach, the research employs a local concept, which is particularly used in traditional music, but is active also in other arts in question - meşk. The primary meaning of meşk is traditional face-to-face training method, which is based on the pupil’s instantaneous imitation of the master’s performance. This basic definition, which stresses repetition, seems as justifying the ill-reputation of transmission intrinsic to these arts and this is the main focus of this study. In order to put forward an emic approach, the research employs a local concept, which is particularly used in traditional music, but is active also in other arts in question - meşk. The primary meaning of meşk is traditional face-to-face training method, which is based on the pupil’s instantaneous imitation of the master’s performance. This basic definition, which stresses repetition, seems as justifying the ill-reputation of transmission intrinsic to these arts and this is the main focus of this study.

Key Words
tradition, transmission, repetitiveness, change, structure, improvisation, presence of actors, Turkey

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Tsu-Chung Su, Ph.D. in Comparative Literature at the University of Washington, USA, is Professor of English at National Taiwan Normal University. He is currently President of Taiwan Shakespeare Association TSA and President of the R.O.C. English and American Literature Association EAALA. He was a Visiting Scholar at Harvard University in 2002-2003, a Fulbright Scholar at Princeton University in 2007-2008, and a Visiting Scholar at Aberystwyth University in 2012-2013. His areas of interest include Greek tragedy, Shakespeare, modern drama, theatre history, dramatic theory and criticism, performance studies, Nietzsche and his French legacy, and theories of hysteria and melancholia. His recent publications include essays on Antonin Artaud, Eugenio Barba, Peter Brook, Jerzy Grotowski, Richard Schechner and Robert Wilson.

QIBLA—A NEVERENDING STORY OF MIGRATION

Written by Wan-Ting Shen, a promising young playwright, Qibla is the title of the 2015 Taiwan Literature Award Golden Drama Prize-winning play. This play was mounted on the stage by Dong-Ning Hsieh, director and artistic director of Voleur du Feu Theatre, at The Experimental Theater located inside The National Theater in Taipei from December 14 to 17, 2017. In her play, Shen portrays the interaction between a live-in foreign caregiver called Nadi and a Grandma who suffers from Alzheimer’s disease and lives in the countryside. Planning to run away from the current job and home, Nadi, nevertheless, is unable to leave Grandma behind. She takes Grandma with her and together they embark on their “magic-realistic” journey on the road. The play intertwines several seemingly unrelated story lines in a tactful and fantastical way which amuses and alarms the reader and the spectator at the same time. Addressing the pressing issues of migrant workers and senior long-term care services in Taiwan, playwright Shen uses black humor and comedy to poke fun at phallocentric consumerism symbolized by Taipei 101 building and profit-driven neoliberal labor market in which everything is commodified at a critical time when Taiwan is fast becoming an aging or aged society. All these issues and problematics are tightly woven with the motif of migration, be it the mythic journey of Nyai Roro Kidul, the religious pilgrimage of Muslim believers to Mecca, the runaway of migrant workers, the roaming of the homeless, and the wandering of the senile dementia patient. The purpose of this paper attempts to examine the motif of migration embedded in the play’s textuality and theatricality. Meanwhile this paper intends to employ an anti-essentialist viewpoint drawn from the Subaltern Studies to explore the social issues exposed in the play.

Key Words
Qibla, migration, migrant worker, senior long-term care, Nyai Roro Kidul, pilgrimage, Subaltern Studies, Alzheimer’s disease
Ursula Maya Tangeberg

Performcer, director, teacher and researcher of physical theatre and mime and specialist in Indian classical theatre and dance. Studied also kunju and Lvju at NACTA in Beijing.

THE WORLD AND THE WORD IN TWO HANDS

Decoding hand-gesture and mudras Hand-gesture, together with facial expression and body expression form together the gesture code of human communication. To communicate through hand-gesture is in Europe since Cicero and Quintilian ambiguous and has artistically survived only in the French Pantomime of the 19th century. Mudras or hastas, as hand-gesture is called in Hindu-Buddhist cultures, found their way into the classical theatre of India. With the help of neurobiology and neuro-aesthetic knowledge, as well as the Indian and European treatises and practice of classical Indian theatre and dance, mudras and their use are analysed. The hand as a tool for action/ Mudras as abbreviations of physical actions/From daily gesture to artistic gesture/ The six basic elements that constitute hand gesture- mudras explained as clusters of partial units of spatial and temporal character.

Key Words
handgesture, mudras, pantomime

Anna Thuring

Anna Marjaana Thuring former Kurkinen has a Ph.D. in Theatre Research from University of Helsinki, Finland, although a great part of her research activity has taken place in United Kingdom, France and the United States. Her research focuses on physical theatre, gender questions and cultural flows between Asian and Western performance and performance training. In her methodology, she fuses practical training that is based both on her own experiences and observation and interviews of professional performers with academic theoretical and historical approaches. She has served as the chair of the Finnish Theatre Research Society and actively promoted Asian theatre research in Finland by founding the Asian Art and Performance Consortium AAPC with her colleagues and securing research funding and opportunities for international exchanges for a team of researchers in this area. At the moment, she lectures and supervises doctoral and MA projects at University of the Arts Helsinki – Theatre Academy and edits two books that reflect her research interests. The first one deals with Asian theatre and dance visits and their reception in Finland during the past 100 years and will be published by Theatre Academy. The other one, Performance Otherness, is a publication of The Finnish Theatre Research Society.

BETWEEN EAST AND WEST? CHANGING RECEPTION OF ASIAN PERFORMANCES IN FINLAND

Culturally, Finland can be defined as border area between East and West and, in spite of its remote location on the map, it has a long history of migration and multiculturalism. Yet, especially after the independence 1917, there was a strong tendency to define the country as a Western nation, leading into an emphasis on genuine national culture and fierce denial of any possible Eastern, read “Russian”, influences. How did this pro-Western cultural agenda, that stayed strong and fairly unchallenged for half a century, reflect in the reception of occasional visiting performers from various Asian countries? Did the average critical response follow the same pattern as in Western European countries, i.e. were the performances looked solely through lenses of the general Western publicity imagery? Did those rare Finnish individuals who had first-hand knowledge or experience of Asian culture manage to convey their opinions to wider discussion that would have eroded the notion of the “Asian” as the “Other”? From the 1970s on, pockets of Asian immigrants started to emerge in Finland. However, their impact on performance culture was limited. In some occasions, bi-lateral friendship societies collaborating with respective embassies managed to bring professional performers from Asian countries to the country. The late 1980s and 1990s marked a turning point. Two, partially intertwined, phenomena are of special importance. The first one is a strong interest in butoh among Finnish performers, which also caused small-scale migration of butoh artists of Japanese origin to Finland. The second one is the annual Asia in Helsinki Festival, established by Veli Rosenberg and Jukka O. Miettinen in 1986. During twenty years, the festival brought in visiting performers from Asian countries and spread the knowledge of performance traditions to local audiences. To what extent was it able to increase cultural understanding and did it possibly reach members of the local population of Asian origin? The paper builds on a book project on Asian theatre and dance visits to Finland during the past one hundred years, funded by the Finnish Cultural Foundation. Members of the project team are Jukka O. Miettinen, Veli Rosenberg, and Anna Thuring.

Key Words
National Identity, Multiculturalism, Asian Performance Visits, Asian Communities
Sir Anril Pineda Tiatco
University of the Philippines Diliman


REVOLUTION, DOCUMENTATION, CONDEMNATION: TOWARD A GENEALOGY OF POLITICAL THEATRE ON THE MANILA STAGE

This presentation interrogates the development of Manila political theatre in the Philippines by reflecting how it transformed itself into a concatenation of revolution, documentation, and condemnation against human rights abuses, colonial and neo-colonial oppression and authoritarian repression. Generally, it asserts that political theatre in the Philippines or at least in its capital – Metro Manila created an experience of solidarity by renewing a sense of community through dissent against forces of oppression since the 1896 revolution. In the formation of community, the stage transforms itself into a public sphere where audience members are invited to transcend the violence and oppression of the everyday as they rehearse for a social responsibility that recognizes others not as objects of one’s enjoyment, work and possession, but as valuable members of community whose stories, lives and experiences need to be afforded the complexity they deserve.

Key Words
Political Theatre, Protest Theatre, Anti-Colonial Performance, Performing Human Rights, Revolution in the Theatre

Jessica Yeung
Hong Kong Baptist University

Associate Professor of Translation at Hong Kong Baptist University, Yeung has worked as researcher, translator and broadcasting critic of the theatre. She has also directed and acted in both English and Cantonese productions, and appointed by the Hong Kong Government to serve on a number of public arts administrative institutions. Her monograph Ink Dances in Limbo is one of the few full-length studies of the Chinese Nobel Laureate playwright and novelist Gao Xingjian. Her research publications on Hong Kong theatre, most notably on the dramatist Danny Yung, have been listed as reference reading in Hong Kong Theatre course syllabi in Anglo-American universities. A few years ago she participated as scholar-participant in a Hong Kong-Tokyo-Nanjing exchange programme of Noh and Kun Theatres. Her current project is on the pan-Asian intercultural theatre of the prominent Hong Kong anarchist dramatist Augustine Chiu-yuMok. Yeung also researches on Xinjiang Uyghur and Tibetan cinemas.

A PAN-ASIAN PEOPLES THEATRE ABOUT THE PAN-ASIAN HISTORIES: THE WORKS OF AUGUSTINE CHIU-YU MOK, HONG KONG’S MOST FAMOUS ANARCHIST DRAMATIST

Hong Kong is the oldest modern city in Asia. Its unfortunate stereotypical image is being “the Pearl of the Orient situated between East and West”. This is not only a gross simplification of the power relations of the world’s mega powers played out in the city, it also decontextualizes Hong Kong from its immediate circumstances of Asia. Hong Kong has shared the same histories of recent-centuries colonisation and post-WWII economic boom with its Asian neighbours. It is now sharing the status of being situated within the immediate influence zone of the rising world power of China. Such shared destinies between Hong Kong as its Asian neighbours are highlighted in the pan-Asian People’s Theatre projects by Augustine Chiu-yuMok, Hong Kong’s most famous anarchist dramatist. He was trained as an economist in the capitalist model in Adelaide, and has actively involved in social movements through the means of the People’s Theatre since the 1970s, drawing influences from Japan’s Black Tent Theatre, the Philippines’ PETA and other Asian counterparts. In the 1980s and the 1990s he has produced a number of multi-cultural and multi-lingual People’s Theatre productions intended as an alternative model to Peter Brooks’ high-profiled luxury intercultural productions. Instead of drawing from myths and legends, the contemporary realities of colonisation and capitalist exploitation constitute the main contents of Mok’s productions, written, devised and performed by a cast and crew from across Asia. The proposed paper will analyse these productions, and reflect on the possibilities and values of a pan-Asian People’s Theatre that articulates the pan-Asian histories.

Key Words
Pan-Asian Peoples Theatre Augustine Chiu-yuMok Hong Kong Theatre, Intercultural Theatre
Working Groups

- CHOREOGRAPHY AND CORPOREALITY
Eylül Fidan Akinci
The Graduate Center, City University of New York

Eylül Fidan Akinci is a Ph.D. Candidate in Theatre and Performance program at The Graduate Center, CUNY. She is currently working on her dissertation on objects and nature in choreographic performance from a feminist materialist perspective, “A Girl is a Thing: Dramaturgy of Objects in Contemporary Choreography.” She published a book chapter on public protests in Turkey, “Sacred Children, Accursed Mothers: Performativities of Necropolitics and Mourning in Neoliberal Turkey” in Performance in a Militarized Culture eds. Sara Brady and Lindsey Mantoan, Routledge, 2018. She curated panels and presented at PSi #22 and #23, and has co-organized the working session “Bodies out in the Open: Necropolitics and Performance” at ASTR 2016. She is part of the inaugural team of the annual student conference of Doctoral Theatre Students’ Association, and currently in the organization committee of “Objects of Study” conference to be held on May 10, 2018 cuny.is/objects. Her research areas include dramaturgy, contemporary dance, physical theatre, objects and materiality, biopolitics and necropolitics, transfeminism, and continental philosophy. She works independently as a performer and dramaturg across theatre and choreography.

INHUMAN ATTUNEMENTS: EIKO OTAKE’S “A BODY IN PLACES” AT THE MET

The Met edition of Eiko Otake’s A Body in Places presents the artist’s ongoing engagement with the Fukushima triple disaster of 11 March 2011. This durational performance, which took place during the opening hours of the Met’s three locations over three Sundays, develops its own politics of representation in the face of the most alarming nuclear catastrophe since Chernobyl. Eiko’s choreography pulls the audience into a profoundly visceral meditation over the destruction of the earth in Fukushima and beyond.

Key Words
necropolitics, corporeality, memory, authoritarianism

Miriam Althammer
University Bayreuth

Miriam Althammer is research assistant at the Chair of Theatre Studies at University Bayreuth and has a teaching assignment at the Dance Faculty of the Theater Academy Krakow. She studied Dance and Theater Studies as well as Art History in Munich, Berne and Salzburg. Currently she completes her dissertation on “Traversing Knowledge – Performative archives for contemporary dance in post-socialist countries of Europe between institution and artistic practice”.

BODY OF HISTORIES – MOVEMENT REPERTOIRES IN POST-SOCIALIST EUROPE’S CONTEMPORARY DANCE AND PERFORMANCE SCENES

Repetoire as a place of discovery and register, as non-hierarchical system of transfer and enactment of embodied memory Diana Taylor refers to the non-discursive knowledge of the body. In interviews with dancer-choreographers of post-socialist Europe’s contemporary dance and performance scenes I have traced and re-actualized this knowledge and movement repertoires, both on a physical and an oral level. Thereby the frictions of transhistorical and cultural formed dance styles, techniques and practices become apparent. Whereas the movement repertoires of those dancers bodies are predominantly shaped by their training in ballet, folk dance and military service of Cold War period, it is shifted towards contemporary dance practices in the 1990s – which were often taught and mediated in formats which were limited in their temporal duration, such as workshops, residencies and festivals. Beyond institutions, ideological and cultural borders my paper examines the material potential of movement and its emancipation from those categories and pursues the thesis of hyper-corporeality and the refusal of the body. Using the example of two Romanian dancer-choreographers – Mihai Mihalcea and Manuel Pelmus – for this thesis I want to underline two artistic strategies of them: firstly the play with movement repertoires on the blurring boundaries of the arts and secondly their production of hybrid identities for exploring the possibilities of conditions in the Bucharest as well as European dance and performance scenes.

Key Words
repertoire, contemporary dance, identity, Cold War, technique
Hetty Blades
Coventry University

Dr Hetty Blades is a Research Fellow in the Centre for Dance Research C-DaRE at Coventry University. Her research and writing examines the philosophical questions posed by dance making, performance and documentation. Hetty is currently Co-I on the AHRC/ESRC funded project Performing Empowerment and was Researcher in Residence and the Digital Catapult in 2016.

WHAT’S IT WORTH? DANCE, VALUE, MONEY AND POLITICS

Contemporary dance in the UK has historically relied upon Government subsidies, giving rise to a context in which many artists appear to see the value of their work as to do with artistry, originality, concepts, and form, rather than being primarily driven by economic reward through tickets sales and large-scale commissions. The global financial crisis and subsequent period of austerity in the UK had a significant impact on the arts and contemporary dance has been directly affected by the reduction to arts funding. Initiatives and terminology such as ‘creative industries’ arising over the past decade have sent the message to artists that they should ‘commercialise to survive’ (Waelde, Whatley and Pavis 2014:1). However, for many dance artists, monetization and commercialization rub up against their individual and professional ethics (Laermans 2016: 290-322), meaning that artists are having to find new ways to develop and sustain their work. This tension raises critical questions about the value art which date back to early Greek philosophy and are still widely debated today. The value of dance has also been theorised from multiple perspectives. Some see the form’s value as primarily social (Hanna 1987), whereas others focus on its aesthetic (McFee 2011) or political (Lepecki 2016) dimensions. In response to these discourses, this paper reflects on interviews conducted with independent contemporary dance artists at various stages of their careers, working in the UK and USA to discuss how they think about the value of their work and how this informs the way they make and fund their work. In particular, I focus on how these discourses reveal the complex web of cultural, artistic, aesthetic, political and economic values, problematizing traditional thinking in analytic philosophical aesthetics about the categorisation of value.

Key Words
Contemporary dance, Value, Philosophy

Stormy Budwig

Stormy Budwig is a choreographer / dance artist living and working in Brooklyn, NY, US. Stormy has presented dance projects and performance installations at Center for Performance Research, Chez Bushwick, Rabbithole Gallery, Five Myles Gallery, AUNTS, Dixon Place, Spoke the Hub, and Roulette. Stormy has performed for Phoebe Berglund from 2015 to present, most recently at MoMA P.S. 1 and Movement Research @ Judson Church in NYC, and upcoming at the Whitney Museum in Fall 2018. Stormy has taken recent movement and choreography workshops with KJ Holmes, Thomas DeFrantz, Jaamil Kosoko, and Luciana Achugar. Stormy teaches intergenerational art workshops at senior centers regionally, and in 2017 lead a workshop called ‘Resistance Fantasies’ at ImPulsTanz Festival in Vienna.

THE DANCING BODY AS A SITE OF (OVERTHROW AND) FREEDOM

The dancing body in performance navigates overlapping choreographic codes: she responds simultaneously to any number of intuitions, frameworks, and terrains. The dancing body allows invisible systems to become seen, which means there is a space between how movement is “written” and how it actually melts, synapses into the live performance experience. How might the dancing body, in this interstitial choreo-performative space, afford us a heightened attunement to more quotidian systems which we—as global citizens in flux and in-between—navigate every day? By discussing contemporary dance works by choreographers Cynthia Oliver, jumatatu m. poe, and Larissa Velez-Jackson, I hope to apply the practice of revealing invisible infrastructures of dance works to a potential reworking of those principles which govern a more universal (lack of) freedom to take up space and move.

Key Words
choreography, dance, performance, liminal space, governing systems, stillness, migration, deconstruction, translation, futurity
Rosemary Candelario
Texas Womans University

Rosemary Candelario is a scholar, educator, and performer who specializes in the Japanese avant-garde movement butoh, Asian American dance, dance and ecology, site-related performance, and arts activism. Her book, Flowers Cracking Concrete: Eiko&Koma’s Asian/American Choreographies was published by Wesleyan University Press in 2016. She has also published in the Journal of Theatre, Dance and Performance Training, The Scholar and Feminist Online, and The International Journal of Screendance, among others. Rosemary earned a PhD in Culture and Performance from UCLA and is Assistant Professor of Dance at Texas Woman’s University. www.rosemarycandelario.net

Key Words
Asian American Dance, choreographic syncretism, Asian American Dance Theater, Asian New Dance Coalition, Asian American movement, New York

Tomasz Ciesielski
University of Łódź

Performer, dancer, theater researcher. Since 2009 member of the Theater Association Chorea, during this time worked within the projects workshops, performances developing the experiences of Jerzy Grotowski and especially ancient music and dance: Antic/Dance in Re-Construction 2010, Koguty, BorsukiinneKody 2011, Oratorium Dance Project 2011 and other performances together with the Body, voice, rhythm workshops. In 2011 started cooperation with GranhojDans Aarhus, Denmark finalized with the international productions Men&Mahler and Rite of Spring Extended, both awarded ReumertVinder for the best performance of the season. Following the individual doctoral studies program at the University of Łódź concentrated on the anthropology of theater, possibilities of applying neurosciences into dance and theatre studies.

MODELLING THE DANCE SITUATIONS

Phenomenology, inspired by the works of Husserl or Merleau-Ponty, had a significant impact on the formation of the contemporary dance studies. In recent years for example, the areas of gender studies were more intensively explored. Still, the models developed in the first half of the twentieth century and earlier clearly influence the ways of theoretical organization of the objects, subjects and the relations between them on stage?. The most popular are those partially shaped by Maxine Sheets-Johnstone - phenomenology of dance, Susan Leigh Foster - kinesthetic empathy or Sondra Horton-Fraleigh - lived body. This list can also be extended by the proposals derived from theatre studies such as Bert OStatess - phenomenology of the stage presence, Tomasz Kubikowski’s - seven theatre beings. All these take into account the relational characteristics of dance, but differ in spreading the weight between the aspects of presence of the subjects that participate in it - both actively and passively. In my paper I would like to look at these proposals to compare the models of performative systems forming out of them and recognise their limitations. As a part of my current research, I will confront these models/systems with selected contemporary dance and dance improvisation practices that, with the democratization of knowledge, drew a lot of their exercises and language from phenomenology or contemporary cognitive studies. Thus I will try to sketch a map of different, practically and theoretically informed approaches to the experience of performative dance.

Key Words
Practice as research, phenomenology, dance technique
Raxá De Castilla

Born in Puebla, Mexico, and based in Barcelona, Raxá is a Teacher in Theater Studies at the UB and the Theater Institute. He studied the BA in Dramatic Art at the BUAP titled with honors. He has completed the Diploma in Dramatic Body Mime, at the International Dramatic Body Mime School, MOVEO. His work as a researcher begins with a first text on The use of emotion in the actors art, later he makes his final thesis of Masters studies on The application of time-rhythm of Stanislavski. At the moment his investigations are directed towards The use of the rhythm in the scenic action, focusing on the figure of the clown. He holds a Doctorate in Art History at the UB, under the lines of film, theater and performing arts research. She has been a beneficiary of FONCA, one of the most important institutions in the artistic and cultural field in Mexico. As a stage artist, Raxá has participated in all the shows, as an actress and director, among which stand out: Antígona, directed by Cristina Flores, Nights of ephemeral love by Paloma Pedrero, the short films: Fires in the sky, with the Black Dog Producer and Hamlet Machine, with the Producer Bande a Part, among others. He was an active part of the University Company of the BUAP. He has made awards and distinctions for his interpretive work, and has participated in several Festivals, stories like World Congress of Theater in Liege, Belgium. International Theater Festival. El Salvador, World Congress, Olympia Greece, PODIUM Festival. Moscow, University Theater Festival UNAM, International Art Colloquium, in Havana, Cuba, among others. Raxá is co-founder of the Sonámbulos Company, which specializes in physical comedy shows and humor. Within it has been three shows. Danzones and kisses, Stones in the pockets, and Soloni. They have performed in different stages, inside and outside of Barcelona.

**A WORLD WHERE OTHER WORLDS FIT: THE THEATER MADE IN COMMUNITY**

The company of which I am co-founder, and director, works between Mexico, and Barcelona. The people that integrate it are originally from Mexico, and Spain. In our shows, we use humor, as a vehicle to reach the public. We are a company that makes theater for migrants, and theater for migrants, we are eternal foreigners, and this is part of our wealth. One of the guidelines through which we work is that of recognition in the other. In the summer of 2017 we were able to tour Latin America, taking two shows to El Salvador, C.A. and Mexico. From the places we visited, we were able to collaborate with the Mexican indigenous organization Tosepan Kali, which in Nahuatl language means Together we are stronger. Thanks to the first meeting we had during the summer of 2017 in Cuetzalan, México, we intend to carry out a project together with the Tosepan Kali indigenous organization, to assemble a work by the author Sor Juana Ines de la Cruz, one of the most representative women of the Mexican, and international dramaturgy. The proposed project aims to be the first show made in the Nahuatl language, and performed with indigenous people from the community. It has been possible to carry out a first workshop, with students from the Tosepan Kalenachtiayan School transation: The organizations school, and it has been through the exploratory-essay methodology that the Organizations way of working has been identified and the process adapted of the Company, through interviews, analysis, and the important empirical basis of the project.

Key Words

inclusion, indigenous theater, performance in the original language, humor, new dramaturgies

Andrew Eglinton

Konan Women’s University Kobe

Andrew Eglinton is Lecturer in theatre studies in the Department of English Language and Culture at Konan Women’s University. His research focuses on the interplay between contemporary theatre and politics, disability and ecology. He is also a frequent contributor to The Japan Times stage section.

**“DWELLING” ON THE DOCUMENTARY BODY IN TAKUYA MURAKAWA’S “INDEPENDENT LIVING”**

The premise behind Takuya Murakawa’s “Independent Living” 2017, is deceptively simple. An audience member is invited to play the role of a patient. S/he is instructed to lie in silence on an adjustable bed at the centre of a brightly lit stage. Three performers from Japan, China and South Korea take turns interacting with the patient. They carry out physical and verbal routines taken verbatim from their everyday lives as carers. Audio recordings of television news reports are intercut in the scenes and are the only link with the world beyond the patient’s imagined room/house. Murakawa spent time in all three countries during the play’s research phase. He looked for “landscapes” that might speak to the “contested history, politics and territorial disputes,” that mark the countries’ current connections. While the play’s caregiver-receiver relationship seems far removed from the geo-political power games of nation states, the process of constructing a body with disability on stage using a borderless gestural vocabulary, confronts the audience with the problem of “dwelling.” Whose home does the patient inhabit? Whose body does s/he represent? Critical border studies scholars, Ruben Giels and Henk Van Houtum, characterize Peter Sloterdijk’s notion of “dwelling” in his three-volume work titled “Spheres,” as both “an immune system and a vehicle,” which is to say, “an inner world that enables people to live with the total immensity of the globe” and “a place where people are involved in complex multidimensional relationships with others.” In this paper, I read the patient’s body as an example of a transcultural “dwelling” a body on which migratory exchange is inscribed a documentary body capable of resisting the reductive inside-outside dichotomies forged at the macro level of power.

Key Words
documentary body, dwelling, disability, migration, Japan
Rachel Fensham
University of Melbourne

Rachel Fensham is a Professor of Dance and Theatre, and Assistant Dean of the Digital Studio in the Faculty of Arts, University of Melbourne. Her current research includes funded projects, such as “Creative Convergence: Enhancing Impact in Regional Theatre for Young People” and development of the Theatre and Dance Portal for “AusStage 6: Visualising Venues in Australian Live Performance”. Rachel is currently preparing a monograph on “Movement: Theory for Theatre” Bloomsbury and continuing her research on the materiality of costumes in twenty and twenty-first dance. Recent publications include Transmission in Motion Routledge 2016 and Digital Movement Palgrave 2015, while writings on dance history include Dancing Naturally: nature, neo-classicism and modernity in early twentieth century dance Palgrave 2011 as well as Scene, the Journal of Design History, and Dance Research Journal. She is also co-editor of the award-winning book series, New World Choreographies for Palgrave Macmillan.

RED SLASHES AND AN EVENING CAPE: FABRICATING COSTUMES AS POST-MIGRATION CHOREOGRAPHY

For Hannah Arendt, the ‘permanence’ of the work of art lies in the ‘materializing reification’ whereby thought enters into fabrication: producing the tangible thing of thought, and in which a limited freedom might exist 170. In this paper, I will further my investigation of fabrication in the material history of the Viennese modern dancer, Gertrud Bodenwieser by examining what remains ‘in the trunk’ that artists carry under conditions of war, or when named enemy or refugee aliens. I will focus on Bodenwieser costumes that survived the journey, or were remade in Australia, and their role in choreographies that expose the struggle, conflict and repression in Cain and Abel 1936, The Slavonic Dances 1939, and The Masks of Lucifer 1944. These costumes held in the national collections were dispersed by the acolytes who helped re-make the Bodenwieser repertoire with scraps of fabric, copied designs, and limited exposure to European aesthetics. These clothes will be compared with Madame Bodenwieser’s own remnant costumes, jewellery and evening dresses. This paper will focus on the materialist aspects of costume history, such as suggested by Jane Bennett in Vibrant Matter 2010 as well as concepts of ‘transmigration’ that I’ve previously elaborated 2012. By investigating the physical costs of choreographic migration and the everyday labour of making or caring for dance costumes, I will consider how everyday things of dance offer a minimalist form of resistance to totalitarianism.

Key Words
materiality, costumes, transmigration, Bodenwieser, modern dance

Susanne Foellmer
Coventry University


MEDIA MIGRATIONS IN DANCE

In this paper, I want to propose the idea of migration as an artistic and documentary process in dance. Since experiments and debates have started around the issues of remaining and preserving in dance – such as the challenges of re-enactment and archiving – questions arise about the interrelations of corporeal characteristics of dance and its medial ‘other’. Contrary to regarding documents such as photographs or films as mere extensions or addendums of the ‘original’ event – and by this clearly distinctive of the former dancing bodies – I am asking about the particular processes of media change especially from the perspective of reactivating bygone performances by addressing photographic remainders: Boris Charmatz’ performance “50 Years of Dance” (2010) will be critically revisited. By investigating the dancers’ restaging of the images in the book of the same name – dealing with five decades of Merce Cunningham’s choreographies – I am arguing that boundaries of images and bodies are blurring. Or more precisely: In the interspace of image and motion on stage, it becomes increasingly uncertain where to attach the notion of the document as such. Is it denoting the book’s visual heritage, or rather the former dancers of Cunningham’s company re-performing it? In the ongoing transfer between photos and re-performances I will focus on the procedures of re-enactment, putting them as processes of migration between media of different natures, namely: the dancing body and the visual ‘proof’ of a bygone choreographic moment. Oscillating between image and movement, the methods of transfer, and thus migration of arts ‘content’ from one mode of presentation to another comes to the fore. This provokes further questions regarding the ‘sustainability’ of dance on stage and in archives: Often bemoaned as fleeting art form, what exactly is the nature of dance’s documents entering the archives? And who decides which ones will ‘survive’?

Key Words
dance, media change, transfer methods
Kélina Gotman
King’s College London

Kélina Gotman is author of Choreomania: Dance and Disorder Studies in Dance Theory, Oxford University Press, 2018 and Essays on Theatre and Change: Towards a Poetics Of Routledge, 2018, as well as co-editor of Theatre, Performance, Foucault! A Present History of Critique, with Tony Fisher Manchester University Press, forthcoming. She has contributed articles and chapters among others to SubStance, Textual Practice, Performance Research, About Performance, Performance Philosophy for which she edits the [MARGINS] section, Choreographic Practices, parallax, and edited volumes including The Neuroscientific Turn: Transdisciplinarity in the Age of the Brain, A Cultural History of Tragedy vol. 6 1920-present forthcoming and L’illusion post-moderne? Postmodern illusion? forthcoming. She writes on the history and philosophy of disciplines and institutions theatre, dance and choreographic movement translation and everyday multilingualism and the poetics and practices of critical writing. She received her PhD in Theatre from Columbia University and previously taught at Columbia University, The New School, and Bard College. She has also collaborated on over two dozen productions in Europe and North America as an actor, dancer, director, choreographer, dramaturg, librettist, translator and curator, including for projects with the London Sinfonietta and Witness Relocation. She is Lecturer in Theatre and Performance Studies at King’s College London.

CATEGORIZING DANCING: LANGUAGE IN MOTION

In The Feeling Balletbody: Building the Dancer’s Instrument According to BalletBodyLogic 2013, Annemari Autere outlines her strategies for “mastering the dancer’s instrument – the body.” This includes techniques that borrow from the language of nature and animality “The spine, our snake!”, mechanics and industrial productivism “[t]o gain optimal movement potential”, geometry “a horizontal line,” “a curve”, spiritualism “elemental lines of energy growing and growing and growing”, everyday objects “an elastic band”, thinly veiled race “[t]echnique is black, dancing is white”, visual arts “the multiple colors of artistic expression”, mathematics and philosophy “logic” geography, cosmology, geology “the body is our globe”, the language of neuroanatomy “tendons, fibrous cords” and emotional anatomy “[l]ayers of muscle contraction war with each other”. Although the density of discourses is breathtaking in Autere’s prose, she is not alone in deploying an array of scientific, spiritual and metaphorical terms to describe the complex workings of a pirouette or a plié nor is she alone in feting the “unforced, graceful, unproblematic joy of dancing, running, jumping, climbing… of living.” Dance in this view is complex, full of scientific procedures and simple it is explainable, and infinitely mysterious. This paper seeks to draw some very tentative lines of thought towards a project which I hope will offer a history of recent ways of thinking the scientific and cultural models – the figures of thought – that shape the way dancers talk about the “dancing body.” How have changing scientific paradigms in particular contributed to transforming the way we imagine body articulations – the extensions, pliabilities, transformabilities and plasticities of motion? How has the language of fascia contributed to shaping the way dancers and choreographers envision structural relations between architectural systems, ecological environments, everyday locomotion, and dance? How has the movement of language contributed to laying the grounds for what we may term a form of plastic critique, attentive not only to the transformation of body models historiographically but to the migration of conceptual paradigms and their language forms?

Key Words
dance, plasticity, scientific modeling, anatomy, movement, ecology

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Seok Jin Han is a lecturer at Korea National University of Arts in South Korea. She has completed her Ph.D. thesis in the School of Arts at the University of Surrey, UK where she investigated choreographic practices embracing virtual, robotic, and cyborgian bodies. Now she has expanded her research interest into education, archive, and curation where dance/choreography and digital technologies converge.

CURATING DANCE IN THE MUSEUM IN SOUTH KOREA

This paper aims to address issues on the recent appropriation of dance for museum institutions by investigating a 2016 exhibition Multi-Arts Project Performance: Unforeseen at National Museum of Modern and Contemporary Art, South Korea, collaborated with Korea National Contemporary Dance Company. This exhibition, which brings a series of dance and performance into the museum space, attempts to go beyond the boundary between visual arts and dance and make audiences encounter with expected events. This study addresses the context, value, and challenge of dance’s present in the museum. It also raises concern about the philosophic or artistic reasoning of dance’s presence in the museum and the curatorial way of programming dance.

In the paper, I intend to not merely celebrate new opportunities and a wider audience brought through dance’s inroad into museum institutions, but rather problematize museum’s renewed interest in dance form in terms of its political and economic gain. I then lay emphasis on curatorial responsibilities to build up knowledge of historical and theoretical lineages of dance and to afford dance the visual, spatial, or contextual completeness on a par with visual arts.

Key Words
Dance, Visual Arts, Museum, Curation, Choreography
Jeffrey Kaplan
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Jeffrey Kaplan is an Assistant Professor in Dance and Theatre at Manhattanville College, in Purchase, New York. He holds an MFA in Dance from Texas Woman’s University and a PhD in Theatre and Performance Studies from the University of Maryland. His interests include embodiment, early twentieth-century theatre history, and dramaturgy.

REFUGEES IN MOTION: THE NON-HERO’S JOURNEY

“The Hero’s Journey” refers to a narrative template in which a hero undertakes a journey, confronts inner and outer conflict, and returns home transformed and triumphant. However, what happens when a protagonist undertakes a passage, faces internal and external struggle, yet does not attain the status of a champion? In fact, what happens when a people lose a sense of “home” and become vilified as scapegoats by virtue of their motion? In other words, what happens when refugees undertake the “non-Hero’s journey?” These questions are important because the signification of refugee motion impinges on our understanding of the political implications of forced migration. This paper sets out a brief explication of the classical hero’s journey archetype and surrounding debates, contrasts the hero’s journey with refugee narratives, and then explores the ontology of refugee flights from a body-level perspective. In particular, the paper focuses on agency in motion, and the ways in which displaced dancers who maintain corporeal agency can become proto-celebrities from Soviet-era ballet defectors to Syrian dance star Ahmad Joudeh, whereas corporeally unempowered refugees can experience dehumanizing categorizations. This paper is potentially part of a larger project titled Involuntary Motion, which explores refugee narratives and performances from a movement perspective.

Key Words
Refugees Non-Hero’s Journey Corporeality

Alexandra Kolb
University of Roehampton

Alexandra Kolb is Professor of Dance at the University of Roehampton. She previously held positions at Middlesex University London, Otago University New Zealand, and the Northern School of Contemporary Dance. She is the author of Performing Femininity: Dance and Literature in German Modernism 2009 and many scholarly articles and book chapters, and the editor of Dance and Politics 2011. She is a recent recipient of the Marlis Thiersch Prize 2017, the Gertrude Lippincott Award 2014, a British Academy/Leverhulme Grant 2015, and a Harry Ransom Fellowship 2013/2014. She is Reviews Editor for Dance Research and sits on the Executive Committee of the SDR.

MULTICULTURALISM IN CONTEMPORARY BRITISH CHOREOGRAPHY: AKRAM KHAN AND LLOYD NEWSON

In a climate riven by national insecurities, anti-immigration movements and in the UK competing visions of a post-Brexit future, this paper examines the contentious space that multiculturalism has inhabited in 21st-Century choreography. It will examine two acclaimed contemporary dance works by Akram Khan and Lloyd Newson to examine the starkly differing perspectives which characterise current discourses on multiculturalism in the UK. As Falcous and Silk remark 2010, 168, multiculturalism has been seen variously as a solution to the problem of national unity and inclusivity, and as an impediment to an integrated and harmonious society. Khan’s and Newson’s works provide aesthetic reflections of this conflicted discourse. Abide with Me, Akram Khan’s contribution to the Opening Ceremony of the London 2012 Olympic Games, was part of a global media spectacle which asserted the UK’s post-imperialist and multicultural profile. By contrast, Lloyd Newson’s contemporaneous theatre work Can We talk about this? 2011/12 was highly critical of current British approaches to multiculturalism, particularly prevailing attitudes to Islam and Islamism. The two choreographies will be illuminated and assessed using a theoretical framework that draws on political thought Delanty, Malik, Heywood as well as dance studies Mitra, Prickett, Balme. Both works share commonalities in manifesting the entanglement of dance with British politics, and offer contributions to national and, by extension, broader international debates around tolerance, culture and diasporic identities. Taken together, they reveal ambiguous attitudes to multiculturalism and, indeed, to nationalism.

Key Words
multiculturalism, nationalism, British dance
Adeline Maxwell
Université Paul Valéry Montpellier III

Adeline Maxwell earned a PhD in Arts, specialized in Dance. She also holds a diploma in Corporeality Research and in Art History. After teach history and theory of dance at the university in Chile, she created and directed the Corporeality and Performance Arts Research Center UdeChile. She formed the Dance Festival in Non-urban Spaces and the Dance and Gender working group. In parallel of her work as main researcher at the laboratory CTEL Unice in France, she became content editor of the program DanzaSur and director of the performance/workshop Cartographies Imaginaires MACMA. Her last book publications are Lecturas Emergentes sobre Danza Contemporánea LOM, 2015, DanzaSur, Viaje por el Continente de las Maravillas CNCA, 2016, and Choreography and Corporeality: Relay in Motion Éds. DEFRANTZ and ROTHFIELD, Palgrave, 2016. She is currently making her postdoctoral research about post-identity in South-America’s contemporary dance at the Université Paul Valéry Montpellier 3.

CHILEAN SCENIC DANCE: A PRACTICE MADE OF MIGRATIONS

This article examines the concepts of “cultural transfers” and “national language” in the context of Chilean scenic dance. This artistic movement is studied here with an ideological reading linked to the concept of Resistance in the specific exchanges between the so-called “independent Chilean dance”, and the forms of scenic dance of European tradition. The role played by European influences in the development of professionalization of dance, and in the search of an “own language” in Chile is interrogated here, specifically from the work of the well-known Chilean choreographer Patricio Bunster as a case of study.

Key Words
Travels, Dance, “cultural transfers”, “national language”, legacy, war

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Dr Aoife McGrath PhD Trinity College Dublin is a choreographer and a lecturer in Drama at the School of Arts, English and Languages, Queen’s University Belfast. After a professional dance career in Germany and Ireland, Aoife has worked as a dance critic, as Dance Advisor for the Irish Arts Council, and as an adjunct lecturer in Drama at the Samuel Beckett Centre, Trinity College Dublin. Her book publications include her monograph, Dance Theatre in Ireland: Revolutionary Moves 2013, and a co-edited collection with Dr Emma Meehan, CDaRe, Coventry, Dance Matters in Ireland: contemporary processes and practices 2018. She is currently developing a project on Dance and the Maternal. Aoife is a co-convenor with Prarthana Purkayastha, Royal Holloway, and Philipa Rothfield, La Trobe, Australia of the Choreography and Corporeality Working Group of the IFTR, an executive committee member of the Irish Society for Theatre Research, a member of the board of directors of Dance Limerick, and a performer/choreographer member of Dance Ireland.

DANCE AND THE MATERNAL

Dance practice provides a particularly rich site for exploring questions of maternal corporeality. This paper discusses a dance work developed as part of a research project on Dance and the Maternal that investigates the communication of experiences of maternal corporeality through dance practice and performance. The project’s underpinning theoretical framework aims to create a dialogue between dance studies, maternal studies and affect studies, engaging with a strand of maternal studies that looks for ways to acknowledge maternal agency, and to escape the frequent positioning of maternal subjectivity in the ‘melancholia-murder binary’ of psychoanalytical and philosophical thought Baraitser, 2009. This paper will focus on an analysis of, With|in: Body + Time 2018, a piece I co-choreographed with a pregnant dancer about the experience of time in pregnancy. Considering how the choreography of maternal corporeality engages with important current debates surrounding parenthood and feminism, and wider societal debates about issues concerning women’s corporeal autonomy, biopolitics, and ethics, I am interested in investigating how maternal agency can be represented in dance practice and performance, and how this agency might creatively challenge the often oppressive affective environments and circumstances from which it emerges.

Key Words
Dance and the Maternal, Maternal Corporeality, Choreography
Dara Milovanović
University of Nicosia

Dara Milovanović is an Assistant Professor in Dance and Programme Coordinator at University of Nicosia. Dara is currently a PhD candidate in Dance Studies at Kingston University, UK. She holds an MA in American Dance Studies from Florida State University and a BSc in History and Political Science from Drexel University.

CHALLENGING THE MALE GAZE: SUBJECTIVITY, CORPOREALITY, AND AUTHORSHIP OF FEMALE DANCERS IN BOB FOSSE’S CHOREOGRAPHY

A number of iconic performances by female performers stand out in the repertory of the American choreographer and director Bob Fosse, including performances by Gwen Verdon in ‘Whatever Lola Wants’ Damn Yankees 1958, Ann Reinking in ‘There’ll be Some Changes Made’ All That Jazz 1979, and Liza Minnelli in the 1972 film Cabaret. Looking at Fosse’s work from a post-structuralist perspective, shifts focus from the idea of Fosse as the creative originator and rather focuses on the dance, choreography, and performance as a collaborative practice. Drawing on Ronald Barthes’s idea of the death of the author I seek to re-invigorate the creative labour of dancers as a fundamental component of dance making and refute the idea of the choreographer as a sole originator of choreographies. Urged by Susan Leigh Foster 1998 separation of choreography and performance as separate entities, this essay focuses on the work performed by the female dancers. This analysis concentrates on Liza Minnelli’s performance in ‘Mein Herr’ to examine ideas of corporeal presence and individual style as a powerful strategy to contest the stereotypical ideas of female images as passive objects within the cinematic apparatus. Fosse imagines gender through choreography of gestures however it is the female performers who imbue these performances with their personal style challenging ideas of authorship. Turning attention to actions of female dancers in choreography designed by a man disturbs the traditional patriarchal dominance in dance and provides a feminist lens to the study. The performers undertake creative labour which becomes a conscious transgression of economics and politics. Female dancers assert subjectivity through their corporeality, material shifting of the dancing body which refuses passivity and objectification. Their bodily writing and corporeal inscription on screen is assertive, grounded, and feminist. For the purposes of this analysis, the dancing body corpo-realises subjectivity of the women on screen.

Key Words
Fosse, Corporeality, Subjectivity

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Sofia Muñoz

Sofia Muñoz Carneiro. Anthropologist by the Universidad Academia de Humanismo Cristiano UAHCh and Bachelor in Performing Arts by the Universidad Mayor. Worked in different research projects in Chile, focused in anthropology and performing arts. Worked as professor assistance at the UAHCh, focused in the anthropology of the ritual, semiotics, and linguistics, philosophy and history of performing arts. Currently, carrying out a cotutel joint doctoral supervision between the Ph.D. in Philosophy, aesthetics and art history of the Universidad de Chile and the Ph.D. in Theater Studies of the Ludwig-Maximilians-Universität München. The doctoral research is about the relationship between the concepts of touch and presence in contemporary dance.

FIGURES OF THE IN-VENTION. KURT JOOSS IN SANTIAGO DE CHILE

The issue of the foreign can invoke at least two movements: going abroad to the foreign as well as the arrival or coming of the foreigner. In either of the two senses or movements, the subject of the other appears. On this occasion I would like to concentrate on the issue of the arrival - of the coming - of the foreigner as a dynamic and multiple movements related to the other regarding certain history, in particular of the coming of Kurt Jooss and his company to Chile in 1940. The arrival of the company and the presentation of The Green Table produced a turn in the conception of dance in Chile, as well as played a decisive role in the formation process of the School of Dance of the Universidad de Chile and of the Chilean National Ballet, as the Chilean historian María José Cifuentes states. I have used the notion of invention in the title not only because it is closely related to history, institution and technique, but also because, following Jacques Derrida 2003, it allows one to examine that network of relationships regarding the coming that is within the word in-vention. Coming from the Latin invenire, inventus, inventio, the notion of invention is composed of the prefix in, which means in, into or inwards, and from the verb venire, which means “to come”. In this sense, invention also means something that comes from within, that can not be understood without its foundational relationship with the outside. The figure of the foreigner, in this sense, can be understood as a figure of the in-vention, of the coming, insofar as it has to do with a coming that can transform and reinvent in multiple directions. In this sense, the members of the company of Jooss can be comprehended as the foreigner who comes and brings with him a question, a call, a knowledge, or certain body as well, certain corporality or choreography, that it could be inscribed within a re-invention that occurs in multiple voices and reach different dimensions, that I would like to approach and discuss on this occasion.

Key Words
Kurt Jooss, otherness, invention, foreigner, to come, reinvention

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Key Words
Kurt Jooss, otherness, invention, foreigner, to come, reinvention
Moving the Monuments of Motherhood: A Somatic Approach to the Politics of the Maternal

This paper will explore further threads and tentacles that found initial ground as part of a workshop held at Queens University Belfast 2017 focussing on Dance and the Maternal. The workshop was based on a somatic exploration of the placenta as a site of "tentacular" exchange and possibility following from Donna Haraway’s recent work, Staying with the Trouble. This contribution to the working group aims to further develop the video essay begun for that event “Moving the maternal: Explorations of placental breathing and tentacular kinships” and to reflect on the somatic possibilities and also consider the limits of such an approach. Furthermore, this essay aims to link and listen for on inhalations of placental breathing and tentacular kinships” and to reflect on the somatic possibilities and also consider the limits of such an approach. Further.

Key Words
Maternity somatics Repeal the 8th Amendment

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CURRENT POSITION: Lecturer. Dept. of Drama & Theatre Studies, UCC since 2007

Installing an aesthetic moment sound as a boundary - crossing iteration for itinerancy

Through my research I aim to understand the heautonomousHuvenne, 50 relationship between sound and image within contemporary performing arts. In such a relation, both counterparts have an equal importance and retain their autonomous grammatical functioning, which generates a deepened experience of meaning and poetics. Persyn, s.n. Due to an ever-expanding range of new digital technologies, where an overload of pictures is imposed to one’s retina looking becomes empty. Katz, vii Spectators are part of an everyday mass-audience Mitrou, 2, used to shortened distances and the failure of proximity Kagge, 82. The hollow action of swiping through each other’s lives via Facebook and snapchat embodies this tendency. Persyn, s.n. The intimate context of a live performance provides a valuable alternative of deeper listening and seeing. A live performance is, as Bachelard would say, an intimate constellation with direct relations, as all "intimacy hides from view" Bachelier, 109. A heautonomous relation of sound and image then opens up an in-between-ness where auditory imagination can arise. It is the only place where a geography of intimacy Labelle, xvi comes to be deployed. It helps the spectator to explore its own acoustic territories and inhabit a relational space, a meeting point, diffuse and yet pointed” Labelle, xvi. This means that sound provides the spectator not only with new possibilities to re-connect with the image, but also with other human beings. In the article ‘Installing an aesthetic moment. Sound as a boundary-crossing iteration for itinerancy’, I extensively explored the consequences and possibilities of such a heautonomous relation, for the phenomenological experience and choreography of the audience. Due to corporeal collisions and energetic transmissions inherent to the characterisation of sound as a movement, the working group Choreography and Corporeality would be an excellent and challenging environment to elaborate this article into a first chapter of my Phd-dissertation ‘The sound of a shared Intimacy.’

Key Words
Sound and image - phenomenological experience and choreography of the audience - acoustical territories - auditory imagination

Leonie Persyn
Ghent University

Leonie Persyn is a Belgian Researcher affiliated with the S:PAM research group at Ghent University. She has a background in Visual Arts and Performances Studies. Looking back on her trajectory up till now, Leonie states that sounds have been reciprocally triggering her curiosity and creativity. But this statement is a post factum one, as the first encounters with sounds came on spontaneously and quite unconscious. In the development of ideas and due to her position as a researcher-as-dramaturge she is able to keep combining theory and practice in very inspiring interactions with different artists.
Stacey Prickett
University of Roehampton

Dr. Stacey Prickett, Reader in Dance Studies at the University of Roehampton in London, researches identity issues, dance and politics, examining contemporary and historical practices in the USA and Britain. Stacey recently completed a two year British Academy/Leverhulme funded project on dance and cultural diplomacy during the Cold War. She wrote the book Embodied Politics: Dance, Protest and Identities 2013 and has contributed chapters to Dance and Politics 2011 and Dance in the City 1997, as well as entries in Fifty Contemporary Choreographers 1999 and 2011. Her articles have appeared in publications such as Dance Research Journal, Dance Research, Dance Chronicle and South Asia Research.

POST - WAR IDENTITIES: BRITAIN, MIGRATION AND BALLET

Post-war migration trends transformed Britain’s population, marked by the arrival of the Empire Windrush ship from Jamaica in 1948 which brought vital labourers and service workers from the colonies to help rebuild a devastated nation. Recent scholarship has examined how popular cultural forms such as jazz dance on television were influenced by the black diaspora see Burt & Adair 2016 in the 1960s and 1970s while cultural studies theorists Stuart Hall and Paul Gilroy analyse wider trends that reshaped British culture. This paper will examine how different journeys of migration impacted the Royal Ballet with the arrival of dancers from Commonwealth countries and the Soviet defector Rudolph Nureyev in the 1960s. Contrasting narratives of migration emerge. One is of Nureyev, the ballet star whose leap to freedom helped transform the technical proficiency of the company, also becoming a muse to choreographer Frederick Ashton and starting an iconic partnership with Margot Fonteyn. South African, Australian and New Zealand ballet dancers made up a significant proportion of the company, achieving a cultural capital denied to black dancers. The Commonwealth dancers and the Soviet star danced in ballets that circulated internationally as instruments of cultural diplomacy during the Cold War. Archival research includes interviews with ballet dancers and analysis of how Royal Ballet performances and its dancers were represented in the British popular press and specialist journals.

Key Words
British ballet, post-war migration

Prarthana Purkayastha
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Dr. Prarthana Purkayastha is Senior Lecturer in Dance at Royal Holloway University of London. Her monograph Indian Modern Dance, Feminism and Transnationalism was published in the Palgrave Macmillan New World Choreographies series in 2014 and subsequently won the 2015 de la Torre Bueno Prize from the Society of Dance History Scholars, and the 2015 Outstanding Publication Award from the Congress on Research in Dance. Her research has been published in Performance Research, Dance Research Journal, Asian Theatre Journal, Studies in South Asian Film and Media, CLIO: Women, Gender, History and South Asia Research. She is currently working on the British Academy/Leverhulme funded research project ‘Decolonising the Body: Dance and Visual Arts in Modern India’. Prarthana is deeply committed to feminist scholarship and performance practice.

RACE ON DISPLAY: DANCE IN HUMAN EXHIBITS

In November 1885, a group of ‘natives’ were shipped to London from the Indian sub-continent by the luxury departmental store Liberty’s to be installed as human exhibits in a ‘living Indian village’ in Battersea Park. It was the coldest winter in Britain in thirty years. The Indians were given European winter-wear to fight off the cold, much to the disappointment of English spectators who considered them inauthentic. Among the ‘natives’ were two women, a mother-daughter duo, a pair of nautch dancers, who were described as “bewitching” objects of sexual curiosity’ Mathur, 2000: 503, and subjected to unsolicited physical touching by visitors to the living display. This paper uses 19th century international journeys of subaltern dancers from the Indian subcontinent to consider the contra-movements of British colonialism and Indian nationalism. The 1885 human exhibit acts as a moment through which this ambitious yet disastrous financial venture of Liberty’s, a jewel in British entrepreneurship and culture, is pitted in conflict with the growing strength of Indian anti-colonial nationalism, which severely critiqued the treatment of its citizens abroad. Using Priya Srinivasan’s seminal Sweating Saris 2011 as a take-off point, this paper asks how subaltern dancers and their dance can become both the embodiment of, and the space for a theorising of, many types of conflicts: empire vs colony, primitivism vs civilization, mobility vs passivity, bodily objectification vs subjectivity, and racism vs human rights.

Key Words
Dance, Race, Colonialism
Katja Schneider
Ludwig Maximilians University Munich
PD Dr. Katja Schneider, senior lecturer at the Institute for Theatre Studies at the Ludwig Maximilians University in Munich. Her studies focus on dance theory and history, intermediality of contemporary dance and theatre, and performance art. Current research projects: Embodied Archives: Contextualization, Dance Aesthetics, and Democratic Agency, Choreographies of the Immobile in Contemporary Dance/Performance and on the Media Representation of Protest. She worked as a writer and editor of several dance magazines and is the dramaturg of the Munich festival Dance.

TRANSMIGRATIONAL DANCE: THE SELF-LOGIC OF CITIES AND SITES

Three members of the Ballets Jooss, Ernst Uthoff, Lola Botka and Rudolf Pescht, were invited to establish a school of dance at the University of Santiago de Chile in 1941 from which the Ballet Nacional Chileno emerged in 1945. Another example: The former student of Mary Wigman and Marianne Vogelsang Rolf Gelewski, dancer in Berlin until 1960, migrated to Brasil. There he taught at the Universidad Federal da Bahia, formed a company and toured intensively. Invited by the Goethe-Institut, Gelewski traveled to India where he started to combine his dance principles with integral yoga at Sri Aurobindo Ashram from 1968 on. These transmigrants Glick Schiller/Basch/Szanto Blanc, 1995 rooted artistically in the so-called German Dance. Both cases can be considered as examples of micropolitics of exchange Elswit 2017. My paper will examine the conditions under which such interactions develop. What is the state of organisations, aesthetic systems, and institutional frames willing to transform? How come that different aesthetics like German Dance and ballet or German Dance and yoga link together and create new praxeologies like modern Chilean ballet or DançaEspontânea? How one can identify agencies of otherness/alterity, change, and synthesis? Methodologically, I will refer to Jurij Lotmans concept of gradual development and explosion 2010 as well as to Martina Löws conception of Eigensinn der Städte the self-logic of cities, 2008.

Key Words
Transmigrational Dance; Jooss, R. Gelewski, agencies of Otherness, institutional frame

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Lancaster University
Nigel Stewart is a dance artist and scholar. He is Senior Lecturer in the Institute for Contemporary Arts at Lancaster University, UK, and Artistic Director of Sap Dance; the author of many articles and chapters on contemporary dance, dance phenomenology and environmental dance; and co-editor of Performing Nature: Explorations in Ecology and the Arts (Peter Lang 2005). He has danced for various European choreographers, including Thomas Lehmen, and as a solo artist. Apart from his choreography for Sap Dance, he has worked as a choreographer and director for Louise Ann Wilson Company, National Theatre Wales, Theatre Nova, Theatre-works Ltd., Triangle and many other UK companies, and Odin Teatret in Denmark.

KINÄESTHETIC COGNITION IN WAYNE MCGREGOR’S WOOLF WORKS

This paper explores “I Now, I Then”, Act I of Wayne McGregor’s ballet Woolf Works (2015–17). The paper is part of a longer essay on Woolf Works that is itself the first in a book-length series of essays, each one of which focuses on a different twenty-first century contemporary dance work through phenomenology. In this essay I triangulate (1) McGregor’s finished ballet and his working practices with (2) Virginia Woolf’s literary experiments in Mrs Dalloway (1925), upon which “I Now, I Then” is based, and (3) Edmund Husserl’s work on consciousness and cognition in Logical Investigations (1900, 1913) and Ideas (1913, 1921). For instance, I indicate that Woolf’s novel emerged not through narcissistic introspection but her hard-won perceptions, freed from traditional assumptions, of the social and natural world of which she was a part; that McGregor generated and refined movement material based on his dancers’ kinesthetic cognition of the auditory and visual mental imagery that he encouraged them to have; and that both are thus true to the epoché, the first step in phenomenological reflection after which any habitualised response or empirical understanding of the world is suspended, and to intentionality in which noematic sensations of immanent objects conjoin with noetic attitudes towards those objects. I also argue that the experience of watching a performance of this ballet is equivalent to, but not a duplication of, the experience of reading the novel, structured as it is by the flashbacks and fragments of impressions that constitute the characters’ states of consciousness. In particular, I demonstrate that Woolf’s handling of Clarissa Dalloway’s memories of Sally and Peter, and Septimus’ of Evans, demonstrates a Husserlian grasp of internal time-consciousness in which past, present and future interpenetrate each other, and identity is not stable and linear but dynamic and quasi-musical. This, I argue, is distilled with aching poignancy by the trios and duets of McGregor’s work in which characters dance with past loves or versions of themselves with whom they are never identical. The fact that McGregor can ultimately distill these fragile relations down to delicate shifts of weight in the duet between the increasingly frangible Clarissa from the present and the younger Peter from the past suggests that he has reduced the novel further to its eidetic kinesthetic essence.

Key words
Wayne McGregor, ballet, contemporary dance, choreography; Virginia Woolf, Mrs Dalloway; Edmund Husserl, phenomenology, perception, epoché, reduction, intentionality, memory, internal time-consciousness, kinesthetic cognition, eidetic essence.
Aneta Stojnić
Faculty of Media and Communication in Belgrade

Aneta Stojnić, PhD, is theoretician, artist and curator from Belgrade, based in New York. Her main areas of professional interest include psychoanalysis, performance and new media studies, decoloniality, gender studies and artistic and theoretical practices that affirm critical thinking. She has published three books, most recently a co-edited volume Regimes of Invisibility in Contemporary Art, Theory and Culture: Image, Racialization, History, Palgrave Macmillan, 2017. She has authored a number of papers on contemporary art and media in international peer reviewed publications and realized numerous artistic and curatorial projects in collaboration with renowned institutions and organizations in Europe. Stojnić was a postdoc researcher at the Academy of Fine Arts in Vienna 2015 and Basileus postdoc research-fellow at Ghent University, Research centreS:PAM. She obtained her PhD at the University of Arts in Belgrade, Interdisciplinary Studies—Theory of Art and Media 2013. She was the artist in residence at TanzQuartier Vienna in 2011, and the writer in residence at KulturKontakt Austria in 2012. Since 2015 she holds the position of assistant professor at the Faculty of Media and Communications in Belgrade. Currently she is a candidate at IPTAR Institute for Psychoanalytic Training and Research in New York. https://anetastojnic.wordpress.com/about/

TRAPPED IN MOTION

In this paper I will analyze the technologies of control in the context of contemporary Europe. Taking into the account the genealogy of global changes that lead to the current mass migrations, commonly known as “refugee crises,” I will look at the processes of dehumanisation that precede the mechanisms of subjugation of the other. Contesting the “post-human hype” the question that will be examined is what are the new subjectivities and embodied politics, that could emerge in the above mentioned context of subjugation of the other. Contesting the “post-human hype” the question that will be examined is what are the new subjectivities and embodied politics, that could emerge in the above mentioned context of subjugation of the other. Contesting the “post-human hype” the question that will be examined is what are the new subjectivities and embodied politics, that could emerge in the above mentioned context of subjugation of the other.

Key Words
subjectivity, refugee, politics, dehumanization, technologies of control, immobility

Juan Ignacio Vallejos
National Scientific and Technical Research Council, Argentina

Juan Ignacio Vallejos received his doctorate in history from the School for Advanced Studies in Social Sciences EHESS in Paris. He has taught at the University of Buenos Aires UBA, at Nancy 2 University, the EHESS, and the Centre Nationale de la Danse CND in France. He is cofounder of the Atelier d’histoire culturelle de la danse CRAL-EHESS. He has received research grants from the Getty Foundation at the National Institute of Art History in Paris and from the ALBAN program. He worked with Dominique Brun on the recreation of Nijinsky’s ballet The Rite of Spring with support from the program Aide à la Recherche et au Patrimoine en Danse of the French Ministry of Culture. His articles have been published in the journals Eadem Utraque Europa, Repères – Cahier de danse, Dance Research Journal, Musicorum and Cuadernos Dieciochistas, among others. He is currently a researcher at the National Scientific and Technical Research Council CONICET in Argentina.

DANCE AND NATIONAL IDENTITY IN ARGENTINA: ADENTRO! BY DIANA SZEINBLUM

Adentro! a contemporary dance piece by Argentine choreographer Diana Szeinblum, was premiered at the Teatro La Rivera in Buenos Aires in November 2016. Szeinblum defined her work as a “physical journey” through the gestures, postures and movements characteristic of traditional Argentinian dances. The artistic research led her to a deconstruction of folk dancing body, which conjures historical and political conflicts between the countryside and the city of Buenos Aires, and the role of popular dance in the construction of national identity. Following Mark Franko 2006, it is argued that dance has served, since seventeenth century, to fashion and project images of national, gendered and racial identity. It could be said furthermore that its main political function is to embody an ideology consistent with social order. Nonetheless, the self-reflexivity characteristic of postmodern dance allows it to act conversely as a practice that exposes and questions the construction of bodies in culture. The purpose of this paper is to analyze Szeinblum’s choreography as a political intervention that comes into being as a response to a denial. The analysis presented here will thus be guided by the following questions. What is an Argentinian dancing body? Do folk dances represent the being of the people? Is it possible to question and embrace a national identity at the same time? Are folk dances of Argentina an expression of colonialism or a resistance to it?

Key Words
Argentine Contemporary Dance, National Identity, National Theatre
Working Groups

• DIGITAL HUMANITIES IN THEATER RESEARCH
DANCE IN TRANSIT: KATHERINE DUNHAM’S “SOUTHLAND” AND AMERICAN CIVIL RIGHTS ON TOUR

For this Digital Humanities working group presentation, we discuss our current research project, Dance in Transit. Combining dance history, science and technology studies, data analysis, digital humanities, and archival research, Dance in Transit extends our work on the geography and networks of dance touring, with particular focus on the infrastructures of transportation that link cities, countries, and cultures. Dance in Transit addresses the conference theme by offering a unique perspective on digitally analyzing and representing technological systems facilitate both the production and transmission of movement on the move. This presentation addresses our current case study: African American choreographer Katherine Dunham, whose artistic and ethnographic work included research trips throughout the Caribbean, global travel for her work in the Hollywood film industry, as well as the domestic and international touring of her dance company. Through the lens of Dance in Transit, we examine Dunham’s touring circa 1950-1953, which includes her premier of the controversial work Southland in Chile in 1951 and its reprisal in France in 1953, placing the tours around Southland in tandem with ship, train, and automobile routes/roads, as well as other spatial and infrastructural networks. Analyzing Dunham’s touring and choreographic work at the cusp of the Civil Rights Era allows us to place the transportation systems upon which she relied in the context of the racism that she and her mostly African America company members faced when engaged in travel. We will show our work in progress on a web-based representation of Southland in the context of both Dunham’s broader work and the travels of her and her company specifically.

Key Words
dance, touring, transit, digital, mapping, network, data analysis, civil rights, choreography, racism, infrastructure
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Key Words
- Dance, touring, transit, digital, mapping, network, data analysis, civil rights, choreography, racism, infrastructure
- Dance in Transit, Ghosts, Ibsen, Civil Rights Era, Numérique, Transportation Systems, Network Analysis, Digital Humanities

THE GLOBAL PRODUCTION HISTORY OF IBSEN’S “GHOSTS” – A QUANTITATIVE APPROACH

The initial decades of the production history of Ibsen’s Ghosts were surrounded by an aura of scandal and marked by the issue of censorship, exerted either by governmental bodies such as the Prussian board of censors or the Lord Chamberlain, or by major theatre institutions refusing to produce the play out of moral concerns. It is orthodoxy in studies of censorship that the victim always wins in the end. The production history of Ghosts seems to support this: One of Ibsen’s most popular stage plays, second only to A Doll’s House, the play ranks as a modern classic and continues to be produced on stage at venues on all continents of the world. This paper seeks to examine the global production history of Ghosts from a quantitative angle using the performance database IbsenStage, currently holding close to 23,000 records with data from Ibsen performances worldwide, as a research tool. The database holds 3,021 event records associated with Ghosts. The dataset will be analyzed using data interrogation techniques and research methodologies pioneered within the field of digital humanities. Particular emphasis will be placed on examining the dynamic interplay between two seemingly contradictory approaches to Ibsen’s play in the early phase of the production history: the appropriation of Ghosts by the vanguards of the independent theatre movement on the one hand and the approach represented by exponents of commercially oriented theatre enterprises on the other hand. The play was introduced on stage at venues in the province rather than in the major cities. This was particularly the case in Scandinavia where aspiring stage directors running touring theatre companies operating in the province demonstrated the play’s viability, whereby the primitive theatres in the major cities followed only reluctantly.

Key Words
- Ibsen Studies, Digital Humanities, Quantitative Research Methodologies, Data Analysis, Theatre Censorship

DANCE IN TRANSIT: KATHERINE DUNHAM’S “SOUTHLAND” AND AMERICAN CIVIL RIGHTS ON TOUR

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Key Words
- Ibsen Studies, Digital Humanities, Quantitative Research Methodologies, Data Analysis, Theatre Censorship
Franklin J. Hildy
University of Maryland

Franklin J. Hildy PhD Northwestern Univ. is Professor of Theatre History in the School of Theatre, Dance, and Performance Studies, at the University of Maryland where he is on the faculty of the Center for East Asian Studies and serves as Director of the International Program for Creative Collaboration and Research. He was elected to the College of Fellows of the American Theatre in 2010 and elected as a Senior Research Fellow of Shakespeare’s Globe, London, in 2015. He is the co-convener, with Dr. Nic Leonhardt of Ludwig Maximilian University in Munich, of the Digital Humanities in Theatre Research Working Group for the International Federation for Theatre Research and a member of the Advisory Committee for the Graduate Certificate in Digital Studies at the University of Maryland. He has twice served as a Fellow of the Maryland Institute for Technology in the Humanities and was the organizer of the Theatre Panel of the Performing Arts Field Committee for the National Initiative for a Networked Cultural Heritage NINCH which won a $900,000 grant for the “Virtual Vaudville” digital humanities project from the National Science Foundation.

SUSTAINABILITY, EFFICIENCY, AND THE CHALLENGE OF CROWN SOURCING WITH CITIZEN SCHOLARS FOR DH PROJECTS IN THEATRE RESEARCH

Issues of sustainability and duplication of effort face many digital projects in the humanities. In any given year numerous significant DH projects are taken down and their data lost to researchers. This presentation will examine those problems and explore the pros and cons of attempting to solving them using Citizen Scholars and existing infrastructures on the internet.

Key Words
sustainability, digital humanities, DH, Citizen Scholars, internet

Klaus Illmayer
Austrian Academy of Sciences

Studied Theatre, Film, and Media Studies at the University of Vienna. In his PhD thesis he analyzed the role of media as a discourse in the field of Theatre studies. This included not only the analysis of historical discussions but also a brief look at the significance of digital humanities for theatre studies. He is currently working on a digital research platform for theatre studies. At the Austrian Academy of Sciences he is involved in the European Commission Horizon 2020 project PARTHENOS WP2/WP3/WP4, with a focus on standards and quality of metadata.

THEADOK – COLLECTING METADATA OF PERFORMANCES

Theadok is a digital project situated at the Department of Theatre, Film, and Media studies TFM at Vienna University [1]. The aim of Theadok is to build up a database of metadata on performances. This includes information on places, dates, persons staff as well as cast and additional materials like reviews. Input into the database started in the 1980s and is based on a collection of reviews at the TFM department. The documentation of performances span the time period from the late 1940s to the 2000s and is focused on Austrian theatre. Since two years we are working on a redesign and a new data model of the database [2]. This restructuring involves enriching the metadata by connecting it with authority files like VIAF [3] and building up theatre and performance documentation specific vocabularies. The new developed data model links entities, therefore fostering theatre studies research by stimulating extended insights into performance practices. In addition, input of data is facilitated and semiautomatic harvesting of new datasets is provided. The fresh website is based upon open source technology and complies with open data principles [4]. In my presentation I will showcase some research approaches to be done with Theadok. Not only does this involve statistics on entities like theatre ensembles, but also more sophisticated analysis like research questions that fit the general topic of the IFTR conference e.g. cultural mobility in theatre [5]. I also want to highlight how Theadok can be integrated in other digital tools by advancing the data model into an ontology [6]. Finally, I want to discuss best practices derived from digital humanities like standards and how to build up a digital infrastructure for theatre and performance research where Theadok is one piece of a puzzle.

Key Words
Digital Humanities, Performance database, Ontology, Best practices, Use cases
Anna Lawaetz  
The Royal Danish Library

Anna Lawaetz is responsible for the Performing Arts collection at The Royal Danish Library. In 2014 she earned a PhD degree from Department of Arts and Cultural Studies, University of Copenhagen with a dissertation about voice aesthetics in the radio. Since that she has conducted audience research at The Royal Danish Theatre as part of the research project ‘A Suitcase of Methods. A core in her academic work is method development of digital based methods and lately she has contributed with online courses to #Dariah Teach. She has been working as a freelance dramaturge for several years and has been curator on exhibitions based on interactive strategies at The National Museum. Her research is published in journals such as Nordic Theatre Studies. In 2016 she co-edited the anthology ‘Stage/Page/Play – interdisciplinary approach to Theatre and Theatricality’.

PERFORMING ARTS AND NATIONAL NET ARCHIVES - A CASE STUDY ON HOW SIGNA.DK IS STORED IN TWO NET ARCHIVES

Many artists are using the internet as a part of their artistic activity, the traditional theatre program is often replaced by a web-site, and the reviews of plays are published on blogs. Therefore it becomes important to examine how performing arts are stored in web archives. In this paper, I am exploring two different web harvesting strategies through a study of what is harvested and archived of the Danish based performance group SIGNA (2001-) in the American Internet Archive, archive.org, and the Danish internet archive, netarkivet.dk. The two archives are fundamentally different in their harvesting strategies and the policy of access. The American Internet Archive is a private project. The archive dates all the way back to 1996. Everybody has access to the ‘way back machine’ where it is possible to search for old versions of web sites through a search engine. The Internet archive is not restricted to American web sites, but contains web sites from a large part of the world. The Danish internet archive, netarkivet.dk, is a part of The Royal Danish Library. It became a part of the national legal deposit act in 2005. The access to this archive is restricted, because it might contain sensitive personal information. Mainly Danish (dk) domains are stored as well as web pages in Danish. The harvesting takes place 4 times a year. The Performance group SIGNA is operating outside Denmark e.g. in Germany. How does the transnational aspect affect the archived material? And how do the archival strategies affect what is stored?

Key Words
internet archives, performing arts, archival strategies

Douglas Reside  
New York Public Library

Doug Reside is the Curator of the Billy Rose Theatre division at New York Public Library for the Performing Arts. He holds a Ph.D. in English from the University of Kentucky and an undergraduate degree in computer science.

THE ILLICIT HISTORY OF THE BROADWAY BOOTLEG

The canon of Broadway musical theatre has been largely shaped by the technologies that allowed the form to be disseminated beyond New York City. As technological capacity often develops faster than commercial and legal infrastructure, this dissemination has frequently happened illicitly. Gilbert and Sullivan operettas became popular in the United States, in part, because of the rampant bootleg productions of H.M.S. Pinafore. Bootlegs of the musical Carrie established the score of the notorious flop as a familiar title among audiences who never saw the original production. Wicked, a musical that was originally received with mixed reviews by New York audiences became a mega-hit selling at over 100% after the production was bootlegged on the early days YouTube. This paper will examine the way in which bootlegs have shaped the canon of commercial musical theatre by establishing an awareness of and fan base for the texts of musicals independent of the original production.

Key Words
Bootlegs, Broadway, Musicals, Digital
Jennifer Roberts-Smith
University of Waterloo

Jennifer Roberts-Smith is Associate Professor and Associate Chair of Theatre and Performance at the University of Waterloo. As an administrator, she has also served as Director of Academic Programs at the University of Waterloo’s Stratford Campus, which houses its digital media design programs. As principal investigator of the Stratford Festival Online project, for which she won an Ontario Early Researcher Award in 2014, Jennifer is developing domain-specific encoding protocols, metadata structures, and interfaces for the Stratford Festival’s promptbook collection. She also leads the Virtual Reality cluster of the Digital Oral Histories for Reconciliation project, developing first-person VR narratives told by former residents of the Nova Scotia Home for Coloured Children, for use in grade 11 history classrooms. Jennifer’s recent publications include co-authored chapters on audience engagement in Making Humanities Matter (ed. Sayers) and on simulations of historical theatre in New Technologies in Medieval and Renaissance Studies (eds. Estill, Jakacki, and Ullyot), as well as an article on possible shared futures for Theatre and Digital Humanities in Revue d’Histoire de Théâtre. Her co-edited book, Shakespeare’s Language in Digital Media, was published by Routledge in 2018.

WHAT WOULD A LAB THAT INTEGRATED THEATRE AND DIGITAL HUMANITIES LOOK LIKE?

This paper proposes a mandate, theoretical framework, and foundational methodologies for a not-entirely-hypothetical “lab” (as we tend to call them in the digital humanities) that explores the potential for an integration of theatre and the digital humanities to open up new objects of study and means of inquiry. As the recently-announced schedule for the 2018 NEH Institute on Digital Technologies in Theatre and Performance demonstrates, our field still largely conceives of itself as: 1) historically and still centrally concerned with the use of digitally-enhanced research methods in traditionally humanistic studies of theatre (resulting primarily in analyses of primary data and editions of primary sources, complemented by the occasional simulation); 2) expanding into studies of the use of digital technologies in mediated performance; with 3) media theory as a theoretical umbrella that can accommodate 1) and 2) without necessarily integrating them. While the NEH institute is obviously forward-looking and much-needed, this paper looks to a question even farther into the future, namely: since we can now conceive of theatre and digital humanities as co-existing in a shared theoretical frame, what other shared concerns can we identify, and what might their consequences be for future work? Rather than conceptualizing theatre and digital humanities as separate fields linked by a third compatible to each, this paper hypothesizes the characteristics of (and precedents for) a distinct, integrated field by exploring the epistemological models, modes of knowledge production, methodologies, objects of study, desired participants, intended outcomes, and strategies for validation and impact assessment that may be common to both theatre and the digital humanities. The paper represents an attempt to translate a manifesto I have recently offered as an exclusively hypothetical provocation (Revue d’Histoire de Théâtre 4, 2017) into plans for a workable TDH “lab”.

Key Words
digital humanities; theatre; performance; prototyping; inventive knowledge; research lab; practice-based research; research impacts
Working Groups

• EMBODIED RESEARCH
This paper looks at two practices of embodied research in Turkey. One of the research is Sevi Bayraktars, the other one is Özgül Akinıcs. The methods they used in their work and the research questions are different in two practices. However, this paper argues that as both works are informed and took shape by the political and social realities of contemporary Turkey, they can reflect different dimensions in the challenge of pursuing embodied research in Turkey today. Two authors of this paper will be in dialogue while writing and experiment non-conventional ways of writing in order to make each voice independent yet inter-relational. Özgül Akinıcs work is based on performance and embodied application of conceptual questions on sexuality, femininity, labour and body in the workshops she organized with women. She devised and organized performance-based work and workshops in Istanbul/Turkey to start and build a conversation around the contemporary reception of the figure of the prostitute and the topic of sex work. In the hope of tracing the marks of prostitution in a womans imaginary and embodied world, the most significant inquiry of these research-workshops has been how to attain an embodied criticality in relation to the notion of prostitution and its associations in ones own imaginaries. In this paper, she will situate her work in relation to other works based on embodied research that have been done in Turkey so far and examine the challenges she encountered throughout her practice process. Sevi Bayraktar applied “improvisation” as her embodied research methodology to investigate how popular traditional dances are used by activists in recent political protests in Turkey. Once coded and codified in the first half of the twentieth century through the 1970s, these traditional dance genres have been recontextualized by protesters first in cities and then rural towns since the 1990s. She conducted a field research in Turkey 2016-2017 where she had a chance to watch, move, and dance alongside the practitioners note how they have adapted the dances and what decisions they have made regarding movement sequencing and style of execution. Such choreographic analysis with an emphasis on improvisation both practitioners of the dance and the researcher in the field allows her to develop ideas on what kinds of statements protesters make with their movements.

Key Words
Embodied research, Turkey, sex work, dance, movement, politics

Sevi Bayraktar
University of California, Los Angeles

Sevi Bayraktar is a Ph.D. student in Culture and Performance at UCLA. Her Ph.D. research involves dance, gender, and politics, with a particular attention on the ways in which traditional choreographies are manifested to affirm or contest contemporary policies in Turkey. She is an international dancer and choreographer exploring traditional dances of the Asia Minor.

EMBODIED RESEARCH IN TURKEY TODAY: TWO EXAMPLES IN CONVERSATION
Alexander Boyd
University of California at Davis

Dr Alexander Boyd is a practitioner-scholar who graduated from the University of California at Davis ‘Performance Studies’ Ph.D programme in June 2014. His dissertation entitled The Sustainability of Traditional Knowledge Systems draws on 20 years of professional practice and coaching in the Daojiao Lishi Quanfa: a Chinese Daoist system of cultivation that includes alignment, breath and energy work. The central practice of his dissertation was to develop the first ever degree programme in the West that values the learning inherent to Eastern embodied practices and to research connections between training, practice, embodied and traditional knowledge. He is currently working as an Associate Researcher in Theatre and Dance at UC Davis to research how Asian training in energy enhances acting. He is the founder of the IFTR Embodied Research Working Group and has developed a new organisation called Intercultural Roots for Embodied Practice Research that aims to develop international collaboration between practitioners, performers, teachers and researchers to benefit health, wellbeing and growth. Dr Boyd lives in Yorkshire in the UK and teaches regular embodied Daoist philosophy workshops in London, across Europe and in North America. http://arts.ucdavis.edu/faculty-profile/dr-alexander-boyd

DEVELOPING METHODOLOGIES FOR RECIROCITY IN EMBODIED PRACTICE RESEARCH: FOREGROUNDING PEOPLE BEFORE PERFORMANCE

During this inaugural ERWG year members have worked internationally with diverse groups of embodied practitioners to consider, experiment and propose theories, principles and methodologies for developing best practice for collaborative embodied research. When people from diverse nations, cultures and practices collaborate through embodied practice what is sedimented within each person’s identity may become visible in the performativity of expression. The inclusive emergence of new knowledge and understanding requires an attentive care and sensitivity, one that fosters and foregrounds each person within the group ahead of performance. In critically evaluating the validity of any research it is important to consider the people involved and what they bring to it, in conjunction with the methodology being followed. The consideration of cultural and inter-personal sensiti-17-1vities may be expanded from the intimate proximities of embodied practice and research to wider institutional framework issues of power, control and appropriation. A new independent organisation called Intercultural Roots for Embodied Practice Research has been born through the work of members of the ERWG Institutional Frameworks work-strand. It aims to improve the health, wellbeing and growth of people worldwide through, promoting, sustaining and developing, embodied practice. Reflection on the formation, development and potential application of this body, provides an opportunity for critical perspectives on embodiment, identity and methodology. The authors propose to encourage members to reflect on, through an open participatory laboratory session, practical methodologies for such foregrounding. Through this work they aim to consider how issues of power and control may be transformed to achieve the reciprocity required for collaboration at micro and macro levels of activity, locally between individuals and interculturally through the ethical application of institutional frameworks. In other words how can the migration of meaning intrinsic to intercultural collaboration enable the fabrication of horizontal themes for organisational growth?

Key Words: collaboration, embodied, practice, research, sediment, identity, performativity, institutional, health, reciprocity, intercultural, migration

Elizabeth de Roza
Lasalle College of the Arts

Elizabeth de Roza is an artist-researcher/educator, performance maker, theatre director, a multi-disciplinary performance artist, collaborator and theatre academic based in Singapore. Her work draws from contemporary performance practices on notions of hybridity, interactivity, cross-disciplinary + cultural art and collaboration. Her training in performance-making, draws from traditional Asian theatrical training/performing methods, martial arts kalari payattu and contemporary art practices. Her curiosity in cross-disciplinary works led her to pursue a MA Fine Arts at Lasalle College of the Arts Singapore. Her research focused on issues of the body in space and cross-overs between performance and performance arts whilst redefining performance installations. She has presented her research on developing cross-cultural and cross-disciplinary performances and performance methodologies at international conferences and workshops. Over the years she has also collaborated with various international performance groups creating works that are cross-disciplinary, inter-cross cultural and beyond borders. She is a full-time lecturer at Lasalle College of the Arts, School of Dance and Theatre in the Faculty of Performing Arts. For more information, please do visit www.elizabethderoza.com.

THE BODY REMEMBERS: AN EXCAVATION OF EMBODIED MEMORIES

How do we, as a contemporary, social, post-colonial body, begin to excavate the act of recalling and recovering the buried spaces of silence within? What do these excavations reveal? Can the recovery of these buried spaces of silence go beyond the act of remembering and into the act of recalling? The act of remembering highlights the image of the mind as a keeper of memory and the act of recalling calls attention to the body more as the keeper of memory. This call to attention to the body as the keeper of memory acknowledges that the body is a vessel through which we experience our lives. With the body as the keeper of memory, I am investigating how our embodied cultural memories are expressed through the body as a site of action, re-action and sometimes even a site of non-action within my practice as a performance maker in contemporary experimental Singapore theatre. So, what is being expressed through the body and how do these embodied memory travel through the body? What are these embodied routes? These are questions that I will unpack as I acknowledge that the route of the embodied memory reveals a silence within and becomes a process of recalling and reclaiming. This process actually creates a space for the alternative narrative to be heard. A kind of revealing of the shadow of a tale that seemed to get buried within. This revealing highlight that boundaries are drawn and that, since boundaries are drawn, means that they can be erased and when we start erasing boundaries, we are beginning the process of remembering.

Key Words: Embodied Research, Embodied Memory, Post-colonial, Cultural Identity
Nathalie Fari
Nordic Summer University

Nathalie Fari is an independent performer, researcher and teacher based in Berlin. She holds a degree in Art Education from the Fundação Armando Alvares Penteado University and in acting from the TUGA theatre school of the Pontificia Universidade Católica de São Paulo, and the Centro de Pesquisa Teatral Institute under the direction of Antunes Filho. In 2009 she received a MA in Space Strategies - Exploratory Art in Public Contexts from the Kunsthochschule Weißensee Berlin, with a thesis about migration processes entitled as: MY SPACE: An investigation into the loss of certainty. Since 1997, she has developed several performance projects in collaboration with other artists and researchers at the most different contexts and places: art-exhibitions, performance-art, performing-arts and multimedia festivals, theater, opera-, and film productions, architecture-, design-, and fashion events and as well at the public space. In addition, she has been promoting since 2010, the concept of Body Mapping, designing workshops and research labs with the focus on the relation between body and space, body and city. From 2011-15, Nathalie was also a co-organiser of the independent Platform Month of Performance Art Berlin and since 2016 she is part of the artistic research study circle Practicing Communities of the Nordic Summer University. Currently she is developing a research project at the historical site Teufelsberg in Berlin.

THE BODY AS TRANSLATOR

Some of the key ideas of my embodied research work has been designing performances and workshops by looking at the different ways of how to embody the space. Therefore I have been dealing with the concept of Body Mapping in order to investigate how can the body and space inscribe themselves into each other by using the body especially as a translator. With this approach, I have been developing since 2016 a research project at the historical site Teufelsberg in Berlin. This project gathers artists and researchers mostly from the performing arts field to explore within a ten-day program, different body techniques and research methodologies based on the notions of embodiment, site specificity and performativity. Furthermore, this project aims to generate various output, from daily field notes taking during the program, to the final presentation or collaborative performance on the last day of the lab and finally to the elaboration of academic papers or video-essays. For the next meeting of the ERWG, I would like to present a video-essay about 20 minutes that illustrates the idea of the body as translator. Therefore, I will use some images taken during the last program as a framework, to discuss about the key approaches of this form of seeing and training the body. Divided into five chapters: making the body available – navigating in the darkness – adapting to a space – finding a body language – translating gestures, this video-essay examines the body as metaphorically speaking, a „migratory vessel” for all kinds of signs, movements and expressions. In doing so, the communication modes or interaction with not only the environment, but also with other bodies, seem to be crucial to enable a continuous and diverse negotiation and translation process of one’s body. What this means in the perspective of the topic of migration, is the possibility of finding other ways of either adapting to a space or of creating an own bodily language. It is about the idea, of using the body not only as an agent, but also as an agile material that invents and re-invents new strategies of how to appropriate and also engage with a space. In this regard, I see the possibility of presenting this video-essay not only as a chance, to deepen the issues around the body as translator. More than this, I see this approach as a form to contribute with the current migration discourse where the notion of a flexible, adaptable and fluid identity has become unquestioned.

Key Words
Embodiment, Site Specificity, Translation

Melissa Ferreira
Universidade Federal de Ouro Preto

Melissa Ferreira - director, performer, researcher and professor of performing arts - holds a PhD in Theater UDESC - University of the State of Santa Catarina, Brazil. She wrote the book Istônia é um ator. O teatro da SocietasRaffaelloSanzioPerspectiva, 2016. As performer and director, she participated in festivals in Brazil, Costa Rica, Germany and Italy. Melissa is co-founder of Cria - Collective of Theaters, Education and Gender. She investigates articulations between theater pedagogy, actors training and artistic creation in her current research postdoctoral at the Federal University of Ouro Preto, Brazil.

EMBODIED RESEARCH AND CHILDHOOD IN CONTEMPORARY THEATRE

The central proposal of my current research is to identify the specificities of artistic phenomena that involve the presence of children in creative processes, spectacles and formative practices. The objective is to understand how the children’s ways of being and acting and their specific qualities of scenic presence could provoke reformulations of the “classic” conceptions of actor and training in the contemporary theatre: the abilities to get into the game, to perceive the world with all senses and to move naturally between fiction and reality being themselves on the stage become a kind of guide to reach some dimensions of scenic creation such as dramaturgy, reception and mainly acting. My work will be presented in format of academic paper with some images and videos of artistic experiences. The paper approaches the notion of embodied research in the context of scenic experiments that engenders artistic partnerships between actors, performers and children in the contemporary theatre. My research links with Interdisciplinary Connections, since it involves a critical thinking about pedagogy, anthropology and philosophy. I am also interested in Institutional Frameworks I already participate in the team lead by Alex Boyd and in Multimedia Publishing mainly in developing alternative ways of publishing and sharing the results of my artistic and academic research.

Key Words
Contemporary theatre, Acting, Childhood, Embodied research
Leslie Gray  
University of Maryland College Park

Les Gray is third year PhD student at the University of Maryland College Park. Their research examines black cultural production and performances of everyday life that come out of times of terror and trauma. Les recently published an article in Theatre Youth Journal entitled Performing the Black Epistle and Transmission of Racial Embodied Knowledge: Marc Bamuthi Joseph’s Word Becomes Flesh.” They most recently presented at Performance Studies International a paper titled “Performances of Terror and the Virtual Flowing of Blackpain.” Les has also presented at the American Society for Theatre Research and the Mid-Atlantic Theatre Conference.

THE RESISTANT SLOW DRAG: BLACK DEPRESSION, THE EROTIC AND THE THREAT OF HOPE

Employing an auto-ethnographic embodied approach alongside dance and performance discourse, this paper seeks to answer multiple questions incorporating a framework of blues social dance and its relationship to trauma and oppression. How does the corporeality of the dancer inform the performance gesture? What histories of trauma and terror are invoked in performances of the gesturing body? Blues dancing and the slow drag is characterized by its use of asymmetrical movement, a balanced or grounded athletic posture, lagging slightly behind the beat, the use of everyday movement vocabulary, pulsing, polyrhythms, and finally a couple that is comprised of a lead and a follow. Jacqui Malone aptly builds upon pre-existing scholarship arguing that an embodied knowledge embedded in dance gestures can be and has been historically transferred in social dance forums offering that in blues traditions, the dancer responds most visibly to the music but also the way in which they respond offers up information. Consequently, acts of continuous movement through times of ruptured rhythm can be read as a way of surviving in the United States. As diasporic activists and dancers look for ways to negotiate and respond to systemic oppression, institutional brutality and parts of cultural memory, this project seeks to illuminate the ways in which we perform as erotic dancing bodies a series of interconnected gestures that serve as survival strategies. For the purposes of this project, I examine the Slow Drag, an idiomatic blues dance, in its historical and contemporary contexts with the hope of forming a transhistorical analysis of a dance that has always already contained the erotic residue of black sexualities.

Key Words  
embodiment, praxis, blues dancing, performance

Xanthe Hunt  
Stellenbosch University

Xanthe Hunt is a PhD candidate and junior researcher at Stellenbosch University. She has a background in Psychology, Media Studies, and Public Health, and works in the fields of disability, sexual and reproductive health, maternal health and global health. Her PhD explores attitudes towards the sexuality of people with physical disabilities, and the experiences of sexual and reproductive health services and sexuality of people with physical disabilities, in South Africa.

MIGRATION IN BODIES, NEGOTIATIONS IN GENDER: USING PHOTOGRAPHY TO EXPLORE EMBODIMENT FOR PEOPLE WITH ACQUIRED DISABILITIES

Migration in bodies, negotiations in gender: Using Photography to explore embodiment for people with acquired disabilities after acquiring a physical disability, men and women must encounter and negotiate their altered embodiment. Sensation shifts, boundaries change, and – importantly – one’s conception of physical intimacy is altered. This plays out against the context of others’ altered ways of relating to one, and – often – in a disablist society. If migration is considered a way of being and a way of relating, “a process of moving from one point to the other that necessitates meandering, wandering, changing of pace, transformation, negotiation, and adaptation”, then the process of coming to know one’s body, sexuality and gendered self following physical disablement is itself migratory. Drawing on photographs taken during the course of a photovoice project, we explore how notions and sensations of intimacy and sexuality migrate, diffuse, and are experienced, within the bodies of 7 people with acquired physical disabilities in South Africa. Examining their narratives and photographs, we propose that conceptions of sexuality and intimacy can be usefully framed through the notion of migration, if the latter is employed as a theoretical frame through which to understand the negotiation of boundaries and the shifting of sexual selfhood. We explore how gender, altered sensation, and thinking about physical boundaries are understood by people with acquired physical disabilities how they represent these changes in photographs, and how they perform them in their daily lives.

Key Words  
sexuality, embodiment, physical disability, gender studies, photovoice
DEVELOPING METHODOLOGIES FOR RECIPROCITY IN EMBODIED PRACTICE RESEARCH: FOREGROUNDING PEOPLE BEFORE PERFORMANCE

During this inaugural ERWG year members have worked internationally with diverse groups of embodied practitioners to consider, experiment and propose theories, principles and methodologies for developing best practice for collaborative embodied research. When people from diverse nations, cultures and practices collaborate through embodied practice what is sedimented within each person’s identity may become visible in the performativity of expression. The inclusive emergence of new knowledge and understanding requires an attentive care and sensitivity, one that fosters and foregrounds each person within the group ahead of performance. In critically evaluating the validity of any research it is important to consider the people involved and what they bring to it, in conjunction with the methodology being followed. The consideration of cultural and inter-personal sensitivities may be expanded from the intimate proximities of embodied practice and research to wider institutional framework issues of power, control and appropriation. A new independent organisation called Intercultural Roots for Embodied Practice Research has been born through the work of members of the ERWG Institutional Frameworks work-strand. It aims to improve the health, well-being and growth of people worldwide through, promoting, sustaining and developing, embodied practice. Reflection on the formation, development and potential application of this body, provides an opportunity for critical perspectives on embodiment, identity and methodology. The authors propose to encourage members to reflect on, through an open participatory laboratory session, practical methodologies for such foregrounding. Through this work they aim to consider how issues of power and control may be transformed to achieve the reciprocity required for collaboration at micro and macro levels of activity, locally between individuals and interculturally through the ethical application of institutional frameworks. In other words how can the migration of meaning intrinsic to intercultural collaboration enable the fabrication of horizontal themes for organisational growth?

Key Words

Collaboration, embodied, practice, research, sediment, identity, performativity, institutional, health, reciprocity, intercultural, migration

Andrea Maciel Garcia
University of Bristol

Ph.D in Performing Arts at UNIRIO with a visiting scholarship at New York University – Performance Department with a dissertation “Body without wall: the relationship between body and city in the political performances”. Masters in Performance and Culture from the Federal University of the State of Rio de Janeiro, and B.A. in Theatre for the same University. Andrea was professor of the Department of Theatre at Pontifrice Catholic University – Rio and University of the City – Brazil and she has conducted several research groups in the field of Performance to undergraduate and postgraduate students at the University of Bristol, New York, and Federal University of Rio de Janeiro and Bahia, Brazil. Andrea has 15 years of practice on physical theatre Grotowski technique training for actors and dancers. She works mainly with urban performance, with emphasis in the relationship between body and memory, choreography and architecture, performance and politics. Currently she is conducting a post-doctoral research entitled City’s Body Writing at Queen Mary University of London.

http://citybodywritings.wordpress.com

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Key Words

Collaboration, embodied, practice, research, sediment, identity, performativity, institutional, health, reciprocity, intercultural, migration
Bridie Moore  
University of Huddersfield

Bridie Moore is Lecturer in Drama Theatre and Performance at The University of Huddersfield, she is also an AHRC funded PhD candidate at the University of Sheffield where she is just completing corrections for her study Effects, Metaphors and Masks: Reading and Doing Age in Contemporary British Theatre. Her article ‘Depth Significance and Absence: Age Effects in New British Theatre’ was published in Age, Culture, Humanites in 2014 and her ‘The Age Performances of Peggy Shaw: Intersection, Interoception and Interruption’ was recently published in the 2017 Palgrave edited collection, Ageing Women in Literature and Visual Culture: Reflections, Refractions and Reimagining.

SIGNIFICANCE AND ACCOMPLISHMENT: MIGRATING TOWARDS AN AGED FEMALE EMBODIMENT

Significance and Accomplishment: Migrating towards an Aged Female Embodiment  Following Kathleen Woodward 1991, to reject our mirror image as we age produces a disconnection between the visible manifestation and the subjective experience of identity, producing a crisis of embodiment and legibility. Woodward proposes that at the end of life there is an equivalent stage to Lacan’s mirror stage of infancy, in which a reversal of the Lacanian infant – who understands and accepts the image in the mirror as a representation of his or her own body – the old person rejects their mirror image as not a true representation of their embodied self. This rejection brings on a psychic crisis: ‘[w]here then would we be located? Outside the mirror? Caught between the double and the absent? ’ Woodward, 1991: 67. How is it possible for the ageing female body to be inhabited and to be read? Developed partly in conjunction with Terry O’Connor Forced Entertainment and meditating on the exquisite dilemma and the phenomenological experience of a migration towards ageing femininity. Performance, as Hamlet claims, is the mirror ‘held up, as ‘twere, to nature’. As such it is also able to bring into appearance acts that counter normative assumptions about the ‘natural’ ways of reading the embodiment of age accordingly the piece proposes, discusses and demonstrates scenographic and physical strategies designed to encounter the phenomenon of ageing femininity as well as questioning the constitutive acts that perform age in its intersection with femininity. It finally proposes a radical embodiment of ‘significant shape’ and ‘accomplished form’ Cristofovici, 1999 as a possible performative practice that might be undertaken by the ageing female body. Emerging out of Bridie Moore’s practice as research PhD project and drawing on an understanding of social gerontology and age critical analysis of photography, this Performance Lecture proposal addresses the conference strand of interdisciplinary connections, by drawing connections between embodied research methods and critical thinking around age studies.

Key Words  
Performativity performance practice research ageing ageing femininity age studies

Daniel Mroz  
University of Ottawa

Daniel Mroz is a theatre director and martial artist. His recent performances have been presented at the Canada Dance Festival and the Événement Zones Théâtrales. His book The Dancing Word Brills, 2011 presents an approach to the creation of contemporary theatre based on training in the Chinese martial arts. Daniel studied acting and directing with Richard Fowler, the director of Canada’s Primus Theatre. He has been a student of Chinese martial arts since 1993 and currently trains under Chen Zhonghua. He holds a Ph.D. in the practice of interdisciplinary arts from l’Université du Québec à Montréal and instructor’s licenses in several styles of Gongfu Chinese martial arts and Qigong Chinese somatic and restorative arts. He serves on the review board of the Journal of Embodied Research and the Journal of Martial Arts Studies and is an enthusiastic participant in the Cross-Pollination Artistic Exchange led by MarijNie and Adriana La Selva and hosted by the Nordisk Teatr-Laboratorium. He is Associate Professor in the Department of Theatre of the University of Ottawa in Canada where he teaches acting and directing.

SPONTANEOUS GENERATION: THE ALCHEMY OF EMERGENT INSIGHT IN ARTIST EXCHANGES

Daniel Mroz and MarijNie propose an active reflection on embodied artistic exchange through practical work and structured conversations, based on their current research and practice. The temporary stasis created by exchange and research enables migrations of information and emotion between artists, techniques and contexts. We would like to take the opportunity that extended group work offers to follow several correlate threads of investigation: Unexpected insights and new perspectives arise spontaneously through the reciprocity of teaching and sharing. Exposure to what and how other practitioners do results in nourishment and growth within one’s own embodied practice. The complementary relationship between the ‘doing’ and its articulation in embodied practice seems mutually productive: articulation is illuminated by practical experience practical experience produces articulations that are poetic in and of themselves. For example: a. Practical instruction in Ming and Qing dynasty Chinese martial arts was complemented by the composition of imagistic poems and songs called quanpu which frequently adopted the metaphorical vocabulary of jindan, a Daoist process of transformative meditation often likened to alchemy. b. Renaissance Alchemy required both practical and theoretical activities of its exponents and shared its fruitions in documents that were visually eloquent, combining text and image in a meaningful and scenic relation and juxtaposition. We intuit an attitude or attitudes enabling the practice and sharing of embodied knowledge. Poetic articulations are able to convey these attitudes and require practical experience from the reader, completing a loop of doing and thinking. It is possible to relate these attitudes to poetic forms such as rituals, games and songs which can be strong carriers of approaches underpinning the fruitful practice of a technique? The creation of poetic archives seems a strategy well worth considering when communicating the emergent insights offered by embodied exchange.

Key Words  
alchemy, articulation of practice, artistic exchange, Chinese martial arts, embodied knowledge, poetic archives, stasis, tap dancing
Marije Nie

Tap dancer Marije Nie is a performer and musician with her feet, fascinated by the power and poetry of steps and their ability to navigate different worlds and cultures. With more than 15 years of professional experience, she dances on international festivals and concert stages, working in classical, improvised and jazz music. She creates interdisciplinary and intercultural theater pieces, community art projects, artistic interventions in organizations, lectures and workshops. She received the Dutch Jur Naessens prize for innovation in music and held a TEDx talk called ‘the poetry in the pause’. Sharing knowledge and working methods of artists between disciplines and with professionals from outside the arts is a main point of interest in her work, fueling artist exchanges and shared research. Her multi-award winning dance documentary One Million Steps places dance as a catalyst in the public space in the midst of the Istanbul protests of 2013. She co-founded artist-driven research lab Radio Kootwijk Live, which operated from 2009 until 2015. In 2017 she was invited by director Eugenio Barba to become long-term artist in residence at Nordisk TeaterLaboratorium in Holstebro, Denmark, research lab Radio Kootwijk Live, which operated from 2009 until 2015. In 2017 she was invited by director Eugenio Barba to become long-term artist in residence at Nordisk TeaterLaboratorium in Holstebro, Denmark, where she organized the Cross Pollination performers meeting with Adriana La Selva in December 2017.

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Key Words
alchemy, articulation of practice, artistic exchange, Chinese martial arts, embodied knowledge, poetic archives, stasis, tap dancing

Sandra Parra
Universidade Estadual de Londrina

Sandra Parra is an actress and art performer. BA in Communication and Body Arts at PUC-SP Master in Arts at UFMG, with the theme Studies for body movement/voice integration in the work of contemporary actor. She is in PhD studies at in the Post-Graduate Program in Performing Arts at University of Campinas – UNICAMP. She is an actress-researcher of physical theater, having studied with Yves Lebreton, and Thomas Leabheart she has also attended several workshops with Lume group in Brazil. As a performer, she has been working since 2003 with Toshi Tanaka, Japanese performer based in Brazil since 1994, in his research on Seita-ho and artistic creation and Fu-gaku performance during this period, she was able to study with Butoh masters as Tadashi Endo, Yukio Waguri and Yumiko Yoshioka. She works as a performance teacher since 2001, having taught classes for non-actors in needy communities from 2001 to 2008. In 2005, she became professor of higher education at the Federal University of Ouro Preto - UOP-MG. She’s currently lecturer of the Performing Arts course at State University of Londrina - UEL-PR. Member of IFTR since 2016 member of Embodied Research Working Group since 2017.

THE NOTION OF RIGOR IN EMBODIED RESEARCH

We, performative artists, have complete understanding about what rigor is: it accompanies us in every step and every moment of our work, since the beginning of our professional qualification. However, as we enter the academy, we are confronted with a notion of rigor in research that is mainly shaped by the criteria and objectives of the hard sciences. It does not serve us, and most of the time hinders us much. On the other hand, trying to apply the notion of rigor from performative creation into artistic academic research can put us in a trap: we may, inadvertently, create reports of self-referential character, given the enormous subjectivity of which it is composed. This then raises the following question: what is it, or what can be understood as rigor in an embodied research? Clarifying what may be the notion of rigor in an embodied research is important for a number of reasons. Among them, we can highlight: have coherent criteria to evaluate if the results of an embodied research is relevant / contributes to our field create pedagogical relationships modeled on less intuitive relations or personal bias on the part of students as well as teachers because we, performers, love rigor, and that matters to us. That said, I believe that this communication connects mainly with the strand of Institutional Frameworks. Both because it could help us understand better the scope of Embodied Research, and because of the political relevance of it. About the format, I would like to propose a round table, where I could present my findings, as well as listen the ideas of my fellows on the subject.

Key Words
Embodied Research rigor Institutional Frameworks
SIT, STAY, MOVE: NEGOTIATING GENDER IN PUBLIC SPACES IN URBAN INDIA

Public places in the city are constantly in flux, people are in transit and the space often appears different at various time periods during the day and night. They also have specific contexts and functions. The demography of bodies in the space are driven by identities and cultural norms. The access to these spaces and the way bodies move through them are often gendered, for instance in most urban public places in India like parks there are hardly any women who would be seen just loitering around or sleeping on the benches specially late in the night whereas these are frequented by men very easily. In this research, I analyse two case studies aimed at stirring up public spaces in urban Indian metro cities and making them actively transformative through embodied intervention, performance and performative gestures that challenge gender-based territoriality. In November 2014, Blank Noise, a community arts collective started ‘Meet to Sleep’ campaign that invited women to performance and performative gestures that challenge gender-based territoriality. In November 2014, Blank Noise, a community arts collective started ‘Meet to Sleep’ campaign that invited women to

SOJOURN: AN EXPERIMENT IN EMPLACEMENT WITHIN TRANSIENCE

A sojourn is a short stay in one place. It implies both stasis and movement. In this way, to sojourn is a strategy for addressing the human need for emplacement while acknowledging and accepting the many dis-placements which attend modern life, both voluntary and forced. To Sojourn it is not enough to inhabit where I am – I must also find the way to inhabit my own transience. It was with hope to develop such a practice that I began the Sojourner Project with a small group of Graduate Students at the University of Kent in 2013. Our objective was simple – to find a way to relate to the places around us through a process group movement and improvisation which occurred not in place but along trajectories of travel. Unlike the psychogeographic origins of much contemporary walking and promenade performances, the inspiration for the Sojourner Project was the Paratheatre. The Unfamiliar. Brian is a collaborator in the interdisciplinary project Walking Threads, which uses embodied interactions with threads to investigate perception and thought. His research is turning increasingly towards technology in performance, embodiment, gender and movement, and sonic studies.

Key Words
Gender, movement, embodiment, public spaces, urban
Melina Scialom
University of Campinas

Melina Scialom is a dance researcher, performer, choreographer and choreologist. With a PhD in Dance from the University of Roehampton, UK and a specialist diploma in Choreological Studies Trinity Laban, UK Melina is author of the book Laban Plural Brazil, 2017. She is currently a post-doctoral fellow at the Theatre Department of the University of Campinas - UNICAMP Brazil where she lectures and researches movement dramaturgy and affect, and is a visiting research fellow at the Department of Theatre Studies at Utrecht University.

EMBODYING DRAMATURGICAL CONSCIOUSNESS: CHOREOLOGY IN ACTION

In this workshop-presentation I aim to unpack how the embodiment of Choreology – Rudolf Laban’s movement principles of space Choreutics and dynamics Eukinetics can contribute to develop a process of dramaturgical thinking in the performers actions. Within the field of embodied practices/research Spatz, 2015 and having the medium of the body as the place where research happens and is also the place where research can be processed understood, this paper consists of a workshop session, leading the participants to experience the research in a small experiential session. The session is directed at having the participants experience a mode of dramaturgical thinking through the exploration of an embodiment or understanding through the body of Choreology. This investigation is supported by the understanding that Choreology is an embodied knowledge Preston-Dunlop, 2010 and as such can be accessed in order to create a state of dramaturgical consciousness Midgelow, 2015 and influence dramaturgical choices of performers as in Stalpaert, 2009 when in a performative situation. This session is based on a number of workshops that I have been giving as part of a laboratory practice-as-research I have been carrying out, set over improvisation tasks alongside the study embodiment of the basic elements of Choreology. In these workshops I investigate possibilities of having a “dramaturgy from the inside” or from the performer’s perspective where dramaturgy emerges through action in a logic of “thinking while doing” and thus meeting ways of doing dramaturgy. This proposal is linked to the Institutional Frameworks strand of the Embodied Research Working Group, as it is related to methods of training and institutionalisation of practice.

Key Words
Dramaturgy, Laboratory, Choreology

Georgia Snowball
Federation University Ballarat

Georgia has recently submitted a PhD thesis in the field of Performance and Ecology at Federation University, Ballarat. She also holds a BA hons and MA from Victoria University, Melbourne. The title of her practice-led-research in site-specific performance is, ‘Ecological Practice: Performance Making in the Age of the Anthropocene.’ Georgia’s focus in performance making has been to work with both human and more-than-human participants of particular sites to create performance works that respond to place. Her live and documented performance works span local and regional walking tours, plus solo and collaborative dance works both inside Australia and in Malaysia. Georgia has presented her research at several Australasian Association for Theatre, Drama and Performance Studies ADSA conferences, in Australia and New Zealand.

THE BODY AS PERMEABLE BORDER

In this paper I propose to discuss the dynamic processes of the dance training practice of Body Weather. Body Weather derived from the Japanese dance form Butoh is a training and movement practice that takes place mainly outdoors within extreme environments, weathers and geographies. Body Weather improvisation forefronts immersion and participation in the world the body moves through. The paper will outline examples of the training process through to live performance, which has been achieved through experience of the author as the performer/dancer. The epistemic outcome of a Body Weather movement practice that embodies nuances of place is potentially able to generate new knowledge. I will argue that the movement practice deepens a more complex understanding of place. A unique and embodied understanding of place provokes new ways of knowing and unknowing and creates a platform for empathy, towards both human and more-than-human life. Body Weather involves prolonged practices of movement and stillness in response to place. The dance therefore, becomes a physical conduit that suspends barriers and borders between inside and outside the body and its many places. Bodies are shaped by their experiences some bodies are able to move freely and some are not. Bodies are permeable and porous they weather the elements as well as life events. These themes are developed in the paper through Harraway’s expression of ‘becoming-with’ and looks to Rosi Braidotti’s further understand of the same term.

Key Words
movement, Body Weather, permeable, embodiment, boundary
MAKING A LABORATORY: EMBODIED RESEARCH AND THE AUDIOVISUAL BODY

This multimedia session will introduce a new research method for experimental practice that generates a new kind of audiovisual document. Situating the proposed method in the context of artistic research and practice studies, I offer a theoretical framework that combines insights from historians and philosophers of laboratory science to propose the first rigorous definition of laboratoryity outside a technoscientific paradigm. This definition supports the implementation of the research method “Dynamic Configurations with Transversal Video” DCTV, which can be understood as an extension of Jerzy Grotowski’s work inflected and adapted through feminist and queer critiques to produce a new type of “poor” but critical laboratory. Depending on the interests of the participants, the session can address: 1 practical implementation of the new laboratory method; 2 onto-epistemological questions arising from the method, including a new approach to the politics of embodiment and 3 theoretical od in a variety of performative and pedagogical contexts.

This performance bodily formulates a critical dimension of the interactions and engagement between the so-called white Brazilians and the Brazilian indigenous communities. The creative process of the performance created from this lived experience with the Krahos, “Kuhim - Being Bricolage (Kupem and Mehim)”. The Krahos call themselves Mehim; Kupem means white person. This performance bodily formulates a critical dimension of the interactions and engagement between the so-called white Brazilians and the Brazilian indigenous communities. The creative process was nourished by connections created between my ‘traditional’ culture (I was born and raised in a big city; I am a dancer, professor and researcher) and this culture ‘new’ to me. I felt a ‘migration’ of movements and thoughts during my participation in many of their spiritual rituals, and other routine practices such as parties/Amikin, swimming on the river together, hunting. I perceived spiritual connections and a strong sense of community are embodied as the Khraos live day-by-day. I hope that by sharing, with non indigenous people, the creative process of the performance “Kuhim”, and by reflecting on their particular way of living might increase the possibility of one deepening comprehension and appreciation of the Krahos’ culture, and to think about intercultural exchange as an affective-existential dimension that might increase the landscape for performance as research. (Research funded by FAPEMIG)

Key Words
Indigenous, performance, embodied research, Brazil

Ben Spatz
University of Huddersfield

Ben Spatz is author of _What a Body Can Do: Technique as Knowledge, Practice as Research_ Routledge 2015

Arts & Humanities Research Council Leadership Fellow 2016-2018 and Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield. They convene the Embodied Research Working Group within the International Federation for Theatre Research and edit the new videographic _Journal of Embodied Research_, published by Open Library of Humanities. Recent talks and workshops include a series of performative research presentations with Nazlihan Edderkin and Agnieszka Mendel at University of Leeds, University of Manchester, University of Kent, the Martin E. Segal Theatre Centre at CUNY, NYU Performance Studies, Wesleyan University, the Institute for Somatics and Social Justice, and the Central School of Speech and Drama as well as invited solo talks and workshops at Ghent University, University of Cardiff, University of the Arts Helsinki, and University of Aberdeen. For more information and audiovisual materials please visit www.urbanresearchtheater.com.

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Federal University of Vicsa

Alba Pedreira Vieira is a dancer, performer and artistic director of the Dance Group ‘Mosaico’. She holds a Ph.D. in Dance from Temple University (USA, 2007), and since 1997 she has been an Associate Professor at the Department of Arts and Humanities of the Federal University of Vicsa, MG, Brazil. Her work has been presented in several venues including IFTR, NDEO, WDA, daCi, CORD, and P&I conferences, and published in journals including Dance Therapy, Moringa, Dance Current Selected Research, Possible Dialogues and journal Scene. Since 2012, she has served as a National Representative for Dance and the Child International/DaCi. In 2013 she joined the board of Directors of the World Dance Alliance/WDA-Americas. She is the author of book chapters and papers published in Brazil and abroad, and the organizer of two books: “Art and Violence: Essays in Movement” (2017), and the digital book “Education for the Arts” (2010). She has experience in Arts, with an emphasis on Dance, developing research on creative processes in dance, performance, improvisation and somatic education. She is the co-writer of the Dance Report and Recommendations by the “Experts on Art Education in Latin America and the Caribbean – Unesco”. Contact: <apvieira@ufv.br>. Webpages: albaevieira.com.br and https://ufv.academia.edu/AVieira

MASP Cinematheque

Alba Vieira and Ben Spatz

MAKING A LABORATORY: EMBODIED RESEARCH AND THE AUDIOVISUAL BODY

This multimedia session will introduce a new research method for experimental practice that generates a new kind of audiovisual document. Situating the proposed method in the context of artistic research and practice studies, I offer a theoretical framework that combines insights from historians and philosophers of laboratory science to propose the first rigorous definition of laboratoryity outside a technoscientific paradigm. This definition supports the implementation of the research method “Dynamic Configurations with Transversal Video” DCTV, which can be understood as an extension of Jerzy Grotowski’s work inflected and adapted through feminist and queer critiques to produce a new type of “poor” but critical laboratory. Depending on the interests of the participants, the session can address: 1 practical implementation of the new laboratory method; 2 onto-epistemological questions arising from the method, including a new approach to the politics of embodiment and 3 theoretical and legal issues related to embodied audiovisual research, such as co-authorship and intellectual property. Across these diverse approaches, what remains constant is a commitment to reinvent the increasingly dominant paradigm of audiovisuality from the perspective of embodiment.

Key Words
theatre laboratory, embodied research, audiovisual body, micropolitics, politics of embodiment
Carmen Wong  
University of Warwick

Carmen C. Wong is a curiously hungry nomad, performance-maker and practice-based PhD candidate at the University of Warwick with the School of Theatre and Performance Studies. Her research explores ecologies and sites of belonging within places of food-making, everyday cooking choreographies, and food micro-ethnologies, expressed through participatory performances or installations. Her dialogical method of working with communities employs embodied listening practices and utilizes food as plastic, sensory and affective material with the ability to hold personal mythologies, and social-political metaphors. Her gastro-performance series, evolved since 2009 has propagated a body of projects that examine interactions by, with, and around food and its eaters.

EMBODYING PLACE AND FOOD MEMORIES IN “BREAKFAST ELSEWHERE”

My paper looks at participation within my PaR performance “Breakfast Elsewhere”, as an invitation to embody a migration story through cooking choreographies that result in an Arabic breakfast dish of ‘tese’yeh’. The story and recipe by Rola Nejmah, a Coventry cook who has hailed from many homes, is embodied and voiced by the project’s ‘surrogate speaker’ an audience volunteer who provides oral instructions to a small group of fellow participants who co-prepare the dish. I propose that this participatory co-cooking requires an empathetic embodied listening by and among participants to produce ‘affective attunements as method of conversation’ Heddon, 2017:20. These sensory, gestural and nonverbal ways of knowing and doing-cooking afford a mode of participation that opens the potentialities of transcribing or translating Rola’s accounts of place and food-making to one’s own memory of food and belongings. As I reconstruct how the performance enables a small relational community to form, I question to what extent participating in such an event that attends to sensory, everyday gestures with food opens up one’s ability to listen and dialogue about food in diaspora, personal memory and identity construction, and the malleability of belonging in an age of migration and fast-changing ethnoscapes.

Key Words  
practice-as-research, food, belonging, embodied listening, food memories, identity, dialogue, relational aesthetics
Working Groups

- FEMINIST RESEARCH
Sarah Balkin
University of Melbourne

Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. Her work appears in Modern Drama, Genre, Theatre Journal, TDR, Public Books, and The Conversation. She is the Assistant Editor of Theatre Research International.

THE KILLJOY COMEDIAN: HANNAH GADSBY’S “NANETTE”

In her 2017 show Nanette, Australian comedian Hannah Gadsby announced she was quitting comedy. Gadsby argued that as a marginalized person—a gender-nonconforming lesbian from rural Tasmania—she was doing herself a disservice when she invited audiences to laugh at her trademark self-effacing humor. In line with Sara Ahmed’s concept of the “feminist killjoy” who “ruin[s] the atmosphere” with her humorlessness, Gadsby intentionally stopped being funny, creating tension without dispelling it. The resulting show has won prestigious comedy awards and is still touring internationally. In their 2017 special issue of Critical Inquiry on comedy, Lauren Berlant and Sianne Ngai note competing trajectories of modern social life: on the one hand, “people are increasingly supposed to be funny all the time,” and on the other, “humorlessness is on the rise.” This scholarship departs from existing comedy theory by philosophers such as Simon Critchley and Alenka Zupančič in which “true” comedy is understood to be politically progressive. Berlant and Ngai suggest most comedy theory is structuralist and limited by the assumption that comedy’s significance lies in power relations. But “humorless comedy,” Berlant argues, is a “comedy of confusion about what and where sovereignty is.” Gadsby’s show was not humorless comedy in Berlant’s sense in deed, in Nanette and during recent marriage equality debates in Australia, Gadsby adopted an activist position. In Nanette Gadsby performs humorlessness for political ends. The effectiveness of this performance relies on Gadsby’s known funniness, which she demonstrates early in the show. This paper will focus on moments in Nanette when Gadsby manipulated conventions of spectatorship, cutting off applause or silencing laughter, to consider the implications of a killjoy comedian.

Key Words
comedy, feminist killjoy, humorlessness, applause, audience behavior

Marla Carlson
University of Georgia

Marla Carlson is Associate Professor and Graduate Coordinator for the Department of Theatre and Film Studies at the University of Georgia. Affect, Animals, and Autists: Feeling Around the Edges of the Human in Performance, forthcoming from the University of Michigan Press in 2018, maps connections across performances that patrol, navigate, and in some cases redefine the borders of the human to include, on the one hand, people whose neurodiverse experiences have been shaped by the diagnostic label of autism and, on the other, animal-human performance relationships that dispute and blur anthropocentric edges. Earlier publications include Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists in Palgrave Macmillan 2010, articles in Theatre Journal, Research in Medieval and Renaissance Drama, European Medieval Drama, Modern Drama, and contributions to several essay collections.

PIG, PUSSY, AND PUBLIC SPHERE: ANN LIV YOUNG’S “ELEKTRA”

Interpreting Sophockles’ Elektra as “the tragedy of a young woman punished for being outspoken and ‘clear about her path,’” Ann Liv Young’s production 2014-16 brought a piglet onstage along with three female performers whose violent movement often exposed their genitalia even as their rap-id-fire speech obliterated the text. The juxtaposition made some sense as well as intensifying affect. Like Klytemnestra’s vengeance for the sacrifice of Iphigenia, Demeter’s intense grief at the loss of her daughter Persephone created danger. Young’s staging brings to Klytemnestra’s death some of the restorative laughter that vulvic display brought to Demeter, to whom piglets were sacrificed. The Greeks associated both pigs and daughters with bitter loss and renewal furthermore, their word χοῖρος choiros designated both female genitals and pigs. I analyze Young’s Elektra as a both hilarious and terrifying refusal to make life easier by letting go of rage. This paper is part of a larger work in progress that also considers Jean-François Peyret’s Tournant autour de Galilée 2007, another work brings a live pig onstage with female dancers in an effort to revise the historical silencing of women in dramatic art as well as public life.

Key Words
animals, affect, public sphere, women
Aishika Chakraborty
School of Women’s Studies, Jadavpur University

Aishika Chakraborty is Associate Professor and Director of the School of Women’s Studies, Jadavpur University, India. With her doctoral thesis on ‘Widowhood in colonial Bengal: 1850-1930’ the focus of her current research has been the journey of modern/contemporary dance in Bengal as she looks at its artistic legacies, pedagogic practices and feminist politics of performance. Her books include Ranjabati: A Dancer and Her World edited, 2008 and The Moving Space, Women in Dance co-edited, 2018. As a performer-choreographer of Dancers Guild, Kolkata, Aishika has performed widely across the world and her recent choreographic collaboration, ‘Jajnaseni’ and Chitrangada toured at major festivals as part of the cultural delegation of the Indian Council of Cultural Relations.

PARTITION, MIGRATION, INDEPENDENCE: REFUGEE DANCERS OF BENGAL

1947 comes as the breaking point in Indian history. At the stroke of the midnight hour when India woke into life and freedom, the celebratory moment of independence also sparked off the largest transfer of human population across borders of the triple-sliced nation. Set against the defining moment of partition, my paper explores the disparate journeys of uprooted refugee women of Bengal who crossed the boundary in search of freedom and livelihood before carving out new identities as dancers, artists and entertainers. At a time when women’s bodies were routinely marked and conquered as rival territories of communal violence, this paper maps the individual artistic forays of migrant women who lived through dislocation and trauma and yet transcended the homochromous narrative of loss and betrayal by crossing into new realms to take over the domain of public performance. Breaking the newly invented hierarchic structure of the national classical, they moved in varied and contradictory rhythms across wide-ranging performative spaces—from classical to creative, from contemporary to cabaret, barging into the performing tradition of the new nation. While some dancers celebrated resistance in radical cultural refrains, few others emerged as symbolic images of transgressions. By dancing ‘dirty’ in Calcutta’s nightclubs did they violate the honour of the community, by extension, the nation? Tracing dancer’s agency and voice, my essay maps the public ‘staging’ of women’s subjectivity in myriad dimensions, as they inscribed different meanings, both ‘high’ and ‘low’, in dynamic inter-relationship with politics and culture of the city.

Key Words
Bengal, partition, refugee, dancer

Elin Diamond
Rutgers University

Professor of English and Comparative Literature. Author of Pinters Comic Play. Unmaking Mimesis. Editor of Performance and Cultural Politics. Co-editor of Cambridge Companion to Caryl Churchill and Performance, Feminism and Affect in Neoliberal Times

FORNES AND SPLIT BRITCHES: TWO INTERVENTIONS BY THE COMMON WORLD

My contention here is that interventions in theatrical power structures and perhaps theatrical interventions in state power are linked to a reimagined theater phenomenology. Chomping on the Brechtian cigar has lost the allure of subversion because subversion is no longer a straightforward get in art practice. Might we lean on new materialists and, before them, ecofeminists, to imagine nondualist interactions of body and environment wherein the materials and energies of stage and off-stage worlds are seen to belong to a radical entity we might tentatively call “the common world”? In Irene Fornes’s Mud, the set sits in earth, “wood has the...texture of bone,” bodies are porous sensoria, and agency circulates through nonhuman commodities props! that bear the second-nature fingerprint of their purchase. In Unexploded Ordnances UXO, Lois Weaver and Peggy Shaw interrupt their show about any-minute nuclear disaster with a mini long-table of random “elders” props of another order who explode, or fail to, theater’s order of business. To gesture toward, to invoke a common world, is, in these bad new days, as difficult as the V-effekt was in the bad old ones.

Key Words
non-dualism, common world, intervention
Mika Eglinton
Kobe City University of Foreign Studies

Mika EGLINTON is Professor of English Theatre and Cultural Studies at Kobe University of Foreign Studies, Japan. Her areas of research are on early modern and contemporary British drama, with particular emphasis on productions of Shakespeare in both European and Asian contexts. Her academic publications include contributions to The Routledge Companion to Directors’ Shakespeare Routledge, 2008, Shakespeare Studies 49 2011, Shakespeare 7.3 2011 and A History of Japanese Theatre Cambridge University Press, 2016. She is also actively involved in the creation of theatre as a dramaturg, translator and critic. Her recent translation works were commissioned by F/T, Kyoto Experiment, PARASOPHIA and SPAC. She is a regular writer to English and Japanese language media including the Japan Times http://www.japantimes.co.jp/author/int-mika_eglinton/. She is one of the core members of Asian Shakespeare Intercultural Archive A|S|I|A and Asian Women Performing Arts Collective AWPAC and a co-researcher of Scene/Asia, Art Commons Tokyo.

ON MIGRATION AND CONSCIOUSNESS IN NAOKO TANAKA’S “UNINTERNALIZED LIGHT”

The act of resettling overseas unsettles the idea of home itself. It ruptures the narrative of belonging that we construct through attachments to people and places. For the migrant, home is no longer an immutable fact, but a space between memory and desire — always elsewhere. This sense of estrangement is most strongly felt when “looking back.” As Trinh Minh-ha, points out in her book “Elsewhere, Within Here” 2011, shifting between places, new and old, brings the complexity of “engendering meaning” and “installing a subjectivity” in those locations into focus, but also unearths the experience of estrangement. For the migrant, home is no longer an immutable fact, but a space between memory and desire — always elsewhere. This paper draws on a number of ongoing research projects that address how experiences of migration from the perspective of contemporary Japanese women in the performing arts. The project addresses how changing places affects the lives and works of these women, with regard to the politics of identity, cultural representation, and the critique of Japanese society, particularly patriarchal power structures. Here, I propose an analysis of an ongoing research project of experiences of migration from the perspective of contemporary Japanese women in the performing arts. The project addresses how changing places affects the lives and works of these women, with regard to the politics of identity, cultural representation, and the critique of Japanese society, particularly patriarchal power structures. Here, I propose an analysis of a performance titled Uninternalized light by Berlin-based, Japanese performance artist, Naoko Tanaka, presented at Kyoto Experiment in 2017. Uninternalized light stages the interplay between light and shadow in a live exploration of consciousness and memory. I read Tanaka’s work as a form of applied art, a medium for accessing the traumatic core of personal experience. The twisted and contorted shadows that fill her stage are symbolic of what Tanaka herself terms “the unknowable inner outside world of consciousness.” In attempting to stage this unknowable consciousness, Tanaka produces a series of migrations that merge geography with psychology and provide insight into the disturbance of identity that Minh-ha describes. To what extent does the notion of migration provide grounds for mapping the relationship between trauma, memory and place in Tanaka’s work?

Key Words: migration, consciousness, trauma, installation, performance, Naoko Tanaka

Lisa Fitzpatrick
University of Ulster

Dr Lisa Fitzpatrick is Senior Lecturer in Drama at University of Ulster in Northern Ireland. She completed her PhD at University of Toronto, in contemporary Irish theatre, and her current research is on violence and performance and feminist performance in Ireland. She has published on the ethics of performing violence, post-conflict theatre in Northern Ireland, and violence and gender in theatrical performance. Her recent monograph Rape on the Contemporary Stage was published this year by Palgrave. She is currently exploring the idea of honour and gender, particularly in relation to nationalism. This paper is part of that research, for its interest in forms of freedom, gendered conceptions of vulnerability, and the induction of the individual subject into subalternity.

FREEDOM FROM OR FREEDOM TO: CONFLICTING FEMINISMS

The phenomena #MeToo and #Time’sUp has been criticized by a number of celebrity women, but perhaps most notably by Germaine Greer. Greer often courts controversy, particularly in relation to sexual violence and to the laws on sexual offences. In this instance she argues that women should ‘react immediately’ to ‘slap down’ foolish male advances, saying that ‘in the old days … we weren’t afraid of [a leering man] and we weren’t afraid to slap him down’. She says that her concern is for women, that the resulting legal battles will ‘pit woman against woman’ and that those who have given testimony will be ‘taken to pieces’. Although Greer’s reaction to the most recent wave of feminism by women in their twenties is often critical, her contribution to the Women’s Movement has been extraordinary. This paper therefore explores some of the tensions between Greer’s proposed method of dealing with sexual harassment and her concerns about #MeToo. Some of this appears to emerge from the fear that identity-based feminism will position women as victims, or as conventionally vulnerable. But I suggest that there may also be a fear that the fight for ‘freedom from’ sexual harassment could see limitations placed on women’s ‘freedom to’, which was so central to second-wave feminism. This paper draws on theories of freedom from Arendt and Bergson, and Elizabeth Grosz’s reworking of Bergson’s theory, to explore the issue of freedom in relation to a new wave of feminism that challenges violent or oppressive sexual practices that marginalize and disempower women.

Key Words: freedom, vulnerability
Rebecca Fraser
University of Exeter


THE RSC, TARA ARTS, AND REPRESENTATIONS OF THE VICTORIAN EMPIRE: INSTITUTIONAL POWER ON AND OFF STAGE

This paper is an intersectional interrogation of the representation of Victorian Empire in Tanika Gupta’s The Empress which premiered at the Royal Shakespeare Company’s Swan Theatre in 2013. The Empress stands as a rare example of new writing in the mainstream British theatre industry that directly engages with themes relating to Victorian migration and imperial rule. Notions of nostalgia underpin the The Empress and are present throughout the RSC as an institution. I address how this rhetoric reinforces gender inequality, by foregrounding the male experience, both in a performance context and in reference to the institution as a whole. Dramaturgical analysis of the play highlights recurring theatrical devices used to represent women within this historical setting and indicates the recurrence of the heteronormative romantic plot. This paper employs theories of neo-Victorianism, in conjunction with feminist discourse, to facilitate further exploration of the gender politics operating within this recurring dramatic plot structure. Through this case study I explore the RSC in relationship to Tara Arts and consider the contrasting historical narratives of the Victorian Empire offered by these institutions. From this, I address how the politics of programming maps onto contemporary feminist debate. The critical framework is shaped by literature from Daboo 2017, 2018 and Dadswell and Ley 2012 regarding British South Asian theatre and Poore’s 2011 writing on staging the Victorians. Reviews of The Empress indicate the politics of the social structures in which the RSC operates, as critics reduce the narrative of the play’s central character, a working class Indian woman, to a subplot in favour of the storyline concerning Queen Victoria. Through intersectional feminist analysis of The Empress, and exploration of themes of Victorian Empire staged by Tara Arts, this paper highlights how, when left untroubled, recurring dramatic and institutional conventions perpetuate gender inequality within contemporary British theatre.

Key Words
Feminism Intersectionality Neo-Victorianism Contemporary British Theatre Victorian Empire

Aastha Gandhi
Jawaharlal Nehru University

Aastha Gandhi is a performance researcher, lawyer and dancer. She is currently a part of the research project Cultures of the Left between Jawaharlal Nehru University, New Delhi, India and University of Warwick, UK. She was also a part of a research project Gendered Citizenship, by the same Universities. Her published essays include: Laws and Marginalised Bodies: Sex Trafficking, Child Labour and Circus as a Site of Negotiations Gendered Citizenship: manifestations and performance, 2017, Emerging choreographies: developing new pedagogies in dance Contemporising the past: envisaging the future, 2015, Constructing and performing the Odissi body: ideologies, influences and interjections Journal of Emerging Dance Scholars, 2013 and Who frames the dance: writing and performing the trinity of Odissi Dance Dialogues: conversations across cultures, artforms and practices, 2009. She has presented research papers in International Foundation for Theatre Research Conference 2015, 2016 and Indian Society for Theatre Research Conference 2006, 2007. She has presented her research work in World Dance Alliance Summits over the years 2008, 2014 and 2015. Her current area of research engages with laws, circus and discourses of performing body. She is currently pursuing PhD in Theatre and Performance Studies from School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi.

DISPLACED AND EXPLOITED: PERFORMING BODIES OF INDIAN CIRCUS UNDER THE CHANGING LAWS

Critical to this paper would be the two laws animal ban in and the child labour laws being applied to the circus. Child and the woman performer, who migrate from marginalized sections, find themselves largely displaced vis-a-vis the changing laws and perception of state and the public. I would be making the connection between child labour and the change in public perception which has more recently seen the circus as an exploitative entity and how it has impacted the performative body in circus. The paper would focus on: - Shift in Gendered codes in Performance Briefly examining different discourses on body as created and in practice for a women performers in circus, who migrate from economically vulnerable sections, I would look at the performances and performative bodies with a gendered critical perspective within the cultural specificity of the suburban and semi-urban Indian milieu. - Gendered middle- class audience I would look at how the performer’s body is received by the middle- class audience in cities and small towns constantly contesting/ negotiating between the notions of the circus body as the eroticized body, further objectified by the performative codes, costumes and the gendered young male audience. I would then look at the position of the performers’ bodies as a double discourse between the ‘eroticized bodies’ and what would in the public perception come to be termed as the ‘exploited body’ of a non middle class performer. - Laboured body vs. Performing body I would engage with the constant negotiation between the “labored” body and the “performing” body in light of the recent debates regarding the women performer as a ‘child’. With the precarious characteristics to distinguish between the performer as an adult or a child, this has attained more complexities in relation to the recent controversies of the performers being mostly underaged.

Key Words
Displaced Exploited Women performers Circus Marginalized
Nivedita Gokhale  
University of Lincoln  

Currently pursuing PhD in Drama from University of Lincoln, United Kingdom. Research paper on ‘Voicing Domestic Abuse Against Women in India through Digitized Theatre’ is accepted and widely received at the 8th Conference of Doctoral Studies in Theatre Practice and Theory – Politics and Community Engagement in Doctoral Theatre Research, by the Theatre Faculty of Janáček Academy of Music and Performing Arts Brno, Czech Republic and at the INTERSECTIONS 2018, Royal Central School of Speech and Drama, University of London. Currently working on a theatre model titled, ‘Tejomaya’ Enlighten to be implemented for female victims of domestic abuse in India.

“KANYADAAN”: A STUDY ON THE CONTROVERSIAL PRODUCTION OF AN INDIAN – MARATHI MODERN POLITICAL PLAY BY VIJAY TENDULKAR

Language without an innate experience and expression is a massive abyss of thoughts. The core motive of any text is to converge the writers expression into performer’s experience and in this context it is the script of a Marathi play titled, ‘Kanyadaan’, i.e. A ritual of giving away the daughter to son in law according to Hindu customs of marriage written by an Indian playwright, Vijay Tendulkar 1928 – 2008. ‘Meaning’ in theatre originates from either ends or it persists in the text with a dense insight the responsibility is neither of a performer to make its audience recognise the ‘textual’ meaning nor of a viewer or a reader to recognise it by themselves. How do we hence validate the need of meaning in theatre, the need of gendered perspectives about meaning, or an outcome of ‘meaninglessness’ that a female performer is bound to encounter in her performance? As the multiplicity of meaning co-exists with a performer’s exposition on the text, it is very important to be familiar with the formation of literary perspectives as well. This paper hence aims at researching the gaps between the struggle to find a meaning to a performance and a sense of ‘meaninglessness’ that the female performers acquaint themselves with, once it is performed in the context of gender.

Key Words  
Modern Indian Theatre, Marathi Theatre, Activism, Playwriting, Feminism

Sarah Gorman  
Roehampton University  

SARAH GORMAN is a Reader in the Department of Drama, Theatre & Performance at Roehampton University, London. Her research focuses on contemporary feminist performance and European/North American experimental theatre and Live Art. She is currently working on a book project for Routledge provisionally entitled Women, Failure and Contemporary Performance. She is co-editing a special edition of Contemporary Theatre Review on Contemporary Feminist Theatre and Performance with Geraldine Harris and Jen Harvie due out August 2018 and is developing a series of ‘Performance Dialogues’ to document the interviews she has held with experimental female performance practitioners. These interviews can be found at http://readingsasawoman.wordpress.com.

QUESTIONS OF DIVERSITY IN THE WORK OF SELINA THOMPSON, JAMILA JOHNSON-SMALL AND SEASON BUTLER

This paper will consider the potential limitations of the Arts Council of England’s ACE ‘Creative Case for Diversity’ ACE website 2018. I will analyse the writing and performance work of contemporary UK/US artists Season Butler, Jamila Johnson-Small and Selina Thompson in order to question whether ACE’s imperative to demonstrate ‘diversity’ might actually work to further marginalise and entrench the work of black female artists as ‘separate’ and ‘other’. In Fair Play: Art Performance and Neoliberalism 2013 Jen Harvie draws attention to the way that UK arts policy has encouraged artists to be ‘entrepreneurial’ and to, ‘realize or at least stimulate financial profit’. Harvie 2013: 62 She writes, ‘such insalubrious capitalist characteristics might often … struggle to thrive within art’s domain but dressed up as art, exploiting the artist’s attractive characteristics as whitewashing disguise, they pass, bringing their invidious effects along with them.’ Harvie 2013: 63 Harvie’s emphasis She describes this as a form of ‘instrumentalization’, which reinvents the role of the artist so that it can be aligned with neoliberal capitalist ideology. Thinking along similar lines in relation to ACE’s policy, Season Butler, recipient of the 2017 Live Art Development Agency’s ‘Diverse Actions Leadership Bursary’ states that diversity is a ‘vexed term’. She questions how, as a mixed-race artist, she can avoid being ‘instrumentalized’ and co-opted into a similarly ‘whitewashing’ scheme that will draw attention away from the exclusionary practices informing the UK Heritage and Culture industry. She states, ‘there is a euphemistic vagueness around diversity – it keeps white supremacist logic intact’ Butler 2017. Whilst being mindful of Lynette Goddard’s warning that the work of these black female artists should not necessarily be cited as ‘feminist’ solely because it is ‘created in institutionally racist and sexist conditions’ I want to use the work of these artists to interrogate the ways that a patriarchal white supremacist ideology has affected the conditions of labour for black female theatre workers and consider how UK public policies run the risk of ‘whitewashing’ over the prevailing culture of meritocracy that fundamentally informs UK government policy of the late 20th and early 21st Century.

Key Words  
Diversity, Black artists, UK Arts Funding, Selina Thompson, Season Butler, Jamila Johnson-Small
Miriam Haughton
National University Ireland, Galway

Dr Miriam Haughton is a Lecturer at the O’Donoghue Centre for Drama, Theatre and Performance at the National University of Ireland, Galway. Her monograph, Staging Trauma: Bodies in Shadow, is recently published with Palgrave 2018. She co-edited the collection Radical Contemporary Theatre Practices by Women in Ireland Carysfort, 2015, and published essays in multiple international journals, including Contemporary Theatre Review, Modern Drama, New Theatre Quarterly, Mortality, and Irish Studies Review. Miriam is a supporting member of the National Women’s Council of Ireland NWCG, an elected executive committee member of the Irish Society for Theatre Research ISTR, and a member of the feminist working group of the International Federation for Theatre Research IFTR.

ON PRODUCING: THEATRE, INDUSTRY AND CHANGE

This paper will report from interviews conducted with a selection of theatre producers based in Ireland regarding the histories and practices of producing theatre. The analysis will foreground the pace and complexities of changing relationships, particularly regarding the role of gender, funding, globalisation, and cultural politics in local and international contexts. This is the first phase in a longer project, and so the outcome of these interviews is intended to identify scope, themes, and questions to shape potential future research. The context for this paper is informed by the current feminist momentum in the cultural, social and political arenas. The synergies harnessed by the #MeToo, as well as the global feminist activist and consciousness-raising campaigns, such as #ReclaimThePower, have created an appetite and space for conversations regarding change. Gender politics is embedded in these revelations regarding discrimination and harassment, and this gender politics operates as a result of structurally embedded work practices and cultural conditions. It is this structural discrimination, practice and wider culture that the research seeks to identify in micro and macro levels. This series of interviews also asks these producers, how can the industry, locally and globally, enact change in the short, medium, and long-term? Twenty-first-century history has shown that waves of feminist energies tend to be followed by periods of political and social backlash, with certain gains being challenged to suppress feminist activities, identities and networks. In thinking about change informed by this history, one must also ask how does change become permanent and embedded? For the purposes of this study, the remit of ‘change’ will include: training, networking and mentoring contracts and hiring practices collaborative artistic opportunities in production decision-making regarding theatre content and form publicity and advertising and, legacy and the production of theatre archives and knowledge.

Key Words
Producing, Change, Gender, Funding, Cultural Politics

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WOMEN AND CHILDREN FIRST: DO DRAMA PROJECTS WITH REFUGEE WOMEN REINFORCE TRADITIONAL NOTIONS OF PATERNALISM OR ENABLE A FEMINIST AESTHETIC OF BODY AND VOICE WHICH EFFECTIVELY CAMPAIGNS FOR SOCIAL CHANGE?

When refugee and migrant women cross geographical borders and enter the UK they are also negotiating political, legal and cultural boundaries. The women’s lived experience, embodied knowledge and activist narratives are like de Certeau’s “story” that “cuts across” what the official map “cuts up”. In my work as Drama Facilitator at London campaigning charity Women for Refugee Women I explore performance practices that foreground these stories and experiences however, I also witness both “benevolent” and “hostile sexism” from those supporting and those antagonistic to these women. With particular reference to Imogen Tyler’s work on resistance/the abject, and Silvia Federici’s Politics of the Commons, I here explore how our feminist drama work might reclaim the female potentially pregnant body as representing neither the nativist hope of the nation nor the ‘reproductive migrant who threatens to populate our country’. How can we resist these gendered aesthetic tropes that use women as a cipher? Writing and performance practice by refugee and migrant women arriving from diverse international locations can, I argue, reject discriminatory labelling, but must also be wary of Gramsci’s ‘extraordinarily ordinary social relation[s]’ with which we may, unwittingly, frame our work. In my analysis of reactions and feedback from the women, myself and the audience after the refugee women’s performances at their Mass Lobby Event All Women Count at the British Houses of Parliament on International Women’s Day 8 March 2018, I provide insights for ways we might proceed. This analysis is set against the backdrop of Doreen Massey’s theories of space as an active, political concept where our social relations are a “power geometry” of “domination and subordination”: I propose that a theatre space can provide a holding form in which to host negotiations around an embodied feminist aesthetic of political agency, visibility and social change.

Key Words
Drama, Refugee, Women, Activism, Sexism, Resistance, Abject, Commons, Feminism, Performance
Ireland, abortion, journey

Key Words
consequences and contradictions of Ireland's abortion laws, including issues of mobility and access.

... transmission of testimony. From April 2016, Dyas and Fraser amassed women's testimonies and in the silencing of women's experiences and I intend to explore the role of sound and affect in the abortion services is captured in the title, 'Not at Home'. Feelings of shame and isolation result from Dyas THEATREclub. The hypocrisy of forcing women in Ireland to journey outside the State for safe...
Minakshi Kaushik
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I have completed Honours and Masters in English from Hindu College, Delhi University, and M.Phil English from Jamia Millia Islamia, Delhi. I am currently enrolled for Phd in Theatre and Performance Studies at School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. I have taught as Assistant Professor, English ad-hoc, at Lakshmibai College, Delhi Univ. I have attended a workshop on Research Methodology conducted by Tracy C. Davis and a workshop on “affect” by Brian Massumi and Erin Manning in JNU. My area of interest is women in Indian theatre. My current research deals with reconceptualisation of directorial paradigms by women directors, focusing on dramaturgical adaptations, scenography, theatre of roots and authorship. It aims to reconstruct a historiography against male-centred linear histories. My publications are in this area as well as performance art, Indian poetry and fiction and immigration experiences. I am a member of IACLALS and presented papers at national and international conferences at University of Hyderabad International Federation for Theatre Research conference, JNU and Jadavpur University.

POLITICS OF RELOCATION: COLLABORATION AND POTENTIAL CONFLICT IN COLD WAR ALIGNMENT

‘National theatre’ has relevance for feminist theatre in India not just for geographically dislocated artists but also in terms of adopting ‘foreign’ forms towards challenging ‘tradition’ and evolving new modes for creative expression. This is tied up with a gender sensibility. Elin Diamond emphasizes the significance of undoing mimesis and untangling women from male-derivative studies. This paper explores Vijaya Mehta’s direction with Fritz Bennewitz of the Indian Sanskrit classic Shakuntala, 1979-80 in Germany, which subtly deconstructs the male-authored canonical play. This work redefines notions of the national presenting a quintessential ‘Indian’ play in a ‘foreign’ language whereby it gains in form from its German repositioning and evolves a non-classical acting vocabulary. German actors performing this ‘traditional’ Indian play in a somewhat Brechtian/intermingled fashion subvert fixed ideas of tradition and character that Shakuntala represents. As part of the cultural programme of the GDR, Bennewitz’s collaboration was in keeping with his Brechtian interests. Mehta, seeking a formal vehicle for experimenting with the folk and classical, sought a Brechtian negotiation with the Indian. The ideological ramifications can be sought beyond a postcolonial rediscovery of the traditional, as contemporary politics pervaded the productions and Brechtian-Indian fusion yielded a hybrid methodology. The play is a continuation of Mehta’s non-mainstream work, wherein she evolved ‘sensuous’ acting and visual theatre, making space both specific and mobile. The self-conscious body language, paintings of Dushyant and Shakuntala and structures conveying both the court as well as the forest, inscribe a personal element onto the political drift of the play. These, along with the Brechtian alienation make art autonomous in a migrant location, especially vis-à-vis the Emergency in India right after which the play was produced. In doing so, Shakuntala emerges as resistant to State politics.

Key Words
Feminist, Brechtian, classical theatre, non-classical acting, postcolonial, tradition, national, Vijaya Mehta, Fritz Bennewitz, sensuous body language, visual theatre

Claire Keogh
Trinity College Dublin

Claire Keogh is a first year PhD student in the Drama Department at Trinity College Dublin. Her research focuses on Irish women playwrights before and after #WakingTheFeminists, investigating the relationship between feminist dramaturgies and the location of production. She is the Playography Researcher/Editor at Irish Theatre Institute.

BETWEEN THE CENTENARIES: “SHUSH” AT THE ABBEY THEATRE

When the #WakingTheFeminists movement criticized the paucity of female playwrights in the Abbey Theatre’s 2016 “Waking the Nation” programme, many people felt echoes from the Abbey’s 2004 centenary when the lack of female playwrights in the “abbeyonehundred” programme was similarly lamented in the press. Between the controversies of the two centenaries, Elaine Murphy became the first woman other than Marina Carr to have a play produced on the Abbey’s main stage in twenty-five years. This essay will focus on the 2013 production of Murphy’s Shush to interrogate the language, structure and themes of the play against the patriarchal status quo of the theatre’s programming between the centenaries. Drawing on the work of feminist linguists, the language of the play will be analysed against Robin Lakoff’s theory of women’s language to question whether the play was written in a typically gendered style. The dramaturgical structure of the play will also be analysed through a feminist lens to interrogate its use of the traditional comedic form and how this framed the production. Situating the play within Fiach MacConghail’s tenure as Artistic Director (2005-2016), its preoccupation with heterosexual relationships will be contextualised within the broader cultural narrative propagated by the national theatre during this period. Focussing primarily on Shush’s linguistic construction and dramaturgical structure, Murphy’s relationship to feminist dramaturgies will be investigated. A novelty in the theatre’s programming, this essay will question why this play was chosen for the Abbey’s main stage, and why it failed to pave the way for a greater representation of work by women at the national theatre.

Key Words
feminism, Irish drama, playwriting, dramaturgy, comedy, linguistics
Irene Lehmann
Friedrich-Alexander University Erlangen-Nürnberg


GENDER RELATIONS ON THE STAGE OF CONTEMPORARY MUSIC: TWO PERFORMANCES BY JENNIFER WALSHE AND EVA REITER

Jennifer Walshe and Eva Reiter are both composer-performers in the highly male dominated system of contemporary music. In analyzing performances from 2017 of their pieces The Lichtenberg Figures Eva Reiter and Everything is Important Jennifer Walshe I’d like to ask how they question and counteract gendered aspects of the traditional concert form. Both work with hybrid media forms on stage and center, in different ways, also the institutionalized gender relations between themselves and their ensembles. Interestingly, the neutralized male form of the classic music concert became visible in both performances and in the same moment the illusion of neutrality vanished. I’d like to show how institutionalized gendered elements are undermined, how maybe others are confirmed and thus a conflicting experience is created. Furthermore, I’d like to ask how the scrutinizing of fixed gender relations is related to the hybrid use of the arts, breaking with the ideas of ‘pure’ non-visual music making and ‘pure’ listening through introducing theatrical, visual and dance elements.

Key Words
Gender Relations, Music Theatre, Performance Analyzes, Institution and Aesthetics

Stefania Lodi Rizzini
Paris 3 Nouvelle Sorbonne

Stefania Lodi Rizzini, born in Mantova Italy. I graduated from UniversitàdegliStudi di Milano, with a thesis called, “The female identity in contemporary British art: Jenny Saville, Gillian Wearing, Tracey Emin and Mona Hatoum” An extract of my thesis was published in the Culture, Journal from the Anglo-American Institute of the UniversitàdegliStudi di Milano. The main focus of my research and personal interest deals with the concept of female, identity and culture and I am currently a Phd student at the University of Paris, Nouvelle-Sorbonne Paris 3, as part of LIRA Laboratoire International de la Recherche sur les Arts, at the Theater Institute. My current research under the direction of Joseph Féral is related to the question of gender, performance, body and myth specifically in contemporary theater, Motus, Jan Fabre, Phia Menard, Emma Dante. Conference: The subversive potential of Gender Reversal, 2016 – IFTR Stockholm

THE NON-CONFORMING BODY – POLITIC OF REPRESENTATION OF DIFFERENCE

In a very provocative article appeared on January 2018 the philosopher Paul Preciado alerted the reader that after the breach and turn of the sexual revolution and post-colonial theory appeared during the last century, the heterosexual patriarchal system has started a project of counter-reformation to whom “feminist voices” who desire to continue to be “bothered” are joining. This would be the most important war, that we are going to be asked for to fight during the next years, being aware that this would impact politics and the process in which the subject will constitute himself politically. For the author the battlefield in which this war would take place is around the theoretical tool and materiality of the body, of life and of pleasure. Undoubtedly confronting and inheriting the perspective of feminism and Foucaultian’s influence the body is figured as a blank page, as a surface of a cultural inscription, imprinted by history and culture. The landscape of Preciado indicates an increasing number of non-conforming bodies that currently destabilizes the patriarchal system, putting in discussion our code of representation. My paper would investigate the body in performance in relation of the concept of non-conforming bodies and new codes of representations. I will take some example mainly from Italian performances where the body is central, such as ROSA from Silvia Gribaudi, or Silvia Gallerano in order to articulate an European/Italian vision.

Key Words
body, feminism, Preciado
Beyond Cleaning: Maintaining the Stage

Trish McTighe
University of Birmingham

Trish McTighe is Lecturer in Theatre at the University of Birmingham. Previously, she lectured at Queen’s University, Belfast and was an AHRC post-doctoral researcher on the Staging Beckett Project at the University of Reading 2012-2015. Her book, The Haptic Aesthetic in Samuel Beckett’s Drama, was published with Palgrave in 2013, and she recently co-edited the double volume Staging Beckett in Ireland and Northern Ireland and Staging Beckett in Great Britain Bloomsbury-Methuen, 2016. She has published in the journals Modern Drama, Samuel Beckett Today/Aujourd’hui, and the Irish University Review, on topics such as Beckett’s drama, embodiment, and Irish culture and performance histories. She is theatre reviews editor for the Journal of Beckett Studies.

As debates about the treatment of maintenance workers come into sharp focus in these neoliberal times, we might ask in what ways theatre is responsive to these issues. Among academia, King’s College London was recently forced, through protests and strikes, to reverse its decision to outsource its cleaning workers to a company whose working conditions do not include key benefits, such as cover for sick leave. There is a growing sense that institutions that might be the scene for the communication of lofty ideas about equality, democracy and leftist thinking, might in actuality, when it comes to their maintenance workers, be replicating the inequalities that permeate much of the rest of the working world – this may include theatre companies and institutions themselves and these inequalities intersect along lines of both gender and race. This paper will address the extent to which theatre seeks to represent the everyday work of maintenance, examining in particular Alexander Zeldin’s Beyond Caring 2015, with a particular focus on the politics and temporality of cleaning performed on stage, as well as commentary on Zeldin’s working methods, and the ways in which material disenfranchisement is imaged on the UK stage in general. It will enquire into how the replication of the hired labour of maintenance, specifically cleaning, might mirror, reflect or ironise the status of the cleaner-worker within the theatre building itself.

Key Words
- cleaning
- care
- labour
- theatre

AN Eye for an Eye: Transnational Photo-Performance and the Hapticity of Collaboration in “Native Women of South India”

Sharanya Murali

Sharanya is a researcher and pedagogue. She completed her PhD at the University of Exeter in late 2016 on performance-ethnographic encounters with walking in New Delhi, and taught in the Department of Drama at Exeter as a teaching assistant until mid-2017. Her current project explores the intersections of Indian and British Asian women’s performance, the labour politics of grief and transnational violence. Her work has appeared in Performance Research 2017 and the Cambridge History of Indian Poetry in English 2016.

In the 19th century, colonial administrator Maurice Vidal Portman photographed inhabitants of the Andaman Islands. These portraits of Andamanese men and women framed against a monochrome chequered board, with metal props supporting their bodies, were part of a commonplace imperial attempt to ethnographically ‘measure the natives’ through photography. Portman eventually generated an archive of the colonial photo studio subject which he donated to a British Museum collection.

Centuries later, Bangalore-based performance artist Pushpamala N. and the British photographer Clare Arni composed a performance series titled Native Women of South India: Manners and Customs (2000-2004), exhibiting “a fantasy photo studio” as a “theatre museum” (N and Arni 2017). Native Women explores a dynamic satirical response to endeavours such as Portman’s, by centring contemporary Indian women—in one instance, by using metal supports and a grid as props—and casting the history of colonial archive-making as a historical performance of exploitation. The artists playfully reckon with colonial and immigration histories, recreating transnational feminist visions of labour through this performance.

Working with Fred Moten and Stefano Harney’s notion of ‘hapticality’ (2013) and Chandra Talpade Mohanty’s constructions of solidarity (2003), I ask how does Native Women situate the gendered gaze of photo-performance work? How does a collaborative transnational retelling of colonial ethnographic practices inform feminist methodological imagination(s)? Lastly, how does the aesthetic achieved by this performance develop citation as a form of hapticality, and thus attempt transnational solidarity?

Works cited:

Key Words
- transnational performance
- feminism
- Indian performance
- colonialism
- labour
- ethnography
GOOD YOUTH GONE BAD: EXPLORING JUVENILITY, CRIMINALITY AND NEW FEMINISMS IN A POST-NIRBHAYA MOMENT

The concepts of law, justice and criminality come back time and again when delving into literature that talks about the sociological category of youth. These concepts intertwine very strongly with concepts of sexuality and the permissible age of sexual activity. I will try to explore the construction of the good youth versus the bad within a historiography of youth protests in India, where the imperative of the righteous youth had a notable precedence in the Young Bengal Movement of the 1830s, that consolidated the righteous protesting youth body as a necessarily upper class, upper caste, English-educated male. This was followed by the age of consent debate in the wake of the death of the young child-bride Phulmonnie in 1890, which created a slightly different but connected narrative around the idea of youth, in conjunction with discourses on childhood, innocence, purity and virginity of women’s bodies. In this paper, I look at how the eventual co-existence of these two affective definitions of youth plays out in the feminist youth protests of 2012-13 in the wake of the gangrape and death of Jyoti Singh Pandey, and what the prioritizing of the deceased rape victim’s dynamic youth over the living juvenile rapist who most the young protesters wanted hanged and his wasted youth might mean for feminist politics of the future. I bring in feminist analysis of the play Nirbhaya 2015 vis-à-vis a Hindi production of Nigel Williams’s Class Enemy 2010 from the collegiate circuit of Delhi University, to illustrate the ways in which cultural productions instrumentalize and prioritize certain young bodies, which have lasting effects on feminist politics of the new generations.

Key Words
Youth, Criminality, Juvenile Justice, Intergenerational Feminism, Protest

Kirstin Smith
University of East Anglia

Kirstin Smith is a Lecturer in Drama at the University of East Anglia, where she teaches dramatic literature, feminist approaches to theatre and scriptwriting. She undertook her PhD at Queen Mary, University of London, analyzing the emergence of stunts in New York at the turn of the twentieth century, supported by the AHRC. She spent three months at the Library of Congress, and won the TDR Student Essay contest in 2014. Previously, Kirstin worked as an actor, dramaturg and audio describer. She is currently at the beginning of a new research project focusing on theatrical casting.

THE INSCRIPTION OF GENDER IN THEATRICAL CASTING

Casting, the selection of actors for dramatic roles, is a highly contested and often mystified meeting point of fictional roles, the politics of representation, bodies, and professional and social identities. It is at once an artistic practice of translating text to performance, and also a gateway to professional work, which tends to involve objectification and is routinely associated with exploitation. Casting’s combination of material, representational and political concerns make it a fertile subject for analysis, not only for insight into the contemporary practice and history of theatre, but also as a means of understanding how theatrical ideas of personhood and work intersect with broader constructions of identity and labour. Yet casting remains ‘one of the least explored areas of theatre studies’, and existing research focuses upon the resulting performance event rather than the process itself Rogers and Thorpe, 2014. Currently, the practice and ethics of casting are under scrutiny. In 2017, the UK actors’ union, Equity, launched a manifesto for casting, in response to discrimination across gender, race and ethnicity, sexuality, class and ability. Along with recent reports of sexual harassment and violence, the manifesto attests to an industry in which consistently ethical working practices, as well as legal and representational equality, are an aspiration rather than a reality. Casting is a site in which contrasting conceptions of personhood and the work of acting collide, in the context of highly asymmetrical power structures. This paper will be the result of anonymized interviews with casting directors based in the UK, viewed alongside institutional debates, traced in administrative records and correspondence for the Young Vic and National Theatre. It will probe working practices in casting processes to understand how gendered identities have been inscribed in institutions, both on and off stage.

Key Words
Casting, gender, institution
Kim Solga
Western University


PRACTICING NON-BINARY GENDER IN PERFORMANCE AT THE STRATFORD SHAKESPEARE FESTIVAL, 2018

What will it require to practice not just represent gender diversity at the Stratford Festival, North America’s largest Shakespeare-oriented repertory company, in the twenty-first century? In this paper co-authored with Dr Erin Julian, who will not be able to join us in Belgrade, we will unpack and explore this question by shadowing Chinese-Irish director and Stratford Festival Playwrights Unit coordinator Keira Loughran as she creates The Comedy of Errors for the 2018 Stratford season. Beginning from the casting and design process, through to rehearsals, previews, opening, and reviews, we will be embedded in Keira’s process in order to observe and discuss the production with Keira and her team in real time. Our methodology will include a mix of first-person accounting, journaling, and interviews, as well as thick description and cultural materialist analysis. Our goal will be to impose no narratives, but only to understand the material and ideological obstacles facing Keira’s vision for the production which is gender-queer, as well as racially complex, and to take careful account of how those obstacles including the Festival’s economic considerations, its obligation to a range of stakeholders, and its audience challenges shape both what is possible and what might yet become possible for productions that seek to establish diversity as a practice at Stratford and similar venues.

Key Words
Shakespeare in performance, diversity on stage, non-binary gender on stage, gender-queer performance

Maja Šorli
Academy of Theatre, Radio, Film and Television, University of Ljubljana

Maja Šorli works as a researcher at UL AGRFT and as a freelance dramaturg. In 2014 her monograph Slovenska postdramatskapomlad [The Slovenian Postdramatic Spring] was published by MGL Library. She is a member of the international research group STEP – Project on European Theatre Systems, the IFTR Feminist Research Working Group as well as of the Association of Theatre Critics and Researchers of Slovenia. She is also the editor-in-chief of the journal of performing arts theory Amfiteater.

PERFORMING GENDER STRUCTURE IN SLOVENIAN DEVISED THEATRE

Professional theatre productions or events in the field of performing arts in Slovenia are carried out by public institutes, private companies and independent artists. The 13 public institutes, so called national and municipal theatres that receive most of their funding from the state budget produce performances mainly based on existing drama texts and the majority of them remains written in patriarchal mode. Private companies or so called non-governmental or independent scene on the other hand, produce the majority of devised pieces, where gender roles are distributed more equally. In this article I’m interested how the same patterns of patriarchy are repeated in institutional theatre even when the main reason - a play written by white male for the majority of male roles - is cancelled. In Slovenian institutional devised theatre some directors and productions repeat the same structure of dominating males onstage and backstage and the others work more equally. Productions directed by Jernej Lorenci, Oliver Frljić, Žiga Divjak and Weronika Szczawinska in the last few years will be analysed more thoroughly and reasons for gender inequality discussed.

Key Words
devised theatre, public theatres, gender inequality, contemporary theatre
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Mara Valderrama is a doctoral candidate in the Theatre and Performance program at The Graduate Center, CUNY. She works as an instructor in the Communication Department at Baruch College in New York and she is the regional managing editor for Spain at The Theatre Times. Her dissertation analyzes innovative representations of gender and sexuality in Spanish experimental theatre and performance since 1990 to the present. Her interests include feminism and gender studies, Spanish contemporary theatre and performance, marginality, and migration and refugee theatre. After earning her Bachelor’s degree in Spanish Language and Literature at the Complutense University in Madrid, she completed two Masters degrees in Theatre and Performance Arts and in Comparative Literature. Valderrama graduated from the Music Conservatory of Ferraz in Madrid, and has been a Language and Literature teacher in public high schools in Spain and the US. In addition to her current ventures as a scholar, she has wide experience as a performer.

MEASURING THE FEMALE BODY AS CONTESTATION IN SPANISH CONTEMPORARY PERFORMANCE FROM ESTHER FERRER TO LA RIBOT

In the early 90s, Spanish dancer and performance artist La Ribot, wearing only a towel over her naked body, measures her nose with a measuring tape and happily exclaims “1 meter!” to the laughter of the audience that surrounds her, then continues to measure the distance from the top of her head to her crotch and other random parts of her body humorously critiquing the futility of obsessively measuring women’s bodies. Years before her, in 1975, Esther Ferrer, one of Spain’s pioneering performance artists, had meticulously measured all parts of her naked body writing the measurements in a human body silhouette on the wall. An action that she has continued to repeat until the present, foregrounding the contrast between the modern obsession with numbers and scientific rationality and the physicality of bodies and biological materiality, exemplified in the changes in her own body over the decades. This paper will analyze two works by Spanish female performance artists that embody a resistance to the cartesian rule of the numerical order used as a tool to control women’s bodies: Ferrer’s Íntimo y personal and La Ribot’s “Caprichomio.” Women’s bodies continue to be a site of contention between patriarchal male domination and feminist resistance. In Western societies, where women oppression is exercised in the bodies by the rule of “controlling cultural norms and productions of beauty, sexual desire and behavior” Wendy Brown, feminist performers and activists use their bodies as a site of contestation. By appropriating a tool that society uses to control them, Ferrer and La Ribot apply the measuring tape to our own gaze to quantify the extent of our submission to the dictatorship of numbers.

Key Words
female body, feminism, performance art
Working Groups

- HISTORIOGRAPHY
Ruthie Abeliovich
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Ruthie Abeliovich is a lecturer at the Theatre Department at Haifa University. Her research focuses on audio-visual aesthetics in 20th century theatre and live-art. Her work appeared in academic journals such as TDR, Theatre Journal, Performance Research, Theatre Research International. She is has recently completed a monograph devoted to a collection of sound recordings of signature productions from the modernist Hebrew theatre.

**BETWEEN HISTORY AND REALITY: ROLF HOCHHUTH’S “THE REPRESENTATIVE”**

In 1964 Habima—Israel’s national theatre—staged a theatre production of Rolf Hochhuth’s controversial drama The Representative, that narrates the silence of Pope Pius XII during the Holocaust. While Hochhuth’s drama is one of the most discussed plays in modern German drama, its Israeli production, featuring Holocaust survivors and Jewish refugees playing the roles of Nazi officers, Christian priests and clerks, has surprisingly not been addressed outside of its contemporary local newspaper theatrical discourse. In its sociopolitical context, following Eichmann’s trial and execution 1961-1962, the theatrical image of Jewish refugees dressed in Nazi attire transduced victims into perpetrators, stratifying the drama with political meanings. This paper tells the unknown story of one of the actors that participated in this production for a brief period of time: Rafy Rakovsky, who as a child during the Holocaust found sanctuary in a Christian monastery, and in Habima’s production, played the role of a converted Jew. Following this experience Rakovsky hospitalized himself in a mental institution where he spent the rest of his life. In this paper, Rakovsky’s forgotten personal tragedy opens a multifaceted discussion on the interrelations between the drama and its social context, the overlapping of life and theatre, actor and role, fiction and reality. Probing into related archival materials, this paper focuses on the making of this production: the rehearsal process, the directing approach and its reception.

**Key Words**
History, rehearsal, trauma, war, game, play

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Gautam Chakrabarti is a Postdoctoral Researcher with the ERC-Sub-Project “Learning ‘the Moscow Rules’: Theatre Artists from Postcolonial India in the Eastern Bloc, 1950-80,” in the Centre for Global Theatre History, Ludwig-Maximilians-Universität München. He is also an Assistant Lecturer in Berlin and German Studies at the Freie Universität Berlin FUB. He has, previously, taught South Asian Studies at the Humboldt-Universität zu Berlin and English and Comparative Literature at the FUB, where he was a Dahlem Research School HON-ORS Postdoctoral Fellow 2014-15 with the project “Non-Committal Involvements: Literary Detectives and Cold Warriors across Eurasia. He was, in 2016, a Global Humanities Junior Research and Teaching Fellow at The Hebrew University of Jerusalem. He has also finished, at the FUB, his PhD on Familiarising the Exotic: Introducing European Drama in Early Modern India 2011-14 the dissertation is currently in preparation as a book manuscript. He has studied English Literature and Culture Studies in Calcutta and Delhi Jawaharlal Nehru University, and has taught in various colleges of the University of Delhi 2003-10. He was a Visiting Lecturer in two universities and institutes in St Petersburg, Russia 2008-9. He has also delivered invited lectures in Finland, the Baltic States, Poland, Israel and South Africa 2006-. 

**A MONTH IN INDIA: BORIS BABOCHKINS THEATRICAL PASSAGE TO THE SUBCONTINENT**

In 1957-58, a Soviet cultural delegation – with a theatrical interest – toured India. It was led by Boris A. Babochkin 1904-75, an iconic face of Soviet cinema and theatre, named after A. S. Pushkin. Babochkin’s work was marked both by international acclaim after his eponymous role in the Soviet classic film Chapaev 1934 and difficult equations with, among others, Ekaterina Furtseva 1910-74, the long-standing Soviet Minister of Culture 1960-74. He seems to have been well-known in India, especially to K. A. Abbas and Balraj Sahni, the latter having met him in Moscow in 1956. His Indian sojourn, along with some other foreign trips – events that could, by no means, be taken for granted in the USSR – was described in his memoirs, In Theatre and Cinema. One of the first blanket statements, which he makes in the beginning of the chapter “Месяц в Индии” “A Month in India”, is that there seems to be no professional theatre in the country. There are, he writes, perhaps a dozen or a maximum of twenty professional theatre-troupes in a country with a then population of 400 million people. However, he finds this to be quite compensated with what he sees as people’s art, amateur in principle, but very vibrant. The sole stated purpose of this delegation of three-four people was to find out more about Indian theatre. They landed in Delhi, where the 8th IPTA Conference was taking place at the Ramilla Maidan Ground in December 1957-January 1958. The Soviet observers spent eight days attending the performances, which included various kinds of folk and classical dances, et al. This paper will seek to process archival work to be done in the GITIS and GA-RF in Moscow and assess the significance of this visit.

**Key Words**
Cultural Cold War, Boris Babochkin, IPTA, Soviet Theatre Diplomacy

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David Coates
University of Warwick

David is an Early Career Researcher based at the University of Warwick. He has recently submitted his thesis titled The Development of Amateur Theatre in Britain, 1789-1914. David has been a member of IFTR and the Historiography Working Group since 2013, and was the Administrator for the IFTR Warwick World Congress in 2014. He is also a long-standing member of the Theatre and Performance Research Association TaPRA and the Society for Theatre Research STBR, and has served on the Executive Committee of both organisations. For the latter, he founded the New Researchers’ Network NRN, and served as its Chair. David is also a member of the British Association for Victorian Studies BAVS and is one of the founding members of RAPPT, an organisation that aims to unite scholars carrying out research into Amateur Performance and Private Theatricals. Alongside David’s PhD, he has worked in Arts Administration at Warwick Arts Centre in various departments. David’s current projects include: applying for funding to investigate the cultural heritage of the Shelley family in Dorset, England constructing a proposal to publish his thesis as a monograph considering grave hunting as part of research methodology, and writing on queer subcultures in nineteenth century amateur theatre.

THEATRE HISTORIAN AS GRAVE HUNTER

On a cold afternoon in October 2017 I arranged to meet a grave hunter at Kensal Green Cemetery, in London, to locate the final resting place of the ‘celebrated amateur of fashion’, Robert ‘Romeo’ Coates 1772–1848. Although this was my first attempt at finding the grave of one of the subjects of my research, I knew that colleagues shared this practice. In 2016, Prof. Viv Gardiner had invited me to Plas Newydd House, Wales, to view archival materials relating to the ‘dancing’ fifth Marquis of Anglesey 1875—1905. Before leaving the estate she wanted to visit the grave of her subject in the local churchyard. Other colleagues have shared their grave hunting activities with me, including Dr Janice Norwood and Dr Catherine Hindson. On announcing my interest in theatrical grave hunting on social media, even more came out of the woodwork, and I was inundated with emails and tweets from academics from a range of disciplines who had similarly tracked down the graves of their subjects and were keen to attach photographs to prove it. This paper considers grave hunting as a research method used by theatre historians. Firstly, it analyses cemeteries and gravestones as sources of information, and proposes how these are used in the construction of theatre history. Secondly, it asks why else theatre historians seek out and visit the graves of their subjects. It will consider this practice as pilgrimage and ritual, and will look to borrow from areas such as literary tourism and memory studies to better understand this practice.

Key Words
Historiography, Grave hunting, Cemeteries, Methodologies, Theatre History, Actors, Iconography, Evidence, Literary Tourism, Pilgrimage

Jim Davis
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Jim Davis is Professor of Theatre Studies at the University of Warwick. His major research interest is in nineteenth-century British theatre and his most recent books are Comic Acting and Portraiture in Late-Georgian and Regency England Cambridge University Press, 2015, winner of the David Bradby Prize for international theatre research, and theatre & entertainment Palgrave Macmillan, 2016. He is also joint-author of a prize-winning study of London theatre audiences in the nineteenth century, Reflecting the Audience: London Theatre-going 1840–1880 2001. He has edited a book on Victorian pantomime for Palgrave Macmillan and also published several articles on pantomime. A two-volume edition of nineteenth-century dramatizations of Dickens with Jacky Bratton for Oxford University Press was published in 2017. He is also an editor of Nineteenth Century Theatre and Film.

A LONG FAREWELL: TOURING AND MIGRATING ACTORS IN MID-NINETEENTH CENTURY AUSTRALIA

This paper considers the distinctions between touring and migrating with reference to the presence of British Actors, such as Clarence Holt, George Coppin, Gustavus Brooke and Avonia Jones, in Australia. While some touring actors passed quickly through Australia, others made it their home on a permanent or temporary basis. The presence of the latter raises questions around national identity and colonial culture, as well as the crossing and re-crossing of borders. There is a clear distinction between actors who stayed even if only for a few years and actors who regarded Australia as a lucrative stop-over or an opportunity for cultural imposition. Of Brooke, who was very popular in Australia, the critic, James Smith, commented that ‘[his] greatness was only revealed in these colonies people in England have no conception of what he really was.’ Clarence Holt eventually left Australia because of home-sickness, but his son, Bland Holt, was to play a significant role in the history of Australian theatre, as was George Coppin. However, this paper will focus on those who stayed, either permanently or for a reasonable amount of time, the ways in which they acclimatized to living and working in Australia, and the point at which touring turns into migration.

Key Words
touring, migration, Australia, nineteenth-century
Maritime Migrations and Transatlantic Performance

Prior to 1950, when air travel became prevalent, maritime highways were the primary way in which global populations migrated and experienced the world. While humanities scholars tend to focus on ports and land-based economic and social systems, first encounters of races and cultures, particularly between 1500 and the middle of the twentieth century, happened within maritime spaces. Most sea travelers were illiterate working class or enslaved people who managed the mechanics of the ships, lifted goods and cargo, and risked their lives to earn money. Often, they were escaping poverty or persecution, or were forced into servitude. Encapsulated in the ship, sea travelers communicated with one another across language and cultural boundaries through performed gestures or actions. I am in the midst of a writing fellowship at the Institute for the Humanities University of Michigan where I am writing a book called Shipping Out which analyzes maritime performance. The project investigates how performances on ships and in maritime ports enables cultural encounters and dialogic exchange. Central to my writing is an interest in performance as mechanism for working class communities to articulate identities and comment upon their economic and social status. I apply to the historiography working group because my project brings dance methodologies, coupled with analysis of visual materials, to historical analysis of working class performance. The nineteenth century maritime archive consists of architectural ship plans, lithographs, paintings of port performers, sea shanty lyrics and descriptions of unusual festivals or parades. My chapter on Port and Pub in particular, grapples with interpreting this kind of data. The project as a whole engages strongly with the 2018 IFTR theme of migrations and identity formation. I hope you will consider my application.

Key Words
working class, theatre, dance, maritime, migrations, nineteenth century

Tancredi Gusman
Freie Universität Berlin

Tancredi Gusman is a Marie Skłodowska-Curie Research Fellow at the Institute of Theatre Studies of the Freie Universität Berlin with the Project: Between Evidence and Representation: History of Performance Art Documentation from 1970 to 1977 [EU-Horizon 2020, MSC grant agreement No 747881]. In 2016 he was a Post-doctoral Fellow at the Universität degli Studi di Milano for the EU-Cooperation Project: Senses: the Sensory Theatre. New Transnational Strategies for Theatre Audience Building, co-funded by the Creative Europe Programme. He studied Philosophy at the Universität di Pavia and in 2012 he obtained his Ph.D in Theatre History Studies at the Universität di Napoli “L’Oriental” with a Dissertation on Alfred Kerr, Herbert Ihering and theatre criticism in Germany from 1887 to 1933. During his doctoral research he was Associated Fellow of the International Research Training Group “InterArt Studies” at Freie Universität Berlin. He is editor and translator of the Italian edition 2014 of Erika Fischer-Lichte’s Ästhetik des Performativen and recently published his first monograph: L’arpa e la rionda. Kerr, Ihering e la critica teatrale tedesca tra fine Ottocento e il nazionalsocialismo 2016 [The Harp and the Sling. Kerr, Ihering, and the German Theatre Criticism from the End of Nineteenth Century to National Socialism].

Performance Art in the 1970s: Approaching the Formation of a Transnational Art Field through its Documentation

In the early 1970s the category Performance Art, coined in the US art-scene, spread into the international art-world and became, in a few years, a recognized label for identifying a wide spectrum of live actions performed by artists. This development, bolstered by art magazines, art exhibitions and scholarly publications, was the terminological part of a process of creation of a new transnational art field for live-art practices within the visual arts. Despite the vastness of the research into the history of performance-practice in the Twentieth Century, the dynamics and the agents that led this global process and shaped what we now know as “performance art”, have not as yet been studied in detail. The aim of my current Marie Skłodowska-Curie Project – Between Evidence and Representation: History of Performance Art Documentation from 1970 to 1977 – is to develop a new methodological approach to investigate this historical subject in which a crucial role is assigned to the history of performance art documentation. The documentation was the device which allowed the containment of live action and events in the framework of the visual arts, making them suitable for exhibition, conservation and collection. In doing so, performance could reach a broad international audience. Through the analysis of the role of documentation the project takes into account different strategies for framing performance within the visual arts, and investigates how these produced the art-historical object called performance art. My contribution to the Historiography Working Group, which will consist of an article of 5000 words maximum, will present this new methodological approach through the analysis of special case examples. In so doing I will raise the question as to whether the epistemic object “performance” can be considered as being historical and determined by the different frameworks in which it is produced and presented.

Key Words
Performance Art History Performance Documentation Performance in Theatre and Visual Arts Epistemology of Theatre History

Anita Gonzalez
University of Michigan at Ann Arbor

MIGRATION AND THE TRANS-ATLANTIC BRITISH COMMUNITY: 1715-43

The concept of migration draws attention not only to the mobility of bodies, identity, gender, or ethnicity, but also to that which is mobile, that is, the “matter” of identity, gender, or ethnicity. Following this insight, this essay, rather than focusing on migration per se, will bring this notion into a momentary standstill to recognize both the contingency of historical events and indeterminacy of historical categories by which we grasp them. These categories, which are often associated with the idea of migration, capture only a partial aspect of historiography as thought travels across temporal and spatial cultural boundaries, moving in and out of conceptual frames and, in the process, abstracting them. It is only when we become cognizant of non-synchronic temporalities and spatialities accumulated in these diverse categories, the violence of real abstractions Marx, Sohn-Rethel and the need for a dialectical engagement with the past become evident. In order to substantiate this point, this essay will explore the tension between a cultural artifact John Gay’s “Polly” [1729] and real abstractions produced by trans-Atlantic entrepôt capitalism. The play ends with a strong sense that virtue and generosity will secure happiness that the marriage between Cawwawkee and Polly, who migrated to the West Indies, offers the promise of a new sociability that will resolve a contradiction virtue and generosity will secure happiness that the marriage between Cawwawkee and Polly, who

Key Words
migration, commerce, theatre historiography, XVIII-th century, John Gay’s “Polly”, entrepot capitalism
Mechele Leon
University of Kansas

Mechele Leon is a theatre scholar and artist. She focuses on French theatre in the context of national identity, cultural history, and performance practices. Her book, Moliere, the French Revolution, and the Theatrical Afterlife University of Iowa Press, 2009 is winner of the 2010 Barnard Hewitt Award for Outstanding Research in Theatre History. She is editor of A Cultural History of Theatre in the Enlightenment, the fourth volume in the series A Cultural History of Theatre Bloomsbury Press, 2017. She has translated and directed several of Molière's plays, as well as plays from the European and American avant-garde tradition. Dr. Leon received her PhD in Theatre Arts from Cornell University and a D.E.A. in Theatre et arts du spectacle from the University of Paris. Living in France from 1996-2001, she taught theatre history, theory, and acting at the American University of Paris and held a post as lecturer in English at the University of Paris.

THEATRE HISTORIOGRAPHY AND CULTURAL DIPLOMACY

Recent studies, such as Charlotte Canning’s “On the Performance Front: US Theatre and Internationalism” have sparked renewed interest in the uses of theatre by agencies of the state to promote national political interests. This is the history of theatre and cultural diplomacy. My current research project on French theatre in the United States in the 20th century similarly delves into the sporadic, contradictory, and often fraught efforts of the French state to use theatre to promote its image in the United States. I analyze this “soft” diplomacy in relation to other activities such as the establishment of French institutes and cultural centers. I also explore how French theatre artists understood their role—often thrust upon them—as cultural emissaries. The story of how state efforts employ theatre in order to move the hearts and minds of foreign populations is an exciting and important topic in theatre history, even as it raises historiographical questions. In this short 2,000-word “think piece,” I will take up a few of these questions. Specifically, I plan to address the following: 1 How should theatre historians understand the definition of cultural diplomacy? How do we determine the boundaries of its research? 2 Given that official pronouncements of the state rarely present uncomplicated truths, where do we locate information about cultural diplomacy in the past and how do we uncover a range of historical testimony about its actions and intentions?

Key Words
Historiography, Cultural Diplomacy

Jane Milling
University of Exeter

Jane Milling is Associate Professor at Department of Drama, University of Exeter

PERFORMING SERVICES: HISTORIOGRAPHIES OF PERFORMING SERVANTS ON THE EIGHTEENTH-CENTURY BRITISH STAGE

What was the cultural work done by the representation of stage servants on the eighteenth century British stage? The increasingly frequent appearance of servants centre stage in the drama, epitomised by Fielding’s The Intriguing Chambermaid 1734 or Garrick’s The Lying Valet 1741, draws attention to these roles as fit for more than supernumerary players. How might we recover the performative triumph of Kitty Clive as Lettice, Fielding’s eponymous chambermaid, in a role where ‘almost all that we admire is in this actress we give to the author the praise which belongs to here.’ John Hill The Actor, 1750: 230 While we can recognize the dramaturgical cross-fertilization of European influences from commedia, French and Spanish comedy in adaptation and translation, it is more difficult to capture the intra-theatrical performance conventions that underpinned comic success in these servant roles. Tim Hitchcock recently defended micro-history against calls for a return to nationalist grand narratives, arguing ‘history from below has been a remarkably successful form of cultural politics, that owes its basic success to the creation of an imaginative and empathetic connection between individuals, past and present.’ historyonics.blogspot.co.uk, July 2015 This paper responds to Hitchcock’s call to build our detailed studies of complex particularity into larger narratives that might help us refocus the jingoistic simplification of the present. What are the implications for our historiography if we see the representation of servants and service not as a matter of British exceptionalism, but as part of a porous European and international network of dramaturgies, performative conventions, and migrating stage personnel. [Submission for 2,000 word discussion panel]

Key Words
popular culture, servants, cross-fertilization
Kate Newey
University of Exeter

Kate Newey is Professor of Theatre History at the University of Exeter. She is an historian specialising in nineteenth century British popular theatre. Her recent books include Politics, Performance and Popular Culture in the Nineteenth Century, edited with Peter Yeandle and Jeffrey Richards MUP, 2016, John Ruskin and the Victorian Theatre with Jeffrey Richards Palgrave, 2010 and Women’s Theatre Writing in Victorian Britain Palgrave, 2005. She is a contributor to several reference texts on Victorian literature, most recently the Cambridge Companion to Victorian Women’s Writing edited by Linda K. Peterson. She is currently finishing a book on Victorian pantomime, emerging from her Arts and Humanities Research Council-funded project ‘A Cultural History of English Pantomime, 1837-1901’ with Jeffrey Richards and Peter Yeandle.

HOW TO WRITE ABOUT PLEASURE HISTORICALLY

Short paper option B How to write about past silliness and fun and pleasure? This is my current task: to write about the ultimate trivial, frivolous, and ephemeral performance that was English pantomime of the nineteenth century. I’m approaching this through an exploration of how we can use the substantial body of archival material - text and illustration and material ephemeral traces if we’re lucky – to try to recover the experience of pantomime in the nineteenth century. However, these traces are partial, and after the ‘linguistic turn’ the truth claims of historical method have come under scrutiny. Yet in these sources of evidence, however partial and situated, there are traces of the lived and embodied experiences of theatre workers and audiences. I want to use Michael Pickering’s trenchant statement in support of an engaged, sympathetic, and materialist historiography as a starting point: Historical practice is then, finally, about keeping faith with [...] ordinary men and women [...]. It is their historical experience which we strive to reconstruct, however complex, fragmented and contradictory that experience may have been, and unless we wish to jettison any sense that is their experience which is primarily in the frame, then we have to work with some epistemological claim to referentiality. I’ll use his belief in ‘complex, fragmented and contradictory’ experience to explore how we might reconstruct, however complex, the frivolous and silly practices of Victorian pantomime. More broadly, I will address the historiographical issue of the debates over experience pace Scott, in the light of Pickering’s statement cited above. I am also interested in my strategies as an historian of popular culture, working from an assumption of a politically oppositional view point, in dealing with the racism and triumphalist jingoism of Victorian pantomime.

Key Words
Popular performance pantomime historiography pleasure experience

Rashna Darius Nicholson
Ludwig Maximilian University of Munich

Rashna Darius Nicholson recently submitted her doctoral dissertation The Theatre of Empire at the LMU, Munich. The thesis is a critical history of the nineteenth century Parsi theatre, South and South East Asia’s earliest and most prolific commercial theatrical phenomenon. Her interests include early modern and modern Asian and Middle Eastern performative traditions, world literature, fascism, religious reformations and the globalization of opera.

ON THE IMPOSSIBILITIES OF A FREE THEATRE

This paper traces the impact of non-governmental and governmental funding on theatre with additional examples from the visual arts and music in the Occupied Palestinian Territories from 1983 to the present day. Foreign aid to both the Palestinian Authority through the Ministry of Culture as well as non-governmental organizations has played a key role in determining the ways in which the Palestinian cultural sector has developed over the last two decades. However, this transformation has not been viewed by local actors as an unmixed good. By using the arts as a means of promoting development, international donor agencies contributed towards the ‘NGOization’ of the Palestinian cultural sector. In the aftermath of the Oslo agreement, the sudden and enormous influx of foreign funding impelled a race amongst local associations to secure public grants and private endowments. This lead not only to a proliferation of minor organizations working with smaller budgets and staff but also to the transformation of informal fine arts companies into NGOs executing short-term programs based on social inclusion, democracy building, gender equality, and children and youth activities. By tracing this development, this article delineates how the inflow of international aid has come at the expense of not only longer term, sustainable strategies that promote the arts for the sake of the arts but also the economic stability and social acceptance of the sector as a whole.

Key Words
Occupied Palestinian Territories, NGOs, theatre
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SOME REAL AND MANY IMAGINED BORDERS IN THE HISTORY OF 19TH CENTURY THEATRE IN POLAND

During the 19th century Polish theatre developed in a ghost country, in a territory partitioned between three neighbours (Russia, Prussia and Austria). Consequently, migration of artists and spectators, topics and texts across state borders and across cultural boundaries was a common practice in the theatre of 19th century Poland. Paradoxically enough the very existence of those borders contributed to the successful construction of the imagined identity of the so-called Polish (national) theatre. The necessity of crossing state borders while travelling between Polish theatres strengthened the desire of seeking all that was perceived as common tradition, common experience etc. On the other hand the inevitable competition with German or Russian theatres, working right next door to Polish venues, encouraged differentiation of Polish from any other theatre. Yet in practice the audiences were mobile and moved easily between different venues and diverse cultures. The phenomenon of garden theatres in Warsaw, especially popular from late 1860s until 1890s, with their audiences were mobile and moved easily between different venues and diverse cultures. The phe-

Now that we understand the concept of migration, let's move on to another important aspect of theatre history:

Key Words
theatre history, 19th century theatre in Poland, multi-ethnic audiences, cultural mobility of audiences

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Sabine Päsler is a research assistant at the Department of Media Culture and Theatre, University of Cologne. In 2015 she gained her Master of Arts in Media Studies, Theatre Studies and Art History at the University of Cologne. Since 2016 she is a PhD candidate in the Regular Track of the a.r.t.e.s. Graduate School for the Humanities Cologne with a dissertation on the history and historiography of theatre directing in Germany.

NAMING A NEW THEATRICAL PRACTICE: A QUESTION OF MUTATION AND ITS METHODOLOGICAL CHALLENGES

In order to address my general historiographic question ‘how to write a history of directing in German speaking theatre’, in this paper, I take a closer look at the history of the term “Regie” and its theatrical context. Today, the German term “Regie” is used to define artistic practices to put something on stage, but etymologically it comes from the French term “régie” referring to financial management and administration. Eighteenth-century French theatre, especially the ComédieFrançaise in Paris, was a role model for theatre-making at German speaking court theatres. The ComédieFrançaise assigned all the functions of a dramatist, principal actor, and director to one person who was responsible for the “mise-en-scène” of the dramatic text. "Mise-en-scène" was the main focus in French theatrical practices. By contrast, on German-speaking stages, in general the lead actor directed the play only with respect to his part. The idea of the French “mise-en-scène” only appeared at the beginning of the nineteenth century. The term “Regie” first appeared in German in Johann Heinrich Friedrich Müllers 1772 book “GenaueNachrichten von beydenkaiser- körperlichenSchaubühnen” about the Vienna court theatre, where it was used to describe a principal actor’s managerial task. In the same book, he also wrote about a French theatre troupe at the Vienna court. In my paper, I will analyze how this term was introduced in this and similar publications toward the end of the eighteenth century, as well as their respective descriptions of French and the Viennese theatrical practices. I regard the transfer of terms and theatrical practices from French- to German-speaking theatrical contexts as a form of mutation: terms stay the same but their meanings mutate through practices. Ultimately I will argue that a history of direct-

Key Words
historiography, directing, Regie, French, German, court theatre
BULGAKOV’S “THE CRIMSON ISLAND” AT THE MOSCOW KAMERNY THEATRE

2,000-word essay option preferred Mikhail Bulgakov’s The Crimson Island received its world premiere at the Moscow Kamerny Theatre on December 11, 1928. This play about censorship, performed for the censors, took particular aim at the head of the Central Repertory Committee Glavrepertkom. It was also a satire about the deadlines of artistic hackwork that serves a good cause: here, the glorification of the 1917 Revolution. Looking back on the history of Stalinist artistic repression, it seems baffling that a play so directly critical of censorship could not only be approved for production, but could run for a full season—so baffling that some scholars have claimed it was banned immediately or played only a few times. Glavrepertkom did pass the play, however, after which the production ran 64 times before closing in June 1929. All of Bulgakov’s plays were banned shortly after. The Kamerny went on to develop one of the most acclaimed productions of the Soviet period: Vishnevsky’s An Optimistic Tragedy 1933, which became a model for Socialist Realism in the theatre. Only in 1936, when the Kamerny staged a play that was inadvertently misaligned with Stalin’s political goals, was The Crimson Island used retroactively as evidence of the Kamerny’s profound disservice to the State. The Crimson Island is well-known among Bulgakov scholars for having fueled one of Bulgakov’s famous letters to Stalin. The Kamerny and its subsequent Soviet-era scholars essentially wrote the production out of the theatre’s history, however, aside from footnote apologies for this “mistake.” Drawing on a variety of previously untapped archival sources, including the censor’s copy of the play, this paper will reclaim this production’s key role in the identity and fate of the Kamerny, poised as it was inadvertently on the precipitous edge of Stalin’s plunge into collectivization and the repression of individual thought.

Key Words
Soviet theatre, historiography, Bulgakov, Kamerny Theatre

RE-COLLECTING THEATRE HISTORY. THEATRE ARCHIVES AND THE EPISTEMOLOGY OF HISTORIOGRAPHY

When traces and documents of theatre performances are collected to be preserved in research institutions they often find their way into the archive as personal collections. These personal collections of theatre practitioners e.g. actors, directors, stage or costume designers, puppeteers do not only provide a material base for examining a person’s work and collaborations over time, but also might reveal tensions between the biographical and the historical narrative. In my paper, I would like to introduce the research project Re-Collecting Theatre History of the University of Cologne and the Free University Berlin that aims to digitally interconnect archival resources from personal collections of different institutions in an online platform. The main goal is to make selected archival material digitally accessible and to examine the networks of theatre practitioners in Germany between 1900 and 1960. The project aims to analyse the relationships between texts, images and objects within paradigmatic personal collections and furthermore to examine the connecting lines between exemplary agents of German theatre. By studying multiple theatre biographies, networks of theatre practice emerge that counteract the common pattern of historical structures: They often reflect neither the familiar epochal thresholds in Germany e.g. 1914, 1918/19, 1933, 1945 nor the dividing lines between the disciplinary history/histories of art, culture, society and politics. Instead we are looking at material ingredients, intellectual coordinates and cultural products of different mindsets and styles of operation that ostensibly without effort cross and stride through sociocultural milieus including theatre, fashion, fine arts, architecture, engineering, different systems of discourse and historical timeframes. To what extend can digital forms help to rehabilitate biographical narratives? How can we visualize networks of theatre practitioners? And what are the institutional, technical, and scholarly boundaries to such an enterprise?

Key Words
Digital Humanities, Networks, Archive, Biography, Germany
Janne Risum
Aarhus University

Risum, Janne Dr. Phil., Associate Professor of Dramaturgy at the School of Communication and Culture at Aarhus University, Denmark. She is co-editor of the standard work, Dansk teaterhistorie Copenhagen Gyl- dendal, 2 vols, 1992-1993. She has published widely in English and other languages on past and present theatre and acting in Europe and in Asia. Her dissertation in English on the guest appearance of the Chinese male performer of female roles Mei Lanfang and his Beijing opera troupe in Moscow in 1935 and its effects, The Mei Lanfang Effect 2008, was based on extensive archive studies in Russia and elsewhere, as are her subsequent follow-up articles exploring complementary aspects of this seminal event.

THE MYTHS AND THE FACTS: WHO SAID WHAT AT THE CONCLUDING RUSSIAN DEBATE ON 14 APRIL 1935 TO SUM UP THE EXPERIENCES FROM THE CHINESE PERFORMER OF FEMALE ROLES MEI LANFANG’S GUEST APPEARANCE IN MOSCOW?

The Myths and the Facts: Who said what at the concluding Russian debate on 14 April 1935 to sum up the experiences from the Chinese performer of female roles Mei Lanfang’s guest appearance in Moscow? Due to world politics as well as to Soviet and Chinese censorship, the written reactions to the Chinese performer of female roles Mei Lanfang’s guest appearance in Moscow in 1935 later became accessible to posterity in a grossly distorted order. The same fate befell the transcript of the concluding debate hosted by All-Union Society for Cultural Relations with Foreign Countries VOKS on 14 April to sum up the experiences from this event. Inaccessibility and silence led to myths and to sustained attempts at overcoming both. Quite recently, I was the lucky foreigner who finally succeeded in finding the original transcript. Of course, what really happened in VOKS on 14 April more fully emerges from the full transcript, and how and why VOKS censored it also comes into full view, as does the breeding and interplay of the ensuing myths.

Key Words
Mei Lanfang, VOKS

Jo Robinson
University of Nottingham

Jo Robinson is Associate Professor of Drama and Performance in the School of English at the University of Nottingham. Her broad research interests in theatre and performance focus on the relationships between performance, place, community and region. She led the AHRC project, “Mapping the Moment: Performance Culture in Nottingham 1857-1867”, outputs from which were published in Performance Research and Nineteenth-Century Theatre and Film, and which now underpins the HLF-supported ‘Our Theatre Royal Nottingham: Its Stories, People & Heritage’ project and the AHRC Follow on Funding for Impact project, ‘Citizen Scholarship in Nottingham’. She is currently co-editing the Bloomsbury Companion to Theatre History and Historiography with Claire Cochrane.

ONSTAGE, BACKSTAGE AND IN THE ARCHIVE: RE-ARRANGING THE RECORD WITH VOLUNTEER HISTORIANS AT THE THEATRE ROYAL NOTTINGHAM

This paper reflects on the UK Heritage Lottery Fund supported ‘Our Theatre Royal Nottingham’ project, a two year project that began in March 2017 as a collaboration between the University of Nottingham, the Theatre Royal and Royal Concert Hall Nottingham, and over 70 volunteers with the aim of co-researching and co-curating a digital archive to be shared with the general public and visitors to the theatre. While projects such as the British Library’s recently launched in the Spotlight and New York Public Library’s Ensemble utilise volunteer input through crowdsourcing, with volunteers asked to carry out defined microtasks to tag and transcribe documents from theatre history, ‘Our Theatre Royal Nottingham’ has instead provided training and opportunities for what we are calling ‘citizen scholarship’: volunteers have been supported to develop the skills required to instigate and investigate their own interests and projects within set themes, with results that have mobilised their own local knowledges and networks to uncover stories and documents outside as well as inside the official archives. Focusing on the outcomes of the project so far, this paper reflects on the working practices of historical research that involves ‘non-professional’ volunteers, examining and evaluating our model of ‘citizen scholarship’ and its relationship to historical research within the academy. As historic theatres and venues seek to develop archival resources and record their histories, while struggling to find the resources and support to do so, I consider the potential and challenges of collaboratively developing collaborative research practices that are inclusive and robust.

Key Words
Theatre history theatre historiography volunteer professional amateur citizen scholarship
Rebecca Rovit
University of Kansas

Rebecca Rovit is an Associate Professor of Theatre at the University of Kansas, where she teaches courses in script analysis, theatre history, and topics in theatre historiography and cultural memory at the undergraduate and graduate levels. She serves as Editor of the Journal of Dramatic Theory and Criticism. Her research expertise is on the cultural heritage of the Holocaust and during wartime, evident in such publications as her micro-history, The Jewish Kulturbund Theatre Company in Nazi Berlin University of Iowa Press, 2012 and co-edited with Alvin Goldfarb Theatrical Performance during the Holocaust: Documents, Texts, Memoirs Johns Hopkins University Press, 1999. She has published widely on topics in theatre historiography, performance, and trauma in such journals as American Theatre, PAJ, TDR, Theatre Survey, the Journal of Dramatic Theory and Criticism, and The Journal of Holocaust and Genocide Studies, and Theatre History Studies. She has been awarded fellowships and stipends for research on her new book-in-progress that explores the re-emergence of theatre in Berlin and Vienna under multinational occupation in the aftermath of WWII. As a 2016-17 Fulbright-IFK Senior Scholar to Austria, she was affiliated with at the Internationales Forschungsinstitut Kulturwissenschaften in Vienna Austria. She spent Trinity term 2016 as a Visiting Senior Associate at Pembroke College, University of Oxford UK.

RECLAIMING HEIMAT: HUBS OF EXILE, MIGRATING HISTORIES, AND THEATRE IN OCCUPIED POST-WAR VIENNA

On October 30, 1943 in Moscow, three world powers declared Austria the first victim of Hitler’s aggression, the Anschluss “null and void,” signaling hope for the country’s independence from Nazism. The Moscow Declaration of 1943 established a multinational assessment about Austria’s annexation to the Reich with regional repercussions for the immediate postwar period. The signatories proclaimed that Austria must bear responsibility for collaborating with Hitler’s Germany, making clear that the world anticipated Austria’s “own contribution to her liberation.” The geopolitical order in spring 1945, however, complicated the country’s liberation by the Soviets and its ensuing cultural significance during the military occupation by four powers. The Red Army’s advance “liberated” Nazi-occupied terrain, re-mapping the region, while creating Soviet zones of influence. Soviet officers determined the swift resumption of cultural life in Austria’s Second Republic, specifically Vienna. In late April, the first theatre events took place in bomb-damaged theatres. Using Vienna as a cultural anchor, I examine the resurgence of theatre and effects of cultural diplomacy in the wake of WWII 1945-1948. The re-emergent culture after 1945 arose from a collaboration between German-language artists and military officers from four zones of foreign occupation. I draw on archival research and cultural memory discourse to explore the interplay of forces that defined the cultural heritage of Austria’s occupation. Tapping the historiographical, national narrative of “victimhood,” I consider the re-establishment of the arts and the spoken-word theatre repertoire in four occupation zones, including Vienna’s central sector, governed by multinational powers. How did the displacement of artists and transnational performance networks affect postwar theatre and the reclamation of an Austrian theatre tradition? Hubs of exile and the migrating histories of theatre-makers enabled the cross-fertilization of the arts across spatial and temporal borders, while showing via a network of cultural influence and collaboration, both continuity and rupture.

Key Words
Theatre historiography post-WWII Vienna victimhood military occupation exile cultural networks collaboration

Laurence Senelick
Tufts University

Fletcher Professor of Drama and Oratory, Tufts University Fellow, American Academy of Arts and Sciences most recnet publications: Soviet Theatre: A Documentary History, and Jacques Offenbach and the Making of Modern Culture.

EMIGRE CABARET AND THE REINVENTION OF RUSSIA

An engaging historiographic problem is the co-existence of two competing cultures: one evolving in real time and another preserved and idealized in the minds of those who have left it. Before the October Revolution, political exiles and Jewish refugees spread the image of Russia as a vast prison, riven by violence and corruption. After the Revolution, émigrés who scattered across the globe broadcast their idea of a fabulous, high-spirited Russia. Cabaret, an arena for theatrical innovation, stylistic experimentation and avant-garde audacity, was a choice medium to dramatize this idea to non-Russian audiences. Throughout the 1920s, émigré cabarets enjoyed great popularity: Nikita Baliev’s Chauve-Souris in New York, Jurij Jushnij’s Die Blaue Vogel in Berlin, J. Son’s Maschere in Italy, Eugénie Léontovitch’s La Revue russe in Paris. Although the acts were polyglot and the compère pattered away in a pidgin version of whichever language was dominant, the chief attraction was an artificial Russianness. Cabarets promulgated a vision of a fairy-tale Russia, akin to the pictures onPalek boxes. In the interest of light entertainment, even the ubiquitous “Volga Boatman”, based on Repin’s painting, was leached of its social protest. Such skilled designers as Sudeikin, drawing on folk art, puppetry and caricature, portrayed the empire of serfdom and the knout as quaint and picturesque “Mother Russia.” This candy-box depiction was then transmitted by night-clubs staffed by waiters in Cossack blouses and balalaika orchestras. The “Russian Pierrot” Aleksandr Vertinsky distilled a longing for the past into evocative ballads with plangent melodies, to which the émigré Russians themselves succumbed. In contrast, Soviet Russia came to look more hostile and desolate than that of the tsars. Nostalgic regret for a factitious homeland deepened among the departed. With time, the distance between the lives they had lived and those portrayed to foreigners increased, and became unmoored from reality.

Key Words
Cabaret, Emigre, Russia, Invention of Tradition
Lisa Skwirblies
University of Warwick

Dr. Lisa Skwirblies recently obtained her PhD from the School of Theatre and Performance Studies at the University of Warwick, where she also holds an Early Career Fellowship at the Institute for Advanced Studies. Lisa is a member of staff at the Academy for Dance and Theatre in Amsterdam and a regular guest lecturer at the University of Amsterdam, the University of Leuven and the University of Warwick.

THEATRES OF COLONIALISM

This paper is part of a book chapter 5000 words and investigates the nexus of colonialism and theatre in the German empire through a so far unacknowledged set of performances from the former German colony South-West Africa. While the German empire never established a permanent theatre in its ‘model colony’ South-West Africa it nevertheless showed a vivid theatre scene upheld by the amateur theatre societies of the European settler community but also by a community of migrant workers from the British Cape Colony. The tensions, negotiations, and collaborations between these two theatrical spheres form the case studies of this chapter. With regard to the insight that German history did not “unfold solely within the boundaries of the nation state” as historian Sebastian Conrad has argued 2010, this chapter argues for a new methodological approach towards German theatre history by tapping on the so far ignored sources from the colonial and imperial archive. In doing so, it questions what constitutes a historical object in German theatre history today and opens new potential case studies to the field. Beyond the German context, the chapter also examines the possible blind-spots of the current transnational and global approach in theatre historiography. Especially with regard to the conference’s theme on migration, it asks for critically revisiting the impact that colonial orders or imperial hegemony have had on what is often described as an increase in mobility, growing networks and a general flow of people and objects. Especially in light of the re-emergence of nationalism and increased anti-immigration policies a reassessment of the limits of social and geographical mobility in the age of globalization and empire and the implications that a disavowal of Europe’s colonial past and might have for the inclusion and exclusion of minorities and migrants in the EU today seems more than pressing.

Key Words
Historiography, Colonialism, German Theatre History, Archive Fever, Colonial Theatricality

Dorota Sosnowska
University of Warsaw

Between 2002 and 2007 I studied cultural sciences at University of Warsaw where I received my MA degree. Between 2007 and 2012 I was a PhD student at Institute of Polish Culture IPC, Department of Theatre and Performance University of Warsaw. For thesis about three actresses popular in communist times in Poland I was granted with PhD degree in 2013. It was published as a book entitled Królowe PRL Queens of PPR in 2014. Since 2014 I’m an Adjunct at the IPC, Department of Theatre and Performance, University of Warsaw. I was also working on the project “Sources and Mediations – Performance Art”, researching the subject of the relation between theatre and documentation, body and archive, performance and memory. Now I work on the Polish-German project “Performing Memory” researching the subject of re-enactment in art and culture. I published articles on the subject in the renowned scientific magazines in Poland and Slovenia as well as in the “Performance Research” Journal. I took part in many international conferences including 2015 IFTR conference.

THEASTER GATES’ “BLACK SPACE” AND ROBERT KUŚMIROWSKI’S “TRAUMA RUINS” - ARCHIVES, LEFTOVERS AND PERFORMANCE

In my text 5000 words I address the issue of material traces, leftovers, remains that shape our relation to the past in the archive and in the performance art. Performance historiography has to deal with leftovers as those material traces are the only link to the past event, a valid evidence of something taking place, an archival material that allows to conduct historical investigation. By looking at the artistic practice of two seemingly very different and distant artists: Theaster Gates from United States and Robert Kuśmirowski from Poland I propose the leftover theory – meditation on the leftovers ontological status and its methodological consequences. I compare works by Gates and Kuśmirowski as two ways of playing with leftovers and I present two models of thinking about the relationship between history and present day mediated by leftovers, remains and ruins. But in the end, I use those examples to show how seemingly homogenous and supposedly white Polish identity is entangled in racial context how almost inexistent blackness and lost during war and communist times Jewish identity play in Poland a role of the migrating leftover – remain that strongly subvert the cohesion/stasis of national identity and launches some new performative and artistic strategies. This text is a part of my current research project concerning relationship between material objects, performance and time. I see leftovers, material traces, remains and ruins as performative – granted with specific kind of agency rather vibrant, as Jane Bennett puts it, than just simply present. In this context, the historiographical question is crucial: if leftovers perform than how can we define the archive? What methodological consequences lie in such shift in understanding material remains of performance? I would like to address those questions in the discussion.

Key Words
historiography, performance, leftovers, Theater Gates, Robert Kuśmirowski, object, matter, archive
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Baruch College, City University of New York

Susan Tenneriello is Associate Professor of Theatre in the Fine and Performing Arts Department at Baruch College, CUNY. She specializes in interdisciplinary studies with particular interest in the intersections of dance, theatre, visual art, and new media. Her work often focuses on spectacle entertainments and strategies of visual display in performance history. She is the author of Spectacle Culture and American Identity: 1815-1940 Palgrave Macmillan, 2013, a study of the growth of immersive entertainments in U.S. history. Her current book project examines the history and development of the modern Olympic Opening Ceremony.

SPORT AND SPECTACLE IN OLYMPIC HISTORY: MOVING THE BODY POLITIC AT THE 1912 STOCKHOLM GAMES

My paper addresses the particular methodological problem of writing about global performance. Transnational analysis as applied to globalization and performance access networks or systems of exchange: social, political, economic, cultural. Political history, sociology, anthropology, geography as well as performance studies perspectives inform the increasing scope of transnational debates. There remains to develop the implicit condition of movement that occurs historically, structurally, and in practice as forms of global performance migrate over time, through space, and across national boundaries. In relationship to the conference theme Theatre and Migration theatre, I explore a line of thinking that puts global theatre history into dialogue with motion. My essay focuses on the relationship between Olympic idealism and its cultural expression in the Olympic spectacle. I examine the 1912 Stockholm Summer Olympics, which introduced the first mass gymnastic display in the opening ceremony. The inclusion of mass gymnastic demonstrations not only helped to popularize the social and educational values of sport, but also asserted the power of the nation: the play in the opening ceremony. There remains to develop the implicit condition of movement that occurs historically, structurally, and in practice as forms of global performance migrate over time, through space, and across national boundaries. In relationship to the conference theme Theatre and Migration theatre, I explore a line of thinking that puts global theatre history into dialogue with motion. My essay focuses on the relationship between Olympic idealism and its cultural expression in the Olympic spectacle. I examine the 1912 Stockholm Summer Olympics, which introduced the first mass gymnastic display in the opening ceremony. The inclusion of mass gymnastic demonstrations not only helped to popularize the social and educational values of sport, but also asserted the power of the nation: the play in the opening ceremony. I consider how patterns and phrases in the performance of sport encourage the intercommunication of motion in transnational and global theatre history.

Key Words  
Transnational History Sport and Spectacle Movement Methodology

Nazli Umit  
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I completed by Bachelor’s degree on English literature and Performing Arts at Istanbul Kultur University in 2007 and I gained my M.A from Exeter University, Department of Drama in 2010. I am now a PhD candidate at Istanbul University, Research Institute of Turkish Studies. My thesis is on the social and political dimensions affecting theatre historiography in Turkey between 1850 and 1950. It focuses mainly on the influence of Western orientalists who laid the foundations of theatrical research in Turkey and wrote the first works on Turkish theatre history. My publications so far have been on puppetry, late Ottoman-early Republican playwrights, and in practice as forms of global performance migrate over time, through space, and across national boundaries. In relationship to the conference theme Theatre and Migration theatre, I explore a line of thinking that puts global theatre history into dialogue with motion. My essay focuses on the relationship between Olympic idealism and its cultural expression in the Olympic spectacle. I examine the 1912 Stockholm Summer Olympics, which introduced the first mass gymnastic display in the opening ceremony. The inclusion of mass gymnastic demonstrations not only helped to popularize the social and educational values of sport, but also asserted the power of the nation: the play in the opening ceremony. I consider how patterns and phrases in the performance of sport encourage the intercommunication of motion in transnational and global theatre history.

THEORIES OF ORIGIN RECONSIDERED: NARRATIVES OF MIGRATION AND CENTRAL ASIA IN TURKISH THEATRE HISTORIOGRAPHY

With the founding of the Turkish Republic, longstanding debates over the nature of Turkish theatre and whether an indigenous Turkish theatrical culture existed at all, took on a new urgency. Since the 1850s, prominent literary figures had been arguing over the pasts, presents and futures of Turkish theatre. Some favoured European-style productions and dramatic literature over unwritten “degenerate” popular performances while others argued for the retention of traditional practices after reforming them along Western lines and it was the beginnings of the 20th century when these debates were dominated by theories of origin. Casting the Turks out from the Aryan heritage and denying them Hellenic roots, enduring Western narrative had long seen them as barbarian nomads occupying the lands where once the ancestors of European civilisations lived. In the 1930s, Turkish scholars, -driven by romantic nationalism- appropriated and recast this narrative. After a series of conferences, ‘Turkish History Thesis’ was formulated in accordance with politicised disciplines such as archaeology, anthropology and linguistics. The major claim was that there had been a diffusion of Turks from Central Asia – the cradle of civilisations - towards Anatolia - the bridge between East and West- via waves of migration over thousands of years and this migratory history was supposed to give Turkish civilisation its distinctive national identity. This paper explores how Turkish theatre historians turned such accounts into an explanation for the diversity of Turkish theatre and into a reconstruction of theatrical past. In particular, it demonstrates how the prevailing origin theories enabled theatre scholars to suggest links between the shaman’s drum and Greek dithyramb while celebrating the blend of Byzantium mime with Chinese shadows of Karagöz. It concludes by discussing how Turkish theatre historiography was thus provided with a secular narrative of westward progress starting from Central Asian origins.

Key Words  
Turkish theatre, theatre historiography, origin theories, migration, Central Asia
Working Groups

- INTERMEDIALLY IN THEATRE AND PERFORMANCE
The ongoing violent changes in the geopolitical map of the Middle East reveal the complex sociopolitical and economic relations between the West and the Arab region, both historical and of today. The present paper aims at exploring Wael Shawky’s The Song of Roland. The Arabic Version Theater der Welt 2017 as an exemplary music performance which confronts issues of national and religious identity by the migration of cultures, traditions and stories. Based on an extensive periods of research, this latest stage work reflects the current power struggles in the Middle East from an Arab point of view. Arguing that there is no one single historical truth neither a linear historical narration, this latest stage work reflects the current power struggles in the Middle East from an Arab point of view. Arguing that there is no one single historical truth neither a linear historical narration, the Egyptian interdisciplinary artist revisits the epic poem La Chanson de Roland, one of the earliest major works of French literature which tells the story of Charles the Great and his nephew Roland’s war against the Saracens in what is now Spain. Shawky translates the 11th century poem into Classical Arabic and perform it with a fidjeri ensemble, a vocal music sung by the pearl divers of the Persian Gulf states. Having already used fidjeri in The Cabaret Crusades 2010-2015, his acclaimed film trilogy on the Crusades with marionettes, he is now working with the musicians on stage. Interweaving various mediums and traditions far beyond neocolonial interpretations of Islam, Shawky reinvents avant-garde theatre and more specifically Brecht. By appropriating an old music, he explores epic methods of de-dramatization and alienation in order to question dogmatic models of narration and representation. Through a detailed analysis of his musical and theatrical installation, this paper analyzes the discursive quality of Shawky’s project as an intercultural experiment which questions current political events and dominant versions of history while redefining the very notion of spectatorship.

Key Words
intercultural, interdisciplinary, history, installation

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Vincenzo Del Gaudio, phil in Metaphysics at Università Vita-Salute San Raffaele of Milan. He holds The digital performances laboratory and coworks at University of Salerno at chair of Sociologia degli audiovisivi experimental and Sociologia dei processi culturali. Among his last works. He edited Il corsopitale. Hypokritè Teatro Studio: scena, media e società 2016 and A. Abruzzese theatrical works Il dispositivosegreto. La scenasperimentazione e consumi di massa with A. Amendola, 2017.

ZOMBIE PERFORMANCE IN ITALIAN INTERMEDIATE THEATRE

Belgian director Fabrice Murgia stages in 2011 the show “Exils”. He imagines a relation between zombie and migrants. Migrant, like zombie, has no identity, and as the sociologist Oliver Marchart noticed “zombie wave reminds tv images where thousands of African migrants undermine European enclave”. We are going to investigate the zombie character as a significant figure in some Italian theatrical productions, constituted between Theatre and digital media. In particular we focus on the work called “Zombitudine” by company Timpano/Fossini and on the project Artist=Zombie by Giacomo Verde. “Zombitudine” project 2014 unifies horror imagination, aesthetics and logics of tv series, b-movies, besides happening ad social protest. The company imagines a zombie apocalypse in which two actors take refuge in an old theatre. This project has a big transmedial value because the show is surrounded by happenings with common people, who join actors by the internet with flashmobs, promoting on street zombie awareness. These performance are then uploaded on youtube by the company and become extra contents of its spectacle. Finally the project includes a series of workshops to educate human body to the zombie body logics. Giacomo Verde, for his part, sees in zombie bodies the possibility to think at a body open to a sense production, a body that symbolically feeds of real and expels excremental simulacra. On this basis Verde organizes a series of performances: Artist=zombie 2013, Zombie: To Be or not to Be? 2013, I’m a Target 2013 and Warhol Zombie 2013. Starting from these experiments it is possible to define a zombie performers’logics, suspended between digital media and stage, between rotten bodies and digital doubles, until the embodiment of digital media.

Key Words
zombie theatre, zombie media, intermediality theatre, migrant wave
Marleena Huuhka
University of Tampere

Marleena Huuhka, MA, is currently working as doctoral researcher in the Centre for Practice as Research in Theatre in the University of Tampere. Her PhD thesis examines video game worlds as places of performative resistance, and searches for new counterplay practices.

INTO THE VOID – EXAMINATION ON NON-HUMAN PERFORMATIVITY, ERRORS AND IMMERSION

Video games are a notorious for their immersive nature: the helpless player is sucked into a world of passive spectacle, from which they are unable to retreat. A harrowing but untrue scene – the player is anything but passive. Not only is gaming an active, physical experience, but also the mental engagement with certain kinds of games is much more complex than passive receiving. Gordon Calleja has argued that certain types of games invite players to inhabit the game environment, the virtual world. The world is in that sense real to the player, as the players’ actions have an effect on the world, and the world has an effect on the player. Video games are performative, the world is created through common sign language transgressing borders of materialities. In this paper, I analyze non-human performativity based on new materialist theory see eg. Bennett, Dolphijn & van der Tuin, Barad. The main goal of this approach is to reconsider the position of humans: new materialism is interested in technical, visual or auditive. Through game play examples I will demonstrate how performership is a way to tackle the possible mental numbness caused by immersion.

Key Words
immersion, performance, video games

Liam Jarvis
University of Essex

Liam is a Lecturer in Theatre at the University of Essex in the Literature, Film and Theatre LIFTs department and Co-director of Analogue theatre company. He is co-convener of the Intermediality in Theatre & performance Working Group.

APPICATION & TECHNOLOGIES OF THE "OTHER": PERFORMING NEURODIVERGENCE AND "OBSCENE IMMORTALITY" IN VR APPS

“There’s an app for that”®, the trademarked slogan originating from Apple’s iPhone 3G commercial in 2009, rapidly became an ironic meme, remixed by internet users to parody the hollow promise of limitless app-based solutions to life’s complex and innumerable problems. The proliferation and promotion of health-related mindfulness apps in work-related contexts has been criticized because they constitute workers as ‘self-managed’ and ‘responsibilised’, consigning the user to isolation in digital culture and making them responsible for their own wellbeing as the ‘ideal neoliberal subjects’ Gill and Ngaire 2016 98. Correspondingly, experimental theatre apps could be critiqued as a kind of ‘self-service’ theatre, emerging at a time when neoliberalism is firmly passing on the responsibility for the purchase of goods and services to consumers. But in the third sector, VR apps are increasingly being used to position a downloading public within simulations of neurodiverse experiences, such as the sensory overload of a 10-year-old autistic boy in a shopping centre in Autism TMI Virtual Reality Experience or as a nascent form of digital reminiscence theatre to ameliorate the lives of people with Alzheimer’s disease by transporting them to historical events of shared cultural significance in The Wayback. SlavojŽižek has argued that video games interpellate the gamer into a specific mode of subjectivity – immersion in the ‘undead’ space of video games offers an ‘obscene immortality’ in which after every destruction the player can return to the beginning and start the game again Žižek 2017. But how might we read the taking up of simulated first-person perspectives ‘inside’ ostensibly fragile virtual bodies in light of the impunity of ‘obscene immortality’? Especially when ‘immersion’ in fields such as simulation-based training in healthcare principally concerns the belief that ‘the consequences of the actions taken are represented as if they would occur in a real situation, even though they are not’ Hagiwara et al 2016. References: Gill, Rosalind and NgaireDonaghue 2016, ‘Resilience, Apps and Reluctant Individualism: Technologies of Self in the Neoliberal Academy’, in Womens Studies International Forum. Elsevier. 54: 91-99. Hagiwara, Magnus Andersson, Per Backlund, Hanna MaurinSöderholm, Lars Lundberg, Mikael Lebram and Henrik Engström 2016 ‘Measuring Participants’ Immersion in Healthcare Simulation: The Development of an Instrument’. Advances in Simulation. 1:17. Žižek, Slavoj 2017 ‘The Obscene Immortality and its Discontents’. International Journal of Žižek Studies. 11.2. http://zizekstudies.org/index.php/IJS5/article/view/1016

Key Words
Attention in the Cellular Age: Mobile Phones and Theatre Practice

Galit Wellner 2015 suggests that we now live in the cellular age. Indeed, the mobile phone has nearly reached a hundred-percent rate of penetration of the global population, it has seeped into virtual and real public spheres as well as private lives Goggin and Hjorth 2014 and it is often experienced as an extension of the user’s identity and indeed the user’s body Fortunati 2014. The use of mobile phones has also been problematized in relation to etiquettes of theatre attendance Home-Cook 2015 Richardson 2014 and has been connected to a decrease in student academic performance Lepp et al 2015. Within these discussions, the attention of students as well as theatre audiences is often understood as the prize for which performers and performer trainers have to fight in a battle with the mobile phone. Drawing on a year-long fellowship on the use of mobile phones for the development of digital creativity in performing arts and beyond University of Leeds, this paper has two interconnected aims. It will first seek to analyse in what ways mobile phone use in theatre practice can become a problem. Based on this analysis, it will argue that an understanding of attention as scarce and disrupted is no longer an adequate explanatory framework. It will rather claim that per- formance, and performance in general, offer alternative models of attention that move beyond the focus-distraction divide. Utilising the post-phenomenological concept of multistability Ihde 1990 Verbeek 2005, this paper will also argue that theatre practice can offer strategies towards appropriating mobile devices for creative purposes. Thus, this paper aims to address two areas of the CfP: the focus on attention economy and the way intermediality can serve as a practice-based research methodology. It is also proposed as part of a shared panel with the Scenography WG.

Key Words
- mobile phone, attention, multistability

Exploring the Affordances and Intentionalities of Virtual Reality and Motion Capture in the Hamlet Project with Crew

In my contribution to the preconceived panel on our Hamlet-project with CREW, I would like to introduce a further developed concept of intermediality with a focus on the performative aspects of the technologies which are used in the project, namely virtual reality VR and motion capture MoCap. These technologies will be discussed in terms of their affordances Gibson 1966 and 1979, indicating possibilities of interaction, and intentionalities Don Ihde 1990 and 2002, characterizing the triadic relationships between human beings, technologies and their lifeworlds. In my sign-pragmatic and postphenomenological approach of intermediality I will discuss how we can learn from the technologies we use in or project, in particular with regard to how media technologies provide or facilitate specific forms of performativity in terms of world-making, staging which assumes performing as well as spectating, self-referencing and self-reflecting Kattenbelt 2010. The underlying question is: what is it that we do with media and what is it that media do with us? In order to understand our project in the broader context of our mediatized culture and society, I will focus on matters of play, performance and participation. Gibson, James Jerome. 1966. The Senses Considered as Perceptual Systems. Houghton Mifflin, Boston. Gibson, James Jerome. 1979. The Ecological Approach to Visual Perception. Houghton Mifflin, Boston. Ihde, Don. 1990. Technology and the Lifeworld: From Garden to Earth. Bloomington and Indianapolis: Indiana University Press. Ihde, Don. Bodies in Technology. 2002. Minneapolis and London: University of Minnesota Press. Kattenbelt, Chiel. 2010. “Intermedi- ality in Performance and as a Mode of Performativity” in Mapping Intermediality in Performance, edited by Bay-Cheng, Sarah, Chiel Kattenbelt, Andy Lavender and Robin Nelson, 29-37. Amsterdam: Amsterdam University Press.

Key Words
- Intermediality, performativity, virtual reality, motion capture, affordance, intentionality, agency
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MIGRATORY SOUNDS: THEATRE AURALITY AND RESONANCE IN PERFORMANCE

Theatre aurality refers to emerging practices of sonic-led theatre and a critical field of theatre and performance analysis. It explores sound in and as theatre it refers to the phenomenological and discursive field of theatre sound and to the structures in which sounds occur the socio-political and philosophical, as well as the aesthetic. Theatre Aurality is, in many ways an intermedial field, even theatre made purely through sound is by no means a reversion of light, sight and vision, rather theatre sound recasts these on its own terms. One the ways in which this takes place is through movement. We know that sound travels and it is often assumed that it immerses sound moves and surrounds, but it can be directional and specific as well as encompassing. Working with sound as theatre is an important manoeuvre from stasis it disrupts fixed positions and blatantly ignores borders. In theatre practice, sound has the capacity to propel audiences, to migrate listeners in ways that invite encounter across divides. Yet distance is as important as proximity in the encounter in particular, resonance involves movements away from as well as towards and through borders. This paper will articulate some of the ways in which sound migrates in performance, the experience of proximity and distance within it and will consider how sound creates the conditions for an encounter with identity and difference. Drawing on the philosophy of Jean-Luc Nancy and his theories of resonance and syncope, I will explore the movement of sound through feeling and hapticity and how it can literally move its audience without recourse to the ocular and the borders of visual representation.

Key Words
Aurality Sound Border Stasis Resonance Nancy

Rosemary Klich
University of Essex

Prof. Rosemary Klich is Director of Research at East 15 Acting School, University of Essex. Her research investigates media, sound and spectatorship, and she teaches contemporary performance practice. Prior to joining East 15 in 2017, she was Head of Drama and Theatre at the University of Kent where she taught since 2007. Her co-authored book Multimedia Performance was published with Palgrave in 2012 and she has since published in journals such as Contemporary Theatre Review, Performance Research, International Journal of Performing Arts and Digital Media, and Body Space Technology. She has also undertaken various practice-as-research projects working in collaboration with performers, videographers, sound designers and photographers. Rosemary holds a PhD from the University of New South Wales in Sydney, Australia.

UNTANGLING THE VISIOPHONIC KNOT: AUDIO-VISUAL IMMERSION IN INTERMEDIAL PERFORMANCE

This paper explores the relationship and reception of audio and visual mediation in productions such as Vox Motus’s _Flight_, in which sound and visual content are distributed via separate media platforms. In his analysis of the listening experience of the headphone-wearer, Jean-Paul Thibaud refers to the ‘visiophonic knot’ to describe the point of convergence between the audible and the visible. Thibaud describes the experience of headphone-listening as involving harmony between themusic, the listener’s body and the exterior environment. This paper looks to moments of disharmony, where asynchronicity between the audio and visual in intermedial performance result in an untying of the visiophonic knot. These moments of sensory unsettlement draw attention to sensory bias and stage audio-visual calibration, making the listener acutely aware of their own perceptual processing. While the individual audio and visual media streams may each proffer immersive content, the potential for asynchronicity across these streams enforces a kind of critical awareness, a reflective immersion, that distances the consumer from the media content. The separation of audio-visual information streams and the potential for disharmony in audio-visual processing, stands in contrast to the kind of ‘synaesthetic’ engagement that is often associated with immersion in digital performance environments. As such, this paper will position asynchronicity and sensory disjunction in audio-visual installations within the context of ‘postdigital’ aesthetics, and suggest its relevance as a postdigital strategy for disrupting digital immersion.

Key words
audio-visual, intermediality, headphones, post digital, installation
**William Lewis**  
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**BEETWEEN POTENTIAL AND ACTUALIZATION IN CORPORATIZED THEATRES OF VIRTUAL REALITY**

When Brian Massumi 2002 invoked virtuality as a site of potentiality from which a new becoming was possible, virtual reality technologies were largely out of reach of the everyday consumer. Writing fifteen years later, Mathew Causey 2016 argues that ideologies of the virtual and analog are no longer useful as distinct spaces and affects. Mediatization and technogenesis allows us to enter a postdigital condition where the virtual is real and the real is virtual. With today’s corporate entities having taken the vanguard on the deployment of interactive virtual tech, what are the ethical and political consequences for embodied subjectivities that navigate the in-between of commercially driven VR performances? This essay investigates the use of virtual immersion as a market-driven aesthetic placed on twenty-first century performance practices. Through critical readings of the VR game Farpoint and The Void’s Ghostbusters: Dimension “Hyper-Real” extension of the 2016 film reboot, I question how haptics in virtuality offer potentiality via embodied and performative spectatorship. I argue, this potential is subverted through capitalism and entertainment economics. Arguing for a posthuman mode of understanding contemporary spectators, I explore the affective consequences of expanding the reach of the human body into commodified virtual spaces. How will “becoming” avatars affect our potential to resist the control of the multi-national corporations who develop and deploy the games and experiences accessed virtually? As the virtual becomes more real through multi-sensory engagement, who will control the flow to global politics, ethics, and community building?

Key Words  
Virtual Reality, Affect, Embodiment, Spectatorship, Corporatized, Gaming, Ethics, Avatars

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University of Birmingham

Aneta Mancewicz is a Lecturer in Drama and Theatre Arts at the University of Birmingham. Her research focuses on Shakespearean performance, intermediariness, and European theatre. She is the author of Intermedial Shakespeares on European Stages Palgrave Macmillan, 2014 and Biedny Hamlet (Poor Hamlet) Ksiegarnia Akademicka Press, 2010.

**SHAKESPEARE IN CYBERTHEATRE**

This paper examines the challenges of applying VR and MoCap to staging Shakespeare. It briefly analyses uses of cybertechnologies in The Tempest the RSC and To Be With Hamlet NYU. These two very different projects exemplify distinctive approaches to the incorporation of technology in performance. They also provide a valuable context for the discussion of staging strategies adopted in on an ongoing Practice as Research project, Hamlet Encounters by CREW. Drawing on insights from these three examples, the paper explores the potential of cybertechnologies for theatre, particularly for staging the textual complexity of Shakespeare’s plays. Recent applications of VR headsets and Mo-Cap suits on stage suggest the experience of audiences and the boundaries of theatre as a medium might be expanded by these means. At the same time, it is clear that practitioners and researchers still need to develop effective strategies for the use of cybertechnologies in staging dramatic texts. The key question is: How can VR and MoCap be meaningfully applied to stage a play? More specifically, how can these technologies support the design of the production, the dramaturgy of the text, and the experience of the audience?

Key Words  
Shakespeare, Hamlet, cybertechnologies, dramaturgy, Practice as Research
Anna Maria Monteverdi
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I am a researcher at the University of Milan Department of Cultural heritage I joined the Department in 2017 after having taught “History of Theatre” at Academy of Fine Arts of Lecce, Brera and Turin. My work focuses on the relationships between technology and theatre. I have written extensively about Robert Lepage, Konic thetr Motus, Giorgio Barberio Corsetti, Giacomo Verde. I have written on the subjects of interactive theatre, Italian video-theatre, videomapping and augmented theatre. Other tematics: the drama and the stage of the Balkanics Jeton Neziraj, Tomi Janezić. Publications: Frankenstein del Living theatre with introduction by Judith Malina Nuovi media nuovo teatro 2011 Memoria maschera e macchina nel teatro di Robert Lepage 2018, Le arti multimediali digitali con A.Balzola, 2004. I was invited at the the first Robotics festival in Pisa Sant’Anna-School of Advanced studies, Pisa, 2017 in the section of robotics in arts and drama and at the international conference Masks and technologies: immersion, expression, interaction University of Saint Denis, Paris8, 2017.

MEMORY AS WUNDERKAMMER: ‘THE SEVEN STREAMS OF THE RIVER OTA’ AND ‘THE DRAGONS TRILOGY’ BY ROBERT LEPAGE

Geography is the symbol of the theatre of Lepage, with its internationalist and multicultural voca-
tion the East has been explored by Lepage since the Eighties, in The trilogy of the dragons on the families of Chinese immigrants in Canada, 1985 in Les sept branches de la rivière Ota inspired by the atomic bomb on Hiroshima, 1995 in Le dragon blue 2008. His shows inspired to the East present shadow plays, for remembering the great tradition of the Javanese theater the wayang and Chinese the piyingxi combined with the live video projections together they create a game and an exchange between the frontal part and that behind the scene, both live action space of actor and machine scenography in movement. Lepage inaugurates the archive age. The archival impulse - theorized by the American critic Hal Foster - is one of the themes underlying the work of Lepage in which History has become a simplified paradigm: without producing shock and without inspiring a documentary analysis, it has lost its connotations dramatic to become a Wunderkammer, hypertrophic collection of “mirabilia” of contemporary culture. The great moments of the History Hiroshima, postcolonial Algeria, separatist Québec, Communist China, reconstructed on a reduced scale, are a film already seen, a slogan for commercials: in this familiar dimension the protagonists are not “witnesses” but “testimonial”. No systematic cataloging of events, no mapping, no reportage: the reconstruction of memory is given by fragmentation

Key Words
Media theatre, Multicultural theatre, Robert Lepage, Orientalism, Tecnological theatre, video the-
atre, Memory and theatre

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Dr. Eirini Nedelkopoulou is a Senior Lecturer in Drama & Performance at York St John University, UK. Her work as author and editor appears in the International Journal of Performance Arts & Digital Media, Contemporary Theatre Review, Performance Research and other. She is the co-editor of Performance and Phenomenology: Traditions and Transformations Routledge, 2015, 2018. Eirini is currently working on her monograph entitled In Solitude: The Philosophy of Digital Performance Encounters.

PERFORMING IN SOLITUDE: THE LONELY MACHINE/PARTICIPANT IN NETWORKED ENVIRONMENTS

Robert Coplan and Julie Bowker identify solitude as ‘a ubiquitous phenomenon’ and claim that ‘His-
torically, solitude has been considered both a boon and a curse, with artists, poets, musicians, and
philosophers both lauding and lamenting being alone’ 2014, 3. Speculating on our highly connect-
ed, augmented and networked reality, this paper explores how performance in its conception and reception is constantly informed by experiences of solitude and/or shared solitude. The aim of this paper is to discuss the role of solitude in performance contexts where the former seems to antago-
nise as well as transform the noise, crowds, and indoctrinated participation of experience economy. Reflecting on different artworks by CREW, Blast Theory, Gob Squad, and Julian Hetzel, this presen-
tation explores how the interactions and exchanges between human and non-human singularities redefine performance subjectivity and questions existing ecologies while postulating the potentiality of non-anthropocentric environments. Rather than creating a collective experience, some of these performance encounters foreground and often displace individual audience’s contribution, test the probability and/or possibility of singularity, either in relation to machine’s dexterity and why not virtuosity or their overall intelligence. The role of the digital is integral and yet not causal in these performance encounters foreground and often displace individual audience’s contribution, test the probability and/or possibility of singularity, either in relation to machine’s dexterity and why not virtuosity or their overall intelligence. The role of the digital is integral and yet not causal in these performances of solitude, where all participants are potential solitary authors that contribute to, disrupt and become involved in a collective narrative. Solitude appears as an inextricable part of performing and performance engagement between spectators, performers, and technologies. The paper finally asks whether machines and humans are two different sets of singularities, or just soli-
tary components of the same ecology/ies.

Key Words
Solitude, Digital, Networked Performance, Singularity
Robin Nelson
The Royal Central School of Speech and Drama, University of London

Director of Research and Professor of Theatre and Intermedial Performance at Royal Central School of Speech and Drama, University of London, July 2010 - Dec 2014, Robin remains in semi-retirement an Emeritus Professor of Manchester Metropolitan University where he held a range of posts over many years. He has published widely on the performing arts and media. Recent books include Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances 2013, Stephen Poliakoff on Stage and Screen 2011, and Mapping Intermediality in Performance co-edited with S.Bay-Cheng et al. 2010.

PAR AND CREW’S “HAMLET ENCOUNTERS”

Drawing upon the Hamlet Encounters project in development by Brussels-based company CREW, this paper offers a working example of professional practice as Practice as Research PaR. Bearing out Nelson’s 2013 model of praxis theory imbricated within practice, the presentation illustrates the iterative interplay of modes of knowing and the heuristic processes of both professional practice and PaR. It reveals how informing ideas ‘know that’ are intertwined with new and established artistic practices ‘know how’ and reflected upon critically ‘know what’ in both intelligent professional practice and the PaR methodology. Hamlet Encounters created by CREW involve a VR immersion combined with motion capture set in a theatrical frame. Consonant with the conference theme, Hamlet Encounters take experiencers on a journey through time and space inviting them to confront, and reflect on, codes of honour and the ethics of action, both today and in eC17. Shakespeare’s Hamlet presents a dynamic sensibility confronting a moment of intellectual and ethical ferment and, as Hamlet discovers in Shakespeare’s dramaturgy, to do nothing is to take a position. Likewise, today, what is to be done in a world of fake news where bearings on ‘reality’ are slipping fast? Who can be believed? To do or not to do: take a suicide exit or take arms against a sea of troubles?

Key Words
PaR, digital culture, intermediality, ethics

Christina Papagiannouli
University of South Wales

Dr Christina Papagiannouli is a postdoctoral research assistant at University of South Wales, where she also lectures in performance and new media. Her research interests focus on the political character of cyberformance. Papagiannouli has presented her work at a range of international events and conferences. Her most recent publications include a chapter titled ‘Internet, Theatre and the Public Voice’ in Breed, A. and Prentki, T. eds. Performance and Civic Engagement and her monograph ‘Political Cyberformance: The Etheatre Project’ 2016, both published by Palgrave Macmillan. She currently serves as co-convener of TaPRA’s Performance and New Technologies working group.

INTERNET, THEATRE AND NATIONAL IDENTITY: THE DIS-UNITED KINGDOM AND ITS NATIONAL THEATRES

The paper examines national identity and nationhood in online theatre and performance in ‘small’ nations to investigate emergent economic, social and political implications and interactions of theatre and the Internet with physical space and society. In particular, I will look at the cases of the National Theatres in Wales and Scotland - they are both key examples of ‘small’ National Theatres that use the Internet to produce online performances – in comparison with the digital innovation practices of the Royal National Theatre in London. National Theatre Wales NTW has no permanent building instead, NTW created an online Community blog from the very beginning of its existence, a website that serves as a venue for artists, audience and the community to engage with and participate in the company’s work. According to Steve Blandford, national theatre institutions of newly devolved nations, such as Wales and Scotland, adopt ‘radical non-building-based models’ that reflect the spirit of ‘democratic engagement’ within their old yet emerging national context and represent their national identity. However, as noted on The German Society for Contemporary Theatre and Drama in English CDE 27th Annual Conference call for papers SCUDD, 21 October 2016, ‘definitions of both nation and nationhood are being stretched on both sides of the [referendum on Britain’s EU membership – ‘exit or remain’] question’, affecting not only the ‘Dis-United Kingdom’ but governments worldwide. This paper will address these on-going social and political changes, referring to National Theatre’s ‘My Country: a work in progress’ 2017, National Theatre Wales’ with the Space ‘Bordergame’ 2014 and National Theatre of Scotland’s ‘The Adam world choir Eve/Adam’ 2016-17 productions.

Key Words
cyberformance, nationhood, national theatre, online theatre, small nations
DEVISING A SPACE WITH DRAMATURGICAL INTELLIGENCE

The talk leverages on an ongoing project of CIRMA www.cirma.unito.it named DoPPioGioco: an interactive storytelling performance that presents a digitally enhanced model of performer-audience communion, based on an intelligent prompt system the model has been implemented as a prototype. The audience response is taken into account through emotion detection the performer decides about her/his attitude towards the audience the intelligent prompt advises the performer about how to continue the story, and the appropriate digital contents are automatically selected accordingly. Along the history of digital performance there has been an important focus on the interaction among the performer’s physical actions and other elements of the performance such as objects, devices, and digital contents. Nevertheless, there is another relevant line of research and experimentation that uses AI methodologies to enhance the actor’s activity. The talk grounds on this line and uses the DoPPioGioco as an example to put forth the theoretical implication of a performance where the algorithm is part of the dramaturgical process that governs the performance and participate to the final outcome. Thus, at the crossing of three relevant and broad notions digital performance, interactive storytelling, audience engagement I discuss the idea of an interactive dramaturgical space where the actor-audience relation is the center of an event that is augmented and assisted by an intelligent model of dramatic stories that takes into account the emotion of the audience and produce a virtual environment, and where the gaming experience breaks the fourth wall.

Key Words
drama, interactive storytelling, game, artificial intelligence, enhanced performance

INTERMEDIATE BORDERLINES: PERFORMANCE CAPTURE AND ITS PREHISTORY

In an article ten years ago, I suggested that Performance Studies had not found adequate analytical modes to come to terms with digital performance, virtual reality, or CGI, and that a turn to Posthumanism might allow us to recuperate categories such as presence and body. Since then, performance capture technology which has emerged from motion capture to offer the possibility of creating a comprehensive spatio-temporal simulacrum, has re-sutured the physical presence of the performer but also redefined it, making him or her a cyborg performer in an increasingly fluid relationship to the utilized technology, within a posthuman medial construct. Andy Serkis, who as Gollum in Lord of the Rings or Caesar in Planet of the Apes has become identified with performance capture at the same time that he is, paradoxically, utterly concealed by it, argues that it is no different than any process you go through to create a role, whether you’re on a stage, or in front of a screen in a more conventional sense. The actors performance is the actors performance. But such a simplification acknowledges only Serkis own insistence on maintaining his grounding in prior processes within a radically changed medial environment. In truth, performance capture challenges the phenomenology of performance as well as its semiotics as Philip Auslander has recently argued, the technology shifts the nature of film acting away from its indexical functions it scrambles institutional and legal categories neither the Screen Actors Guild nor AMPAS have recognized its operational distinctions and as an extractive process open to unlimited remediation, it poses a significant problem for the ethics of performance. In tracing the history of this debate, the paper also rewrites by exactly 100 years to set it into the context of the crisis posed to acting by the cinematographic apparatus.

Key Words
performance capture posthumanism film acting
Vincenzo Sansone
University of Palermo

Vincenzo Sansone, master’s degree in Digital Performance at Sapienza University of Rome, is PhD student in European Cultural Studies at the University of Palermo. But he was visiting scholar at Pompeu-Fabra University of Barcelona and at Polytechnic University of Valencia Department of drawing with a research about video projection mapping and its relationship with performing arts. The focus of his research concerns these areas: performing arts, new media, animation, AR technologies, urban design. He is actor and digital set designer and since 2015 he has been working with Teatro Potlach Fara Sabina, Rome, realizing theatre performances and site-specific projects both in Italy and abroad US, Iran, Hungary.

DRAWING AND ANIMATION IN MARCEL•LÍ ANTÚÑEZ ROCA’S TECHNOLOGICAL THEATRE

Marcel•LíAntúnez Roca is considered one of the fathers of technological performance for the use of digital systems and robotic machines. That’s because in his performances he does not realize a simple juxtaposition of languages, rather he creates a perfect hybridization that combines acting, body, digital technologies, robotic machines, audiovisual elements. But in spite of this, all the elements of his scene depend on an artisan practice to which the artist is closely linked: drawing. In his works, drawing is not just design but dramaturgy, which replaces writing and defines all the phases of creation, working in three ways. 1 Drawing that, through the practice that the artist calls Dibujos-Raíces Drawings-Roots, delineates concept and dramaturgy. 2 Drawing that designs robotic devices and staging. 3 Finally, the Dibujos-Raíces are transformed into interactive animation and become elements of the scene, characters that the artist, like a puppeteer, controls with the help of machines and sensors. It can be said that Antúnez Roca, following the post-dramatic theatre, works with a visual dramaturgy, in which the drawing organizes the articulation of all the elements of his scene.

Key Words
Drawing Visual Dramaturgy Interactive Animation Technological Performance Robotic Theatre Interaction Design

Yaron Shyldkrot
University of Surrey

Yaron Shyldkrot is a practitioner-researcher undergoing a Practice-as-Research PhD at the University of Surrey, exploring the composition of uncertainty and performance in the dark. Yaron currently serves on the Executive Committee of the Theatre and Performance Research Association TaPRA and the editorial board for The Journal of Arts Writing by Students JAWS. http://www.yaronshy.com

WHEN ROBOTS BREATHE: DISLOCATION AND NON-HUMAN PERFORMERS

In this presentation I seek to examine how robotic voices as non-human performers trouble the human/non-human binary and challenge the stasis of anthropocentrism. While I acknowledge the current discourse around posthumanism and cyborgs, this paper embraces an ecological perspective, one that considers the multiple relationships between humans, the environment and the other-than-human world. I will follow recent ecological scholarship Morton 2016 Lavery 2016 Donald 2016 to suggest that the presence of robotic voices in performance can unsettle the boundaries between the natural and the artificial, the organic and the technological. I will examine Solastalgia 2018, a sonic journey guided by robotic voices, which took place in total darkness and resulted from my practice research. Coined by philosopher Glenn Albrecht, Solastalgia is a feeling of dislocation or distress caused by environmental change. Unlike nostalgia – which in its original meaning refers to homesickness and distress when one is separated from home – Solastalgia is ‘the homesickness you have when you are still at home’, the recognition that the place in which one resides is changing and crumbling Albrecht 2003, 2012. By placing the audience together with non-human performers in darkness, Solastalgia sought to echo the dislocating experience of Solastalgia, and to draw attention to the encounter with the non-human and its significance for thinking about climate and environmental change. Thus, at a time when robots tell jokes, sweat or even gain citizenship, this paper will consider the aesthetic, ecological and political role of non-human performers, in order to highlight the voice non-humans might have physically and politically beyond performance, and what might happen if we listen to it.

Key Words
Robots, non-human, voice, homesickness, dislocation, ecology, politics
DEATH AND THE MIGRATION OF IDENTITY: SOCIAL MEDIA TRACES AS PERFORMANCE

Currently, the lives and memories of most people in developed countries are expressed and accompanied by electronic communication, their social media interaction and their collections of data such as photographs, video and music. The relationship between people and their social media lives becomes particularly problematic after death and increasingly, as people prepare for death, they reflect on their identity and attempt to shape their digital legacy as their identity migrates from the corporeal to the virtual. This fifteen minute paper will explore migration of identity following death through an analysis of theatre company Dante or Die’s User Not Found. In the performance, the central character experiences bereavement and mourning via the digital traces of his dead partner and the performance focuses on the relationship between life, death, identity and social media, using immersive technology developed specifically for the performance. The performance is part of the project, ‘User Not Found: Social Media Technologies as Immersive Performance’, an AHRC/EPSRC funded research project in the Creative Economy Programme. The project is designed to enhance immersivity and participation in theatre via software applications that can form an integral part of a performance. It brings together academics, Dante or Die and the technology agency Marmelo to explore how to exploit the capability of live interactive social media technologies to engage with spectators both collectively and individually. The paper will analyse how performance integrating social media can represent and analyse the contemporary, uncanny, posthumous migration of identity into the virtual.

Key Words
Death, social media, immersivity, interactivity, virutality

Clio Unger
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Clio Unger is a PhD student at Royal Central School of Speech and Drama, London. She holds an MA in theatre and performance from The Graduate Center of the City University of New York and a diploma in dramaturgy from the Ludwig-Maximilians University, Munich. Clio has previously written on the experience of intimacy and alienation in contemporary intermedial performance. She was awarded IFTRs New Scholars Prize in 2015, and her essay “‘SHOOT HIM NOW!!!’ Anonymity, accountability and online spectatorship in Wafaa Bilals Domestic Tension” was published in the International Journal of Performance Arts and Digital Media. During her studies, Clio has also worked as a freelance dramaturg of various productions in Munich and New York City.

EXTRA/ORDINARY ORGASMS: OMGYES AND THE VIRTUAL DISCIPLINING OF SEXUAL PLEASURE

Since 2015, the sex education platform OMGYES has been working on closing the orgasm gap. The website, aimed at improving the female orgasm, offers videos and ‘hands-on’ touch screen interaction to teach its users different techniques of external sexual stimulation. Having collected research data from approximately 2000 women, the websites presents its data via videos of women demonstrating on their own vulvas via touch screen. Ordinary female bodies stand in for bodies of data. This paper analyzes how the affective performances of these data bodies effect the performance of the female orgasm. It interrogates how the user’s technical interactions with these data bodies structure and interpret cultural narratives of female desire. Implementing Harvey and Gill’s concept of the “sexual entrepreneur,” it dissects the websites emphasis on technique over fantasy or desire, its sterile design, its implicit encouragement of self-surveillance, and its techno-plastic transference of erotic touch. This critical analysis of the OMGYES explores the entanglements of the data bodiess disciplining function and neoliberal iterations of sexual entrepreneurship. It draws out key questions surrounding claims of neutrality and feminist emancipation in the context of sextech and data representation.

Key Words
Data bodies, sex-tech, sexual entrepreneurship, female orgasm, techno-plastic touch
Joris Weijdom
University of the Arts Utrecht

Joris Weijdom founded MAPLAB in 2012. His background being 3D computer animation, he loves to combine real and virtual environments and enabling the creation of interactive mixed-reality experiences. Joris is always looking for the ‘inter’ in everything: inter-disciplinarity, inter-connectivity, inter-action and inter-faces. Joris obtained a European Media Master of Arts in Interactive Multimedia (EMMA IMM) at the Faculty of Art and Media Technology of HKU University of the Arts Utrecht, validated by the Portsmouth University in the UK in 1998. Between 2008 and 2012 he led the research group Virtual Theatre of HKU Research Centre Theatre Making Processes.

EXPLORING THE AFFORDANCES AND INTENTIONALITIES OF VIRTUAL REALITY AND MOTION CAPTURE IN THE HAMLET PROJECT WITH CREW

In my contribution to the preconceived panel on our Hamlet-project with CREW, I would like to introduce a further developed concept of intermediality with a focus on the performative aspects of the technologies which are used in the project, namely virtual reality VR and motion capture MoCap. These technologies will be discussed in terms of their affordances Gibson 1966 and 1979, indicating possibilities of interaction, and intentionalities Don Ihde 1990 and 2002, characterizing the triadic relationships between human beings, technologies and their lifeworlds. In my sign-pragmatic and postphenomenological approach of intermediality I will discuss how we can learn from the technologies we use in or project, in particular with regard to how media technologies provide or facilitate specific forms of performativity in terms of world-making, staging which assumes performing as well as spectating, self-referencing and self-reflecting Kattenbelt 2010. The underlying question is: what is it that we do with media and what is it that media do with us? In order to understand our project within the broader context of our mediated culture and society, I will focus on matters of play, performance and participation. Gibson, James Jerome. 1966. The Senses Considered as Perceptual Systems. Houghton Mifflin, Boston. Gibson, James Jerome. 1979. The Ecological Approach to Visual Perception. Houghton Mifflin, Boston. Ihde, Don. 1990. Technology and the Lifeworld: From Garden to Earth. Bloomington and Indianapolis: Indiana University Press. Ihde, Don. Bodies in Technology. 2002. Minneapolis and London: University of Minnesota Press. Kattenbelt, Chiel. 2010. “Intermediality in Performance and as a Mode of Performativity” in Mapping Intermediality in Performance, edited by Bay-Cheng, Sarah, Chiel Kattenbelt, Andy Lavender and Robin Nelson, 29-37. Amsterdam: Amsterdam University Press.

Key Words
Intermediality, performativity, virtual reality, motion capture, affordance, intentionality, agency

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Piotr is a Lecturer in Theatre and Performance at the Aberystwyth University. His research interests concern the intersections between political and aesthetic theory, particularly the work of Lyotard, Deleuze, and Rancière and contemporary intermedial performance practice. He has recently published a monograph Post-cinematic Theatre and Performance Palgrave Macmillan 2014. He is an active member of the Intermediality Working Group within the International Federation for Theatre Research IFTR. He has also collaborated as composer and deviser with the UK based intermedial company Imitating the Dog and director Pete Brooks on a number of international projects.

MANUFACTURING ‘DISSENT’ IN THOUGHTS THAT CAN BE DANCED, AN INTERMEDIAL TANGO PERFORMANCE

One of the key concepts behind public democratic debate is that of representation. This representation may commonly be understood as a representation of political interests of a group of people, and an image of the people as a political grouping. Rancière problematises the notion of political representation by calling it ‘the distribution of the sensible’. He argues that this representation is not an image based on a mimetic relationship to a ‘real’ community, but one that functions within the logic of a particular political strategy. He defines this as a modality of representation which produces and maintains a certain political ‘consensus’. He then defines a second modality that of ‘dissensus’ which has the capacity to disrupt the former by creating ‘a modification of the co-ordinates of the sensible’. This paper will focus on Thoughts that can be Danced, an intermedial tango performance devised by Karoline Gritzner, BiljanaLipic, Stephen Ellis and myself. My particular focus will be on the intermedial strategies and digital scenography which I designed for the piece. The paper will assess the possibilities of these intermedial aesthetics to challenge and reflect upon the mechanisms which produce the ‘the distribution of the sensible’ within contemporary global culture and try to locate intermedial practice as a potential praxis of ‘dissensus’.

In the first instance, the article will address how the piece stages CGI as a self-reflexive process of re-imagining and re-animating history, through an intermedial staging of the 2013 protests in Turkey where protesters decided to dance Tango as a form of street demonstration. It will then analyse how intermedial aesthetics interrupt the ‘the distribution of the sensible’ by interjecting what Rancière defines as ‘singular mechanisms of subjectification’. In the second instance, the article will look at the ‘sublime’ aesthetics of fractal graphics and their role in determining the symbolic constitution of the social within global media culture. With reference to specific examples from the piece, the paper will contend that the piece deconstructs and unsettles the sensory experience of the ‘sublime’ thus creating an intervention into ‘the distribution of the sensible’. Finally, the paper will contend that the piece foregrounds representation as an unstable concept which lies between the polarities of ‘perception’ and ‘sensation’, effectuating a politics of representation that constitutes a negotiation of the unstable grounds located between the processes of production of ‘consensus’ and ‘dissensus’.

Key Words
Intermedial dramaturgy neo-medievalism
Working Groups

• MUSIC THEATER
Jerri Daboo
University of Exeter

Jerri Daboo is Associate Professor of Performance in the Department of Drama at the University of Exeter. Her work examines the performance and culture of the British South Asian communities and transnational connections with the Indian subcontinent. She has recently published a monograph related to her paper: Staging British South Asian Culture: Bollywood and Bhangra in British Theatre Routledge.

TRANSNATIONAL MIGRATION IN MUSICALS: BOLLYWOOD ON THE BRITISH STAGE

This paper considers the migratory movement of music, song, dance and aesthetics from Bollywood films in India to being incorporated into musical theatre productions in Britain. It investigates the reasons for the increased popularity of Bollywood in Britain from the late 1990s, and the transnational connection to the economic liberalisation in India from the early 1990s that led to the development of a new type of Bollywood film which was also aimed at the NRI market. This has led to forms and aesthetics from the films being reproduced in theatre productions in Britain, causing a reconsideration of cultural codes and conventions that are found in such a translation and adaptation of medium and cultural context. The particular use of music, song and dance found in the films, and influenced by traditional forms of Indian theatre and performance, as well as philosophical approaches from the Natyashastra offer a somewhat different approach to the way that song and dance is understood within western musical theatre, and this difference will be examined, leading to the question of whether the Natyashastra may provide an alternate model for considering the use of music, song and dance in western musical theatre as well. The paper will discuss productions including Tamasha’s Fourteen Songs, Two Weddings and a Funeral 1998, an adaptation of the Bollywood film Hum Aapke Hain Koun... Andrew Lloyd Webber’s production of Bombay Dreams 2002 featuring music by film composer A. R. Rahman, including songs recycled from films and the re-performance of song and dance sequences from Bollywood films on stage in large-scale revue productions such as The Merchants of Bollywood. The influence of western musical theatre is now also being seen in India, with productions such as Feroz Abbas Khan’s recent stage musical adaptation of the historical epic film Mughal-e-Azam drawing in audiences to see the film recreated in the theatre, thus leading to further complex transnational migrations of musical theatre between India and Britain.

Key Words
Musical theatre Bollywood British theatre adaptation migration

Tereza Havelkova
Charles University, Prague

Tereza Havelkova is assistant professor in musicology at Charles University in Prague. She received her PhD from the University of Amsterdam, and held scholarships at the Royal Holloway University of London, Humboldt University in Berlin, and Columbia University in New York. Her research concentrates on contemporary encounters between opera and the media, and the intersection of aesthetics and politics in opera and music theatre both present and past. Her work in English has appeared in publications such as Sonic Mediations CSP 2008 and Inside Knowledge CSP 2009. She is the founder of a Czech journal for contemporary music called His Voice, and has published extensively in Czech on contemporary composition, experimental music, opera, and music theatre.

DOCUMENTARY GESAMTKUNSTWERK OR CAN LENIN SING?

During the early years of political “normalization” after the Russian-led invasion into Czechoslovakia in 1968, the Prague National Theatre produced a new Soviet opera of Ukrainian provenience titled 10 Days that Shook the World, based on John Reed’s infamous account of the Bolshevik Revolution. With a large cast, two choirs and scores of extras from the Czechoslovak People’s Army, it was the largest opera production the National Theatre ever put on. In this paper, I will probe the usefulness of the concept of the Gesamtkunstwerk for this particular junction of aesthetics and politics, where the myth making involved is shrouded in a documentary rhetoric of witness accounts and archival records. I am particularly interested in how this late-Soviet take on the total work of art positions itself in relation to film, in this case Eisenstein’s October 1928, and I will also touch upon the ramifications of the opera’s purported depiction of true events for its main protagonist’s ability to express himself in song. Last but not least, I will address the issue of using a transplanted Soviet model for the purposes of operatic “normalization” of the Czech nation after 1968, and ponder the failures of such aesthetico-political migration.

Key Words
Soviet opera, Gesamtkunstwerk, politics, song, migration
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The Graduate Center, City University of New York

Phoebe Rumsey is a PhD Candidate in Theatre at The Graduate Center, CUNY. She holds an MA in Performance Studies from New York University, an MA in Theatre University of Nevada, Las Vegas, and a BFA in Dance Simon Fraser University, Vancouver, Canada. Her research interests include musical theatre, memory studies, dance, and embodiment. She has presented papers at PSI, IFTR, ATHE, ASTR, and MATC. Recent publications include: “The New Choreography of Rodgers and Hammerstein’s Allegro” in Studies in Musical Theatre. She is an accomplished dancer, choreographer, teacher and adjudicator. She currently teaches Body Movement and Theatre History at The City College of New York. She is the recipient of the Cohn-Lortel Award from The Graduate Center, the Lew Wasserman Scholarship from NYU, and the New Scholars Prize from IFTR 2017.

SOCIAL DANCE IN THE MUSICAL ALLEGIANCE: HOW THE DANCING BODY PERMEATES BOUNDARIES OF NATIONHOOD AND NATIONAL IDENTITY IN MUSICAL THEATRE

As part of the ongoing effort to find new ways to approach the interdisciplinary nature of musical theatre, this paper investigates how the embodied perspective brought forward by dance in musical theatre provides a unique method of permeating borders between “them” and “us.” Taking the 2015 Broadway musical Aliegnance as the main object of study, this paper explores how dance, in particular social dance, becomes an integral component both as a universalizer and survival tactic towards defining nationhood and national identity, enabling greater understanding of how identity is shaped and embodied. Directed by Stafford Arima and choreographed by Andrew Palermo, Allegiance was motivated by the experiences of actor George Takei and his parents in a Japanese internment camp after World War II in rural Wyoming. This paper exposes how the dramaturgical structure of Allegiance uses swing dance to indicate identity and community. In so doing, Palermo employs social dances and music of the 1940s in the United States to break down racial tropes and demonstrate how dance in musical theatre can be used to indicate and inspire inclusion, compassion, and understanding across cultures. I argue Japanese bodies engaged in American social dances challenge common assumptions about America’s past, and how an embodied nostalgia inherent in the dance form recovers the notion that a Japanese body can also be American and a vital part of American culture. On a broader scale, this discussion explores how the interplay between social dance and the music it grows out of can be used in musical theatre as a way to understand longings for nationhood and how these longings are imbedded in a complex partnership between past and present. In this paradigm greater meaning is gained of embodied history, racial difference, and identity in the theatre and culture both in the United States.

Key Words
Musical Theatre, embodiment, social dance, Nationhood, nationality, identity, culture, racial difference, nostalgia, survival tactics

David Savran
City University of New York, The Graduate Center

David Savran is a specialist in twentieth and twenty-first century U.S. theatre, musical theatre, popular culture, and social theory. He is the author of eight books, whose wide-ranging subjects include the Wooster Group, Tennessee Williams, Tony Kushner, white masculinity, musical theatre, and middlebrow cultural production. His most recent book is Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class, the winner of the Joe A. Callaway Prize. He has served as a judge for the Obie Awards and the Lucille Lortel Awards and was a juror for the Pulitzer Prize in Drama. He is the former editor of the Journal of American Drama and Theatre and is the Vera Mowry Roberts Distinguished Professor of Theatre at the Graduate Center of the City University of New York.

THE COSMOPOLITANISM OF KOREAN MUSICAL THEATRE

As South Korean musical theatre has flourished since the 1990s, Koreans have become extremely adept at producing their own versions of Broadway-style musicals. Despite the cosmopolitan musical and theatrical vernaculars employed by most of these musicals, however, their subject matter remains determinedly and uniquely Korean. Perhaps the most Korean of them all is the award-winning 2010 musical Seopyeonje, adapted from a 1976 short story by Yi Chung-jun that had been turned into “an unlikely hit [film] that dominated the box office in 1993” and is credited with having begun the Korean Wave (hallyu) in film. The Korean-ness of all three versions is defined in several ways, but most notably by their inclusion of performances of pansori, the foremost traditional Korean musical theatre form (sometimes called “mono-opera,” performed by a solo singer and drummer), which dates back to the eighteenth century but which, at the end of the twentieth century, was being eclipsed by Western entertainment forms. The two adaptations of Seopyeonje use pansori—often characterized as utterly antithetical to Western musical performance styles—both to mourn the loss of an essential Korean-ness and to plea for pansori’s revitalization. Most important, however, both adaptations stage this plea using formulaic Western media styles. The musical, in particular, juxtaposes the musical conventions and structures of Broadway-style musicals against the guttural, explosive vocal techniques of pansori to produce a hybrid music drama (that incorporates the rock song “Proud Mary” as well as Wagner’s Wesendonck Lied, “Im Treibhaus”). Seopyeonje’s musical thus epitomizes the kind of cosmopolitan hybridity at which Koreans excel, unleashing the elemental power of pansori within the framework of Western musical theatre.

Key Words
South Korea, pansori, Broadway musical, heritage performance, cosmopolitanism
John Severn
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John Severn is a Macquarie University Research Fellow in the Department of International Studies: Languages and Cultures, Macquarie University. His current research project is on opera and community, with a focus on the work of the Komische Oper, Berlin. His wider research interests are in operatic and musical theatre adaptation, especially of Shakespeare, European cultural history, community and arts policy. He has published on opera, musical theatre and film, Shakespeare and contemporary theatre in Music & Letters, Cambridge Opera Journal, Theatre Journal, Shakespeare Bulletin, Australian Literary Studies, Studies in Musical Theatre and Performance Paradigm. His monograph, Shakespeare as Jukebox Musical is forthcoming with Routledge. He has taught theatre at the University of New South Wales and the University of Wollongong, and European studies at the University of New South Wales and Macquarie University. He received his PhD in Theatre and English from the University of New South Wales, and also holds a Masters with Distinction in Shakespeare and Theatre from the Shakespeare Institute, University of Birmingham, separate first-class honours degrees in Theatre Studies and in Opera Studies from the University of Manchester/ Rose Bruford College, and an LLB(Hons) in Law and French from the University of Edinburgh.

OPERAGOING, MIGRATION, ASYLUM, DISPLACEMENT

This paper aims to identify networks of practises beyond the operatic work itself that might combine to enhance, neutralise or undermine an opera production’s ability to contribute creatively to current discourses around migration, refugees and displacement. It considers a number of recent opera performances in Germany and Denmark that attempt to engage with these issues in different ways. Critical approaches to the political aspects of opera are frequently thematically driven and work-focused, whether in terms of the work of score and libretto, or in terms of a specific production on stage, often with a focus on the role of the director. Indeed, several works central to the current performance repertoire thematize population displacements, refugees and migration. On the face of it, therefore, opera and opera criticism are well placed to engage with and shape discourse on pressing contemporary matters despite the art form having a repertoire dominated by works at least a century old. However, an opera’s thematic engagement does not in itself necessarily encourage audience engagement with contemporary issues. This paper examines how aspects of operagoing might combine to influence – positively or negatively – audiences’ engagement with migration, asylum or displacement. Its case studies examine the ways in which approaches to such diverse issues as security policies, front-of-house practises, instrumentation and orchestration, programmes and cast lists, casting strategies, linguistic policies, season planning, merchandising and direct audience address beyond the performance can work together to encourage, distract from or otherwise shape discourse and action on migration, asylum and displacement, whether or not the opera-as-work thematizes these in terms of libretto and score or overt directorial intervention.

Key Words
Operagoing, migration, refugees, Germany, Denmark

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Popular Performed American musical theatre, theme park performance, reenactment U.S. Nostalgia and the Cultural Products of War Visuality in the Theatre Photography and Performance as Performance

“IN AMERICA, THE STREETS ARE PAVED WITH GOLD”: U.S. NOSTALGIC CONSTRUCTIONS OF THE IMMIGRANT IN TITANIC, TRANSNATIONAL ITERATION, AND THE CONTEMPORARY MIGRANT

“I want to be a lady’s maid!” “An engineer!” “A millionaire!” “In America!” So sing the third-class passengers/immigrants in the first act of Maury Yeston’s and Peter Stone’s musical, Titanic. Differentiated by dress and twice by language lines are sung in Italian and German, in chorus, they perform monolithically as good, aspirational, future U.S. Americans. Herein lies a deeper poignancy, present in Broadway’s nostalgic ache for the assimilating European immigration of American grandparents and great-grandparents, but also produced by a foreknowledge of the ship’s destiny and the imminent immigrant deaths in open ocean waters, a fate similarly shared by many contemporary migrants seeking better lives. While drawing on a familiarity with the original Broadway production, I concentrate on a recent transnational staging: Eric Schaeffer’s South Korean Titanic, first performed at Virginia’s Signature Theatre. I am drawn to the production, not only as a possible and rather unique Seoul-to-Broadway migration, but also for its depiction of the third-class passengers, unmoored from U.S. nostalgic renderings of early 20th century immigration by a lack of embodied cultural/historical/ hereditary knowledge within the audience and performers. Without radically altering Yeston’s score, this dis- connect enables Titanic’s addressing of larger 21st century immigration issues, as does Schaeffer’s direction and, particularly, Paul Tate dePoo III’s set. By immersing the audience and performers in a series of gangways, bridges, and stairwells, Schaeffer and dePoo III replicate frightening aspects of migration – inadequate space, entrapment, and refused access to safety based on origin and class. In this paper, I will explicate how these and other dramatical ruptures from the original Broadway production’s proscenium storytelling and the musical text’s U.S. immigrant nostalgia allow for alternative audience affects that can seek to broaden and challenge U.S. and world understandings of current migrant crises.

Key Words
U.S. Immigrant Nostalgia, Titanic the musical, Audience Affect in Set Design, Death and the ImMigrant
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Marcus Tan is Assistant Professor of Drama and programme leader of drama studies at the National Institute of Education, Nanyang Technological University. He is the author of Acoustic Interculturalism: Listening to Performance Palgrave Macmillan, 2012, and has published extensively on intercultural theatre, music and sound in performance, and Asian Shakespeares in journals such as Theatre Research International, Contemporary Theatre Review and The Drama Review. He is also the convenor of the Music Theatre Working Group at the International Federation for Theatre Research, and is currently editing a book on contemporary Southeast Asian performance and working on a research project addressing empathy and immersive virtual environments.

“A PLague o’ BOTH YOUR HOUSES”: AFFECTIVE FREQUENCIES IN TWO ROMEOS AND JULIETS

Ontologically, sound and music, as musicologists and psychoacousticians posit, move listeners. As affect, it migrates between bodies, as a body, and moves bodies to action. Laughter provokes new laughter noise triggers emotional and/or physiological responses in listening bodies Dance music, which stimulates movement in synchrony, acts as an ‘affective glue’. Such sonic affect is beyond cognition and always interpersonal, found in the intensities that move between bodies, body to body, human, nonhuman, part-body, and otherwise. It interchanges, transfers, and circulates between bodies and between these intensities and resonances themselves. This inter-personal, inter-bodily intensity, from one experiential state of the body to another, augments or diminishes that body’s capacity to act. In performance, such vibrational affects can be employed to regulate listening and dictate reception, and this paper will examine such a politics of affective frequency in which the circulation and modulation of sound, as affective vibrational force, can shape perception, reception, agency and non-agency of the conscious, pre-conscious and post-conscious body. It will critically compare a musical adaptation and an intercultural variation of Shakespeare’s Romeo and Juliet – Jerome Robins’s West Side Story 2017 and the National Changgeuk Company of Korea’s Romyo and Juri 2009 – to explore affect as the state of what Brian Massumi defines as ‘in-betweenness’ – of acting and being acted upon, of movement and stasis. As music features prominently in musical and intercultural theatres that employ Asian performance traditions and can be said to be primary actants in the mise en scène and fundamental dramaturgical devices integral to the performance mode, such affective frequencies in performance have distinct effects on audience reception. Sound can regulate and move listening bodies, thereby modulating meaning and interpretation of what is seen they contain the ‘yet-ness’ to re-compose comprehension of Shakespeare’s revered tragedy.

Key Words
Sonic affect, vibrational affect, movement, West Side Story, Romyo and Juri

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MACBETH TO MATILDA: THE ROYAL SHAKESPEARE COMPANY’S MUSICALS

This paper will explore the musicality of RSC productions and consider whether it is theoretically possible to link all the RSC productions – from Macbeth to Matilda - along a continuum of musical practice a continuum that counters the historical separation of ‘plays with songs’ from ‘musicals’. Such musicality may result in practice from the presence of a permanent music department and the increasing amount of music being composed for all productions, the introduction of Christmas shows that are often musicals in all but name, and the increasingly hazy separation between plays with songs and musicals. The lyrical function of verse-speaking, and the rhythms its rhyme schemes and meters set up, slows down naturalistic time. When Hamlet delivers the soliloquy ‘to be or not to be’ the pace and poetry of events moves outside a ‘realistic’ sense of time. The same is true of song when Emile de Becque sings ‘Some Enchanted Evening’ in South Pacific the show expands into what Scott McMillin refers to as ‘lyric time’ for the character to sing in what is effectively a bubble of time 2006. Similar disruptions occur but because the story continues coherently and the characters expand on their psychological state audiences perceive both orders of time to be part of the fabric of the scene and story. The difference is that the tonal range is prescribed in song and the rhythm constrained by an accompaniment. However, the combination of the lyric qualities of voice and music, the poetisation of language, and their effects in time and space unites musical theatre and Shakespearian productions.

Key Words
Musical Theatre, Royal Shakespeare Company, Musicality
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Demetris Zavros is a lecturer in Drama at the University of Wolverhampton where he teaches on the BA Drama and the MA in Contemporary Theatre and Performance. He is research group depute for CCHIP Centre for Creativity, History and Identity in Performance. His research interests lie in the areas of contemporary theatre and performance praxis postdramatic theatre composed theatre and musical dramaturgies intermedial theatre practices and Practice-as-Research methodologies. He has published in the areas of Composed theatre Roesner and Rebstock, 2012 Contemporary Adaptations of Greek Tragedy Rodosthenous 2016 Postdramatic music theatre and music-centric re-conceptualisations of myth in theatre and performance through practice and publication.

“MUSICAL DRAMATURGY” AND MIGRATORY PRACTICES IN DEVELOPMENT

I am proposing a paper in relation to alternative approaches to ‘musical dramaturgy’ in relation to migrating and developing practices across Europe. This paper, which I am hoping will form part of a larger research project, specifically looks at and is presented in collaboration with Anna Helena McLean who trained and performed as a principal member of Gardzienice Centre for Theatre Practices for seven years. Now rebased in England, she works internationally developing her own training [ACT Actor-chorus-text Ensemble practice and Workshops] and extended performance practice with Moon Fool International Theatre and Music Exchange. The paper will be examining this case study as an example of a migrating practice which is developed, re-contextualised and re-imagined into the ACT approach. Primary material will be collected through interview and possible video examples/Skype conference with Anna if a bursary for covering her travel expenses cannot be provided. The main focus of the analysis lies in the ways the unfolding ‘musical dramaturgy’ guides the creative process and alternative hierarchies this creates in the rehearsal/performance. The paper will discuss possible connections between the centrality of ‘musical dramaturgy’ in ensemble theatre practice to the sociocultural and geopolitical context the original practice flourished in or flourished in response to, and how the developing migrating practice through the work of associated artists reinvents its hybrid identity in the new socio-political environment.

Key Words
migrations, musical dramaturgy, Anna-Helena McLean

José Batista Zebba Dal Farra Martines
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Director, actor, musician, professor and researcher in the Departamento de Artes Cênicas (Department of Performing Arts), at the Universidade de São Paulo, Brazil, in the field Body, voice and actuation. His theatrical qualification is based on the experience with many directors, actors and musicians in Brazil and Europe, including Augusto Boal, Flávio Império and Myrian Muniz. In 2011, he developed the post-doctoral research Language, experience, memory: the narrator’s and singer’s voice poetic as subjects of the actor, at the Universitat de Barcelona, under the supervision of the philosopher Jorge Larrosa. Currently, he is the director of the Ausgang de Teatro. His musical qualification has been constructed in several courses - with Nelson Aires, Paulo Belinati and Hans Joachim Koellreuter, among others - and in acting as a musician, singer and musical director, in Brazil and abroad. In 1975, he graduated in Civil Engineering and Mathematics. In 1999, he developed his doctorate at the Polytechnic School of the University of São Paulo, with the thesis Lightweight Structures. Connections with the Theatrical Space. Design of a Mobile, Multiple and Transformable Theatre (TMMT).

KEY WORDS
State of Siege, Voice, Non-tempered listening

VOICES IN STATE OF SIEGE

We are Voices in State of Siege. The pressure of neoliberal policies, implemented on a global scale in the West, requires the control of collective and individual actions, in a growing and sometimes imperceptible way. The semantic saturation of words serves political interests and has as a strategy the cover-up. The manipulation of words by propaganda establishes effective social control, which dispenses with military regimes. The article approaches a theatrical pedagogy as the construction of a course between master and apprentice in this minefield, based on a reverse, foreign, non-tempered listening.

Key words
State of Siege, Voice, Non-tempered listening
Working Groups

- PERFORMANCE AND DISABILITY
Margaret Ames  
Aberystwyth University

I am a lecturer in theatre studies. I have made specific contributions to new understandings about learning disability and devising theatre. Through my practice as research I have made contributions to understanding a widening of aesthetic appreciation of work made by people with learning disabilities, awareness of culturally specific theatre practices and contributed to the debate about constructions of learning disability in the context of the social model of disability. I foreground the experiences of making work with people with learning disabilities, their concerns and interests and the complex interpersonal negotiations involved in this practice.

THE CENTRE OF THE WORLD

A migration from social, margins of dependency to an agentic unruliness, is an example and a possible intersection between disability cultures and geographic, occupational cultures. An intersection emerges that enables a migration from private margins to public domains in process and performance. I will develop a discussion of a process, the particular information and knowledge emerging within it, in the context of a migration from hidden experience into public display. I will consider my themes form practice via Virilio’s critique of progress and: ‘the synchronized democracy of public emotion that was to ruin the fragile balance of societies supposedly emancipated from real presence’ 2007,9. Unruly creative actions are real presence that throws out democracy and demands a new conduct. Warner’s Counterpublics will be recruited to consider how alternative modes of community and interest might intersect and perhaps suggest a communal structure that our group performs once a week and holds in our memories and imaginations throughout the year. His discussion on the public and the private draws attention to a category of the private that has: ‘no corresponding sense of public including: related to the individual, especially inwardness, subjective experience, and the incommunicable’ 2002, 30. How does this migration of subjective experience that my colleague desires to communicate, into the public realm, contend with, or example Warner’s proposal of counterpublics whose: ‘participants are marked off from persons or citizens in general’? 56 Public emotion in real presence as Virilio recuperates, perhaps assert an antidote to virtual public emotion, coerced by the speed of the digital which is not available to my colleagues with learning disabilities.

Key Words  
Private, Public, Challenge Agency

Andres Aparicio  
Pontificia Universidad Católica de Chile

Andrés Aparicio is currently in his third year of his PhD in the Doctorate in Arts Theatre program at Pontificia Universidad Católica in Santiago, Chile. He is a computer scientist who worked for ten years at the Center for the Development of Inclusive Technologies CEDETI UC at the same university researching, designing, and implementing technologies for people with disabilities. His current research interests lie at the intersection of theatre, disability, and technology.

STASIS AND DISABILITY: CHALLENGING MOBILITY ASSUMPTIONS IN THEATRE PRACTICE

Alberto Vega is a Chilean actor, playwright and director who has Locked-In Syndrome, a neurological condition characterized by preserved cognition, quadriplegia, aphonja, and, in some cases, some kind of preserved voluntary ocular movement. I started collaborating with him several years ago during the design and implementation of the assistive communication device he used to write and direct a play. However, he is yet to be included as an actor in a professional theatre production, an omission that speaks about exclusionary practices based upon assumptions of normalcy and ability that ignore the unique offerings of disabled bodies. My research project intends to question these assumptions by approaching the matter from a disability perspective, focusing on body diversity, and exploring how immobility may inform theatre practice as a creative perspective.

Key Words  
disability, ableism, locked-in syndrome, movement, complex embodiment, diversity
Dave Calvert
University of Huddersfield

Dave Calvert has been a Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield since 2006. Previously, he worked as Director of Theatre Education for Mind the Gap theatre company in Bradford. His research into performance and learning disability includes publications on Back to Back, Mind the Gap, Heavy Load and Susan Boyle. He is also the current Chair of Dark Horse Theatre Company.

THERE ARE STORMS WE CANNOT WEATHER: DIALECTICS OF STASIS AND DYNAMISM IN THE CASE OF SUSAN BOYLE

Licia Carlson 2010 has outlined a conventional opposition between the static and the dynamic in learning disability, according to the potential improbability of the impairment. Within dramatic performance, representation has tended towards the static, with learning disabled protagonists acting as either the benchmark or the catalyst for the development of non-disabled characters. In relation to disease, rather than disability, Carlson 2010, p.28 offers an alternative definition of dynamism as ‘causing a disruption of the general equilibrium of human beings’. This is closer to the perceived dynamism of learning disabled performance, in which the performer troubles the equilibrium of its context, either by destabilising the form and meaning of the performance event. Broadly speaking, then, the interplay of stasis and dynamism in learning disabled performance centres on the tension between a performer who themselves remains static while simultaneously dynamising the context around them. Migration in such a situation is an impossibility, since performer cannot move and context cannot settle. The net result is often an impasse in which audience and performer are both immobilised by the event. In this paper, I shall examine this dialectic of stasis and dynamism in learning disabled performance centres on the tension between a performer who themselves remains static while simultaneously dynamising the context around them. Migration in such a situation is an impossibility, since performer cannot move and context cannot settle. The net result is often an impasse in which audience and performer are both immobilised by the event. In this paper, I shall examine this dialectic of stasis and dynamism through a consideration of the phenomenon of the Scottish singer Susan Boyle. Celebrated for her transformation in the 2009 television contest Britain’s Got Talent, I will argue that the event was ultimately non-migratory, and neither Boyle nor the audience accomplished the perceived move from learning disability to superstar. At the same time, a series of more nuanced interactions of the static and dynamic were happening within and around the event that open up the social and performative understandings of learning disability. Carlson, L. 2010 The Faces of Intellectual Disability: Philosophical Reflections. Bloomington: Indiana University Press

Key Words
Dialectics, stasis, dynamism, Susan Boyle, learning disability

Christian Czymoch

Christian Czymoch was a student of Theatre Studies, German Philology and British Studies at Johannes Gutenberg University Mainz, Germany, from which she graduated in 2012. In her Masters thesis, which was published in 2014, she searches for the subversive potential in the performative reflection of imag-es of femininity and their transgression in three British live artists work, based on Judith Butler and Victor Turners theories of performativity of identity and culture. After two years of working as an assistant director at a theatre in the North of Germany she now lives in Berlin where she works at a broadcast-ing station as an editor for subtitles for people with hearing disabilities. This work and her general inter est in matters of accessibility in media, theatre and performance led to a greater involvement with learn ing about Deaf culture and German sign language. Her current academic work is concerned with the intertwining of politics and aesthetics in dance, theatre and performance created by artists with disabilities.

FREAKS OF CULTURE. BODILY NEGOTIATIONS OF SOLIDARITY IN REHEARSAL AND PERFORMANCE

In my thesis I am asking in which ways certain features of a disability aesthetics are related to soci etal utopia and alternative concepts of community. The underlying assumption being, as supported by the theories of Judith Butler and Victor Turner, that culture and identity are fluid and can be created and modulated through performative processes. The intertwining of two levels of performativity is of importance. The first one being the performativity of social interactions through which the second one is negotiated, namely the formal and effect aesthetics of a dance, theatre or performance piece. To examine this question I accompany three rehearsal processes led by three different artists and generate data with the help of the sociological approaches of participant observation and narrative interviews as well as interviews which I use for feedback on my interpretative analysis. The first rehearsal process is led by Vienna based performer and choreographer Michael Turinsky. His dance performance Reverberations deals with the tension as well as the potential joy in a playful oscillation between subjection and objection, concepts of the Marxian general intellect looking for a collective body in precarious times, as taken from Franco Berardis “The Uprising”, bodily features of the other that becomes self reverberating in different bodies. While my observation of the production process is currently ongoing, my intermediate findings suggest that alongside verbal discussions Turinsky communicates impulses through physical thinking and thus makes the performers adopt qualities of each others bodies, creating movements that follow a shared pattern, endowing a sense of solidarity on a physical basis, that is then individualised according to each performers own quali ties. These echoes and their modulations resume into the rhythm of music, light and language, as if a singular bodys features got amplified and diversified until it reverberates on an atmospheric scale.

Key Words
disability disability aesthetics dance performance art solidarity
Arseli Dokumaci
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ArseliDokumaci is a postdoctoral researcher at the University of Copenhagen, the Department of Anthropology. Between 201 and 2016, she was a Fonds de recherche du Québec - Société et cultureFQRSC postdoctoral fellow at McGill University, Social Studies of Medicine Department. Arseli received her PhD in performance studies from Aberystwyth University and completed postdoctoral research at Concordia Universitys Mobile Media Lab. Arselis research lies at the interface of performance, disability and science studies. Its central question concern the way everyday life is practiced and experienced in ill health, on the one hand, and the way these practices and experiences are turned into a form of measurement in medicine, on the other. Arseli is a video-maker, and her visual ethnographies proposes to rethink the theory of affordances in relation to the embodiments of disease and disability.

**MICRO-ACTIVIST AFFORDANCES: AN ECOLOGICAL APPROACH TO DISABILITY AND PERFORMANCE**

Drawing on the materials of two ethnographies where I worked with differently disabled individuals, this paper proposes a materialist approach to disability through an out of the discipline contribution: A re-theorization of James Gibsons theory of affordances 1979 within the context of disability and performance. Originally developed in ecological psychology, affordances refer to the possibilities of action that emerge through the complementarity of organism-environment relations. When the concept is thought in relation to disability however, a strange paradox arises: Affordances originate in the mutuality of organism-environment relations disability issues precisely from their disruption. What to make of this anomaly that disability poses to the theory of affordances? Drawing from the visual materials of my fieldworks in Istanbul and in Quebec, I propose that we begin theorizing affordances not with the reciprocity of organism-environment relations, as in the way Gibson did, but with its very rupture. To this end, I bring in a series of mundane details and encounters, in which people with different forms of physical and sensory disabilities undertake tasks that are simple as standing up from a chair or as banal as buttoning a shirt. In view of these everyday choreographies, I then suggest the following reading of affordances: A disabled person, upon facing the limits of what the environment currently affords, may begin moving, sensing and acting in such particular ways that these action possibilities that she brings into life would not count as just another body technique. Instead, they would be the exteriorizations of the persons bodily singularities the expressions of her physical pain and/or ill health in the form of an otherwise unimaginable affordance. Drawing from Canguilhems 1989 insights into disease as a new way of life, I propose to consider these mundane practices as vital affordances.

**Performing Citizenship**

This paper will be a continuation from the paper last year where I presented What is cultural citizenship for people with learning disabilities? Artistic expression as acts of citizenship. I related – preliminary- artistic expression and theatre to the notion of political agency and radical citizenship and democratization. The CPRD article 30 states that person with learning disabilities have their right to take part in cultural life as any other - and the state should make sure equal access. And Article 30, number 2 is much more explicit on the right to expression than is being emphasized in the Norwegian context in the white paper NOU 2016:17. Art 30 Realizing human rights for persons with learning disability 2. States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society. My further research question is: How could one more specifically describe what the enrichment for society ‘could mean in political citizenship terms, and how to obtain it? The paper will present initially result from a literature review of theatre plays and studies of them where the actors have a learning disability. The emphasis will be on the process of how to read the democratic voice - the voice of those who reject the prevailing social distribution of roles, who refuses the way a society shares out power and authority, the voice of ‘floating subjects that deregulates all representations of places and portion. Saur & Johansen 2013, s.49 with references to Rancier. How can the democratic voice be located in the plays - what is the political argument in the plays?

Key Words
Thetre, political citizenship, democracy, learning disability
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Megan Johnson is a performance scholar, mezzo-soprano, arts administrator, and dramaturg based in Toronto, Canada. She is currently a PhD student in the Theatre & Performance Studies department at York University. Megan holds MA degrees in theatre & performance studies York University and musicology University of Ottawa, and a BMus in voice Acadia University. Her doctoral research is focused on disability performance, infrastructural politics, and inclusive dramaturgy. Megan’s performing life ranges from the traditional to the wildly theatrical and in recent years she has turned to practice-as-research PaR methodologies to serve her interest in both academic inquiry and live performance. Megan is a recipient of the Elia Scholars Program at York University.

**DISABILITY PERFORMANCE, RHIZOMATIC MIGRATION, AND SHIFTING EMBODIMENT ONSTAGE**

Central to critical disability studies CDS, a discipline which Margaret Shildrick has described as engaging with a “postconventional theoretical approach”, is the dismantling of binary thinking around disability and embodied states 2012: 32. While the distinctions between non/dis-abled, de/ab-ility, and non/impairment are therefore understood as fluid and unbound, so too is there a mobility to the lived experiences of these distinctions which “travers[e] social, geographic, and political spac- es” and become “modulated across historical time, geopolitical space, institutional mandates, and discursive regimes” Puar xiv. This movement across boundaries of impairment and disability can be conceived as an act of migration. In taking up this conference call to consider migration as relational, I further understand these relations to be constantly shifting and conceptualize migration as a rhizomatic or multi-directional experience that may retrace well-worn ground as often as it enters into new territory. To elucidate this conception, I turn to disability-identified stage performers, who, as they engage with the unique embodiment of a fictionized character, as they enhance their own lived experiences for the purposes of theatrical interest, or as they perhaps obscure their own impairment in an effort to align with a more mainstream representation of the virtuosic per- former, further complicate this notion of rhizomatic migration. Excavating recent performances by Canadian disability-identified artists including Niall McNeil in King Arthur’s Night and Myles Taylor in Kill Me Now, I ask what dramaturgical choices allowed these performers to shift conceptions of their embodiments while onstage? In what ways is their embodiment and the perceived limita- tions to their embodiment, which, as Petra Kuppers has suggested, may overshadow their performances 26 understood as either fixed or malleable? Finally, in an effort to connect the work of these performers to wider discussions within the field of CDS, I explore the potential of these shift- ing representations of embodiment to reflect the broader rhetoric of disability justice in Canada.

Key Words
disability performance theatre borders migration identity Canada rhizomes embodiment

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**WHITE DYSTOPIAS AND FISH IN THE FISH BOWL: ISSUES OF STAGE REPRESENTATION OF DISABILITY**

The purpose of our contribution is to explore new and different life scenarios on stage processing and representation of disability in relation to socially directed identities. The material for this ex- ploration is derived from the theatrical play The “Other” Home, a project of the artistic group En Dynamēi which is based in Thessaloniki/Greece and consists of disabled and non-disabled actors. The analysis of the audiovisual data from the rehearsals and performances of the group on the one hand and the theatre script created by the disabled and non-disabled members of the group itself revealed the central categories of our research: the socially dictated migration of disabled people from their family home to institutions, the personal space in the institutional structures, the disabled person as eternal child and the -free from one-dimensional, stereotypical- depictions of the disabled body and its options/possibilities on stage and life. In this paper, we are attempting to raise aware- ness of the role Performing arts could play against the dominance of stereotyped representations of disability in society in a society where the disabled person still has no voice, no word.

Key Words
theater group, theatrical performance, disability, representation of disability
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WHITE DYSTOPIAS AND FISH IN THE FISH BOWL: ISSUES OF STAGE REPRESENTATION OF DISABILITY

The purpose of our contribution is to explore new and different life scenarios on stage processing and representation of disability in relation to socially directed identities. The material for this exploration is derived from the theatrical play The “Other” Home, a project of the artistic group En Dynamei which is based in Thessaloniki/Greece and consists of disabled and non-disabled actors. The analysis of the audiovisual data from the rehearsals and performances of the group on the one hand and the theatre script created by the disabled and non-disabled members of the group itself revealed the central categories of our research: the socially dictated migration of disabled people from their family home to institutions, the personal space in the institutional structures, the disabled person as eternal child and the -free from one-dimensional, stereotypical- depictions of the disabled body and its options/possibilities on stage and life. In this paper, we are attempting to raise awareness of the role Performing arts could play against the dominance of stereotyped representations of disability in society in a society where the disabled person still has no voice, no word.

Key Words
theater group, theatrical performance, disability, representation of disability

Kate Maguire-Rosier
Macquarie University

Kate Maguire-Rosier is a PhD student in dance and disability performance at Macquarie University, Sydney. Her ethnographic research is on care in dance theatre practice by and with artists with disability. For this research, she has studied the work of three Australian performance groups at both rehearsal and live performance stages. She is also a dancer trained in Senegalese sabar, theatre blogger and committee member for Treehouse Theatre, a performance group for young refugees. Her research journey, inflcet by all of the above, has led her towards a deeper consideration on the role of care in our current cultural climate.

POLITICISING PERFORMANCES OF CARE: DANCE THEATRE BY AND WITH AUSTRALIAN ARTISTS WITH DISABILITY

In this paper, I present my doctoral research, discussing performances of care that materialise in the development and presentation of three professional dance theatre works. These contemporary Australian performance productions are Murmurations first major work by Sarah-Vyne Vassallo with Dan Daw, Days Like These 2017, Force Majeures collaboration with Dance Integrated Australia, Off The Record 2016 by Danielle Micich and Philip Channells, and Dianne Reid’s collaboration with Melissa Smith, Dance Interrogations a Diptych 2015. This research documents traces of Australian contemporary dance theatre practice turning towards incorporating the aesthetics and lived experiences of disability. First, I contextualise my project sitting at an intersection between dance, theatre and performance studies, and disability and Deaf studies. Reviewing theoretical discussion of dance and theatre practice by and with disabled practitioners, I call for disability performance theory to engage critically but explicitly in care as a relational category. I mobilise a tension identified by care research -er Christine Kelly 2016 between feminist calls to reattribute value to care and disability perspectives which regard care as a masquerade for oppression, and argue this tension presents a generative framework for exploring the instances of care surfacing in my fieldwork. I apply this tension inherent to care to James Thompson’s 2015 aesthetics of care and suggest an extension to his theory - a feminist disability aesthetics of care. Second, I explore my ethnographic observations of dance theatre spanning rehearsal and performance spaces, supplemented by semi-structured interviews with directors, key artists and an audience group. I distil particular materialisations of care from acts of disclosure, a Deaf-hearing world confrontation and live performance encounters. I politicise these distillations of care by drawing on the tension inherent between feminist care ethics and disability care politics. Finally, I consider these politicised performances of care in my proposal of a crystal of care.

Key Words
dance theatre disability care
Tony McCaffrey
National Academy of Singing and Dramatic Arts, Ara Institute. Different Light Theatre

Tony McCaffrey has a BA in English, Kings College, Cambridge and a Ph D in Theatre and Film Studies from the University of Canterbury, New Zealand: “Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities.” He is Lecturer in Creative Industries at the National Academy of Singing and Dramatic Art, Ara Institute and since 2004 has been Artistic Director of Different Light Theatre Company, an ensemble of people perceived to have intellectual disabilities. He has given papers at Perfor- mance Studies International and the International Federation for Theatre Research. A book based on his thesis is due to be published by Routledge in the series Advances in Theatre and Performance Studies. Recent articles include: “A dance that draws you to the edge of your seat: acting and disability faced with technology” Sorbonne Nouvelle/University of Quebec and “"We will look after you": Back to Back Theatre’s Lady Eats Apple and the promise of ‘the time after’ in the narratives of theatre involving actors with intellectual disabilities.” in Social Alternatives. He is contributing a chapter “Institution, Care and Emancipation in Contemporary Theatre Involving Actors with Intellectual Disabilities.” to a forthcoming Routledge Handbook of Disability Arts, Culture and Media.

WELCOME TO OUR WORLD: THE PROMISE OF HOSPITALITY AND THE THREAT OF HOSTILITY IN CONTEMPORARY THEATRE WITH ACTORS WITH INTELLECTUAL DISABILITIES

Theatre involving actors with intellectual disabilities would appear to be a theatre whose time has come. Back to Back, Mind the Gap, Theater HORA and Blue Teapot Theatre have emerged from origins in institutions and therapeutic environments to a high public profile at international theatre and film festivals. This journey, however, is haunted by the past and present histories of abuse of people with intellectual disabilities within institutions, the loss of financial and other vital supports in current austerity regimes, and the disavowal of their very right to future existence in eugenicist screening programmes. The initial and ongoing welcoming to the world for people with intellectual disabilities is often one in which hospitality is tempered with the hostility of stigmatization, marginalization and exclusion. Hospitality for people with intellectual disabilities in theatre is likewise often troubled with hostility. Historically inclusion has often been on ‘special’ terms, both appearing to offer, and at the same time undermining, participation. Institutionalization and lack of educational and social opportunities inevitably impairs participation in theatre as an institution of mediatisation, representation and normalization. This has led to a radical questioning of the terms of ‘inclusion’ by theatre companies with a longstanding commitment to developing this work: how can theatre be made, and made more hospitable, by and for people with intellectual disabilities? These companies do not disavow histories of institutionalization and exclusion but transform their retelling as subversive, humorous, productively uneasy hosts of the narrative and event of theatre. Mind the Gap’s Contained and Blue Teapot’s Sanctuary play on histories of confinement, segregation, and exclusion but find within them possibilities of emancipation. They threaten the safety of the contained time and space of theatre and confound expectations of migrations between the thresholds of ability and disability: of who is supposed to accommodate and look after whom.

Key Words

Riikka Papunen
The University of Tampere

Riikka Papunen, MA, is a Doctoral Student in the Faculty of Communication Sciences at the University of Tampere in Finland. She has conducted an artistic PhD project titled “Acting with the other” since 2013. She has a strong background as a professional performer in several theater performances and she is a proud mom of her two little sons.

ACTING WITH THE OTHER - POLITICS OF INCLUSION IN THEATRICAL PERFORMANCE

The paper examines inclusion through a critical reflection between a theatrical performance 8 esitystäelämästäni 8 stories of my life, Papunen&Papunen, 2017 and theories of ethical encounter Ahmed, 2000 and cultural hybrid Bhabha. The performance is part of an artistic doctoral re- search conducted for a doctoral degree at the University of Tampere in the years 2014-2019. The title of the research is “Acting with the Other”. It consists of two artistic parts and a monograph reporting its results. The performance introduced in the paper is the second artistic part of the research. The ensemble includes an actor-researcher, an actor with Down Syndrome and a musician with bass and a laptop. The starting point of the performance was a desire for the two ac- tors to work together with one another. The actors had a shared history of being relatives but to act together was unfamiliar to them. The process of learning how to act with one another and to devise a performance together challenged the criteria of inclusion in multiple ways. The pa- per understands inclusion as an experience of being with e.g. Ahmed, Levinas, Bhabha and es- pecially as acting with. Through the performance process acting with is a way of acting togeth- er where actor’s goal is the same, but the activities are independent and different. Acting with does not require a mutual way of acting, instead the actors define each other’s acting from the very beginning to the phase of meeting the audience and, thus, re-defining the acting with again.

Key Words
Inclusion, being with, acting with
Yvonne Schmidt
Zurich University of the Arts

Yvonne Schmidt, PhD, Senior Researcher/Lecturer and currently head of the SNSF-research project “DisAbility on Stage” at the Institute for the Performing Arts and Film of the Zurich University of the Arts in cooperation with Swiss universities, theatre/dance companies, and festivals. She holds a PhD in Theatre Studies from the University of Berne and was awarded a 9 month SNSF-fellowship at the University of Illinois at Chicago. Program on Disability Arts, Culture, and Humanities supervisor: Carrie Sandahl. Since 2012 Dr Schmidt is the co-convener and founder of the IFTR Working Group Performance & Disability. She has also worked for different festivals, such as the integrative festival NO LIMITS in Berlin and the Biennale “New Plays from Europe”. Her research focuses on socially engaged theatre, performance and disability, amateur or outdoor theatre practices in Switzerland and practice-led research methods in and with the performing arts and film. Her research has been published in Forum Modernes Theater, RIDE: Research in Drama Education, and the Journal of Literary & Cultural Disability Studies. Currently she is co-editing the collection “IPF – Die erste Dekade. 10 Years of Artistic Research in the Performing Arts and Film”, together with Anton Rey Theater der Zeit, 2018.

BELONGING TOGETHER – THE ROLE OF THE ENSEMBLE IN “FREIE REPUBLIK HORA”

In the German-speaking theatre and in other European countries, the necessity of a permanent ensemble structure is a topical issue. The mobility within the theatre raises the question, how belonging together is negotiated, performed and questioned in the creation process and on stage. The presentation examines these approaches by using the practice-based case study “Freie Republik HORA” in the context of the SNSF-research project “DisAbility on Stage” in Switzerland. In the process of this long-term performance project of Theater HORA in Zurich, six ensemble members – professional actors/actresses with cognitive disabilities – created their own work not only as performers, but as directors. Drawing from my first-hand observations and embodied experiences of having worked with HORA, I will argue that “Freie Republik HORA” references a shared memory, as they are used to working together as an ensemble in the rehearsal room as a space of collective memory. Taken with HORA, I will posit that “Freie Republik HORA” creates nothing less than a project about the aesthetics of Theater HORA – a staging of the company history of 25 years all the performances, working methods, previous roles, characters, movements and gestures are incorporated in the ensemble’s body.

Key Words
ensemble rehearsal processes belonging disability Theater HORA

Ildiko Sirató
Hungarian National Széchényi Library


THERAPY, INTEGRATION, ART. THEATRE COMPANIES OF PEOPLE WITH DOWN SYNDROME IN HUNGARY

Therapy, Integration, Art. Theatre Companies of People with Down Syndrome in Hungary: The paper is dealing with introduction of theatrical activity of Hungarian groups of people with Down Syndrome. There is already quite a long history of the professional Balthazar Theatre founded in 1998, but there are now other amateur or private groups and companies on the theatrical field. As with an example study we’ll get familiar with working and training principle & methods of Balthazar Theatre, with their programme and audiences, with professional criticism written on performances. The introduction is based on written and visual documentation of Balthazar Theatre, on interviews with members of the company, and on own viewer’s experiences. There are not systematic researches on the effects of performances and existence of Balthazar Theatre and other groups on the audiences yet, but there are of course some sporadic data we could delineate. As well as we could consider the position and functions of theatre of disabled people in contemporary Hungarian society, based upon a few examples of artistic therapy of other types, for other disabilities than Down Syndrome, too. Book, music, movement, art therapy groups and theatre / movement or physical theatre as integration tool of blind, of deaf, of moving disabled, of mentally disabled, of autistic, or of otherwise physically or mentally disadvantageous people. There are some really intriguing questions on division of functions to therapeutic, to integrating, and to artistic ones. And one of the most important problems is that of the societal efficiency of this type of theatre as art. The paper gives an opportunity to think about disabled minority cultures as integrated part of a European national contemporary culture, but from the both sides of the stage-lights: what does it mean to run and to see a theatrical institution of disabled artists.

Key Words
disabled people, theatre activity, theatre as therapy, art as integration, societal effectivity
WALK ZONE: UN/INTENTIoNal TRANSGRESsSIoN BesIde dISaBled eMBodIed perforMaNce

WALK ZONE discusses the relationship between everyday disabled existence and the performativity of disabled embodiment. Using the signs which frame a particular zone of assumed able-bodiedness, WALK ZONE moves across borders of the so-called discursive from the Latin: “to run,” something that this performer’s body does not do to generate an understanding of what it means to migrate through boundaries meant to delineate time, space, and populations. This understanding of the conversations that are within, beyond, and beside the discourse attempts to unify a coalitional politics around migration and people in motion. This coalitional politics is advanced both through the engagement of disabled embodied performance as well as a phenomenological reading of signage. Signs attempt to delineate expected bodies in multiple times and places, and this everyday conversation is often disrupted by the presence of disabled bodies. A phenomenological reading of airport signs in particular offers insight into the movements of bodies over multi-spatial, temporal, and political boundaries. Using poetry, performance, and queer/crip theory, WALK ZONE engages with everyday repetitions and movements to disrupt assumptions of able bodiedness. WALK ZONE accomplishes this by questioning fundamental assumptions of performance theory and by entangling itself with Sedgwick’s ideas of the “beside.”

Key Words
Disability, Performance, Repetition, Coalition, Queer/Crip

Jessica Stokes
University of California, Davis


Michael Stokes

PERFORMING SCIENCE FUTURES: THE MIGRATION OF DISABILITY PERFORMANCE IN SCIENCE FICTION

“Performing Science Futures: The Migration of Disability Performance in Science Fiction” addresses the issues that surround the re-creation of science fiction of narratives that were spawned in a time and culture that was overwhelmingly white- and male- dominated. In particular it focuses on the ways that sf performs culture in the United States. In addressing the television series Battlestar Galactica, this presentation thinks through the ways that science fiction and disability interact in a cultural artifact that uses migration and travel as a central component to its narrative. After addressing this formation of a cultural idea of the future in the series’ first iteration, the paper goes on to question how the performance of American culture changes as the series migrates through time. Twenty-five years after the original run of the series, the show was rebooted first as a miniseries and later as a weekly television series that ran from 2003-2009. How have the lives of disabled characters, characters of color, and queer characters changed between the first run and the reboot? What storylines are re-created? How has two and a half decades changed how series writers and audiences imagine the potential future? This presentation engages with these questions and others to approach an understanding of the question: how does science fiction perform culture in imagined futures? Engaging with cultural theorists such as Colin Milburn, Queer/Crip authors such as Robert McRuer, and disability performers such as Petra Kuppers, this presentation attempts to highlight the way that science fiction as a genre has both shaped and is shaped itself by moving and transforming ideas of race, disability, and the future. Tracing these cultural migrations through time, “Performing Science Futures: The Migration of Disability Performance in Science Fiction” re/disorients the audience’s understanding of sf as a significant force in cultural speculation on the future.

Key Words
Science Fiction, Performance, Disability, Culture
Akhila Vimal C
Jawaharlal Nehru University


WHERE THE HAND GOES...? IMAGINING PRACTICE BASED DANCE PEDAGOGY FOR BLIND AND LOW VISION PERFORMERS

The pedagogy of Indian classical dance substrates on transmitting a developed grammar to a student through rigorous training by a guru revered teacher. Therefore, the performer’s agency over her/his movement is relatively limited. It prevents the student from experiencing one’s own body and hinges on the restructuring of one’s ability to follow a grammar. The performances and texts Nāṭyaśāstra and other ‘manuals of classical dance’ that I studied stresses the importance of pursuing this grammar while dancing even when I watch a performance the ‘ghost’ of my training forces me to evaluate and other ‘manuals of classical dance’ that I studied stresses the importance of pursuing this grammar while dancing even when I watch a performance the ‘ghost’ of my training forces me to evaluate.

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I envision a pedagogy and practice that anticipates a performance through an ‘ideal’ standard. As a performer, who identifies as disabled, when I started looking at disability in performance, my objective was to look beyond the classical normative that I carry from my learning and teaching process. I envision a pedagogy and practice that anticipates a disabled performer’s expression-what she/he wants from a dance rather what others want to see from her/his/him. Here, I propose a preliminary plan of making of dance pedagogy that is influenced by the notion of somatic dance experience for the blind and low vision community. My exploration here is towards imagining and delineating a practice based pedagogical model for blind and low vision dance practice in India. Hence, the main objective of this study is to contribute to the core of dance where dance is an expression rather than a product. How to create space where I/we can decide what my dance should be or assert the position that disabled performers can create their own dance. I propose that central to this method is the cultural unlearning of classical dance understanding of the body that a trained body such as mine, through movement based workshops, i.e. the concept of collaborative learning through a somatic engagement where agentive actions come from within.

Key Words
Disability, Pedagogy, Blind and Low Vision, Performance

Jessica Watkin
University of Toronto


CONVENTION AND PRECARITY IN THEATRES AND SPACES FOR ARTISTS WITH DISABILITY IN CANADA

Performances created by artists with disabilities are finding their way into theatres, somehow, despite the majority of stages not being physically accessible. Theatres and Festivals in Canada are committed to improving accessibility for audience members who might experience barriers to their performances, the access to the stage however implies a larger statement: performers will be able to use the stairs. If a performer uses a mobility device such as a wheelchair the number of stages available to present their work in diminishes. Carrie Sandahl comments on the assumptions of the theatre world that performers all require the same or “neutral” space to perform from, yet neutrality of the body for a disabled performer is likely unattainable. The lack of accessible stages does not deter artists who experience physical barriers from creating work, they find alternative, potentially unconventional spaces to perform within. At the 2017 Summerworks Festival in Toronto, Ontario, the Boys in Chairs Collective presented their interdisciplinary piece Boys in Chairs in a large, empty room that resembled a classroom at the ArtscapeYoungplace building on Shaw St. The Festival supported this one-time performance with American Sign Language, and staff to configure the space appropriately. The three performers, who all use wheelchairs, rolled confidently around the space. This paper analyzes the use of an unconventional performance space to put pressure on the restrictions of “neutrality” both in theatre performers and space, while considering the implications of supporting work in festivals and theatres that are navigating access precariously in their spaces and programming. What does it say about the way we learn access? How can we gain knowledge and share what we know from and with other countries? And finally, what does the use of conventional performance space for disability performance say about our performance culture in Canada if there is no “traditional” theatre space to support disabled artists?

Key Words
Disability, Dramaturgy, Artist, Space, Theatre, Creation
Benjamin Wihstutz
University of Mainz

Benjamin Wihstutz is Assistant Professor Juniorprofessor of Theatre Studies at the University of Mainz, Germany. He holds a PhD from Freie Universität Berlin, where he was a member of the Interdisciplinary Research Centre “Aesthetic Experience” between 2007-2015. His research fields include performance and disability, the politics of aesthetics in contemporary theatre as well as German theatre around 1800. He is the co-editor of Transformative Aesthetics Routledge 2018 and Performance and the Politics of Space Routledge 2013, both with Erika Fischer-Lichte as well as co-editor of Disabled Theater with Sandra Umathum, diaphanes/Univ. of Chicago Pr. 2015, among others. He is also the author of the German monographs Theater der Einbildung 2007 and Der andere Raum: 2012. Currently he is writing on a book on Judgment and leading a research project on dis/ability performance.

MIGRATING FORMS OF DIS/ABILITY PERFORMANCE: CHALLENGING THE PERFORMANCE PRINCIPLE

The paper queries the historical relationship between ability, impairment and performance in different frame settings such as theatre, sports, and side show. It particularly focuses on the migration of specific modes of presentation that imply a “performance principle” Marcuse which highlights the effectiveness and productivity of a “Can-do-attitude” McKenzie, despite visible impairments. In this sense, today’s TV commercials for the paralympics “We are the Superhumans”, channel 4, Harasser echo certain modes of presentation of side shows as well as a specific logic of performing disability as a demonstration of a Can-do-attitude that we also find in some disability performances within the arts. The talk seeks to question this attitude, calling for a disability aesthetics that interrupts the performance paradigm, developing alternative modes of presentation, ‘cripping’ concepts of temporality Kafer, Sandahl as well as of productivity, efficiency, and performance that resist a economized post-fordist culture.

Key Words
disability, performance, side show, Paralympics, productivity, crip time
Working Groups

- PERFORMANCE AS RESEARCH
Juan Manuel Aldape Munoz
University of California Berkeley

Juan Manuel is a working-class, formerly-undocumented immigrant from Mexico. He is concerned about choreographic processes, contemporary dance, latinidad, undocumented bodies, and sweat citizenships. He is a Ph.D. candidate in performance studies at UC Berkeley. He is the co-director of the Festival of Latin American Contemporary Choreographers, now in its fourth edition in San Francisco, California.

BORDER WOUNDS, ALIENAGE, AND CORPOREALITIES: FOREIGN FEELINGS IN PERFORMANCE RESEARCH

To be considered for Collaborative Facilitator. Abstract 250-500 words workshop proposal: I want to take-up this year’s call for proposals and examine the connections between the kinds of writing about, in or on PaR that are emerging from the overlap of practices and research within and outside the university. I respond to these concerns by evaluating the embodied, material, and performative responses that can happen in performance workshops, in and outside of the university, when we attend to the testimonies of documented citizens and undocumented immigrants. For the past two years, I have been co-facilitating performance workshops in and outside of the university where we take a disembodied approach to hearing and processing testimonies about undocumented migrations into the United States. I propose a workshop where we will prepare our bodies to hear and investigate the feelings of documented and undocumented bodies in motion across borders. I want to center our time together on the complexities and residualities of the foreign body, considering memory, culture, and belonging. I will use the seven stages of energy, or seven chakras, to explore the way immigration systems function to create feelings of foreignness. We will gradually build up to the neurosomatic level to heal ourselves from state oppression and violence that is enacted through immigration policies. For example, we will spend time in chakras one and two to assess how the energy centers and prepare our bodies to hear the testimonies. Then, we will spend time exploring through our bodies the residue of those testimonies, ultimately creating a scenario of the testimonies to bring an aesthetic rendering to those emotions. We will gradually build up to the neurosomatic level to heal ourselves from state oppression and violence that is enacted through immigration policies. For example, we will spend time in chakras one and two to assess how the energy centers and prepare our bodies to hear the testimonies. Then, we will spend time exploring through our bodies the residue of those testimonies, ultimately creating a scenario of the testimonies to bring an aesthetic rendering to those emotions. The objective of the workshop is to use body-centered practices that are focused on the circulation and residualities of migrant and foreign feelings. This workshop is done to examine the limits and possibilities of performance practices that are driven by social justice values and that try to attune to the feelings of migration injustices. This workshop prioritizes the reception of the testimonies in and outside of the university. The workshop exercises reflect my current PaR priorities and preoccupations with the performative and material dimensions of citizenship and belonging alongside of the documented and undocumented bodies that move across borders. Since 2012, I have examined these elements inside and outside of the university by conducting movement-based workshops in Mexico and the United States. I have observed that the embodied, material, and performative dimensions of political citizenship impact who enters the university and who gets left out of the colonial institution, ultimately impacting how we conduct performance research about foreignness. More importantly, I have observed that it is difficult to assess the value of the pain experienced by the foreigner when feelings circulate in new performance and social networks inside of the university. Do you wish to participate in the Pre-Conference Workshop? Unfortunately, no. I’ll be coming from another conference.

Key Words
Migration, Feelings, Performance Research

Joanna Bucknall
University of Birmingham

I am a theatre practitioner-scholar whose research interests include immersive performance practices, live art, practice-as-research, performance documentation and cognitive approaches to reception theory. I am the artistic director of Vertical Exchange Performance Collective VEX, co-artistic director of KeepHouse Performance and an Associate Artist at the New Theatre Royal in Portsmouth. Since completing my PhD at the University of Winchester in 2011 I have been concerned with exploring, making and understanding work that includes its audiences in fundamental ways. I have collaborated with The Barbican in Plymouth, Camden People’s Theatre, The Basement in Brighton, Performing Arts Centre Lincoln, the New Theatre Royal in Portsmouth, ArtReach UK, the British Red Cross, Coastguard Studio, Big Adventures and Battersea Arts Centre. I am currently a lecturer in Drama & Theatre Arts at the University of Birmingham.

“REFLECTIVE HYPERMNESIS”: RECALL, REMEMBERING AND “REMEMBERANCE”

The proposed workshop will explore practical strategies of “reflective hypermnesis” and will provide participants with the opportunity to engage in acts of affective recall and remembering to produce a performative “Remembrance”. I propose to lead a series of task-based laboratory exercises that will generate the conditions for affective remembering and recall that will lead to participants producing a localised and subjective “Remembrance” that will be devised to either locate another/others inside the participants experience of an instance of witnessing or spectating or will be generated to provide transmittable insight into the participants experience of an instance of witnessing or spectating. Process: The workshop will have three distinct sections: Recall & Remembering, Constructing a “Remembrance” and Scratching. The first section of the workshop, Recall & Remembering, will employ visualisation and mindfulness exercises to lead participants through the process of firstly, identifying and selecting a significant moment in their localised and personal experience of an instance of witnessing or spectating. Secondly, participants will be guided through a process of “Reflective Hypermnesis” in order to re-access that instance of witnessing or spectating affectively. In the second section of the workshop, constructing a “Remembrance”, participants will be split into two groups one group will explore the process of devising a “Remembrance” that locates another/others inside the perception of the participants originating experience affectively the other group will work to generate a “Remembrance” that directly captures and transmits the participants personal perception of the experience of the instance of witnessing or spectating. In the final section of the workshop, scratching, participants will have the opportunity to share the “Remembrances” that they have created and participate in a group feedback, discussion and reflection session, led by a series of questions and provocations.

Key Words
Practice as research, Performance as research, practice-based research
Diana Damian Martin
Royal Central School of Speech and Drama

Generative Constraints is a committee that practices open-ended collaborative research into art, politics, and theory. We experiment with processes and structures of criticism, performance, poetry, and writing. Our activities include organizing conferences and public dialogues, teaching, making original creative works, as well as digital publishing and exhibition curation. As researchers, the members of Generative Constraints have various areas of interest: affect theory and feminism, performance criticism and political philosophy, dramatic radio poetry and sound theory, experimental feminist poetic and translation, time and performance philosophy, experimental fiction and lexigraphy. As writers and art practitioners, we work with various formats: page-based poetics, criticism, radio poetry, image and video, live art, the novel. As members of a committee, we understand our dynamics in terms of the desire to collaborate and the inevitability of conflict. Committee Members: Diana Damian Martin Royal Central School of Speech and Drama, Kate Potts Royal Holloway, Nisha Ramayya University of Kent/Royal Holloway, Nik Wakefield Royal Holloway, Eley Williams University of Greenich. www.generativeconstraints.com

BREAK UP VARIATIONS

Break Up Variations concerns itself with the disciplinary and geographic migration of the ‘break-up’. Taking an ecological perspective, the performance examines how group division and dissolution, perhaps even non-alignment, might build solidarity at a time of crisis - through a confrontation with the challenges of collaboration, disagreement, and community-led conflict resolution, the difficulties of acting professionally and the desire to keep working together despite it all. The performance-paper follows a curated event at Royal Holloway, University of London bringing together researchers, artists and thinkers to consider the strategies that art, science, politics and theory might offer each other for navigating- and possibly circumventing- the demise of relationships. If the working relationship breaks down, could the end of the group be considered a constitutive aspect of that group? These are questions about institutions as much as they are about interdependence on personal and planetary scales. In dialogue with this year’s conference topic, Theatre & Migration, Break Up Variations explores collective knowledge production that both occupies and exits the academy. As a collective of five practice-based researchers with a diverse range of backgrounds and institutional relationships, Generative Constraints considers the dialogue between methodology and collectivity, the communicative axes of transdisciplinary research and the questions of sustainability and mobility at a time of geopolitical crisis. As such, Break-Up Variations stages ideas about romantic break-ups, political dissolve and ecological collapse, via the work of Timothy Morton, Simone Forti, Chantal Mouffe and Anna Lowenhaupt.

Key Words
performance ecology practice based research migration

Flavia Domingues Davila
Royal Conservatoire of Scotland/University of St Andrews

Flavia Davila is a native of the border between Brazil and Uruguay and moved to Edinburgh in 2006. She trained as a director at Queen Margaret University and is currently doing her PhD at the Royal Conservatoire of Scotland, researching syncretic theatre and its use in devising. Flavia has collaborated with various theatre companies across the UK and abroad and founded award-winning company Fronteiras Theatre Lab in 2011, focusing on transcultural theatre and international partnerships. She has directed for Stage to Page and is a member of the Traverse Theatre Directors’ Programme, IFTR, TaPRA and a review editor for the Scottish Journal of Performance. Recent directing credits include: The Illusion of Truth 2017 Green Knight 2017 Volante 2016 - reading The Devil in the Belfry 2016 La Niña Barro 2014.

PERFORMANCE RESEARCH TESTS ON SYNCRETIC THEATRE AND DEVISING

Research into syncretic theatre has hitherto largely focused on the adaptation of classical or canonical texts into a different culture and language Balme 1999 Fischer-Lichte 2010 Cox 2014 Sörgel 2015, but very little has been documented regarding its use in devising – the closest examples of which are pieces of multicultural Verbatim theatre found in Emma Cox’s work on theatres of migration 2014. Therefore, the aim of these practice research tests was to experiment with a hybrid methodology to work with a group of multicultural/multilingual actors in Glasgow, Scotland, creating their own material, based on Christopher Balme’s 1999 interpretation of Yuri Lotman’s definition of cultural texts - elements that carry integral meaning and can only be fully understood within the culture that generates them ritual/liminality, orality, language, the body, spaces/spectators. Balme acknowledg- es the difficulties of taking a syncretic play outside of its original context i.e. on an international tour, whilst calling for more of them to be produced to allow this process to continue. My proposal in response to this call and challenge is to use devised theatre as a means to take that next step which might help a syncretic play to reach further audiences, a bid more in line with Jan Assman’s 1996 view of syncretism as a tool to communicate culture when language is not enough. This paper will discuss some of the findings after three staggered weeks of laboratory work with a group of professional actors from diverse cultural backgrounds. The purpose of the laboratory is to try out a hybrid methodology, aiming at generating and testing new ways to approach the characteristics of theatral syncretism identified by Balme, thus promoting knowledge exchange by sharing the theory with the collaborators.

Key Words
syncretism, hybridity, cultural fusion, theatres of migration, cultural texts, devised theatre
Lucy Fielding
University of Hull

Final year PhD Student at the University of Hull. Specialising in Meyerhold's Biomechanics in a 21 C actor training setting.

THE MIGRATION OF BIOMECHANICS FROM 20TH CENTURY RUSSIA TO 21ST CENTURY UNITED KINGDOM

This workshop presents a new method, developed through my own PhD Practice Research, in which to learn an aspect of the renowned Russian actor training system, biomechanics. Vsevolod Meyerhold 1874-1940 created the system to train the actor in rhythm, spatial awareness, balance and reflex excitability a term specific to biomechanics amongst many other principles. This workshop will specifically address the études. 'Throwing the Stone', where participants will recreate the shapes, movements and impetus necessary to invoke the principles which are central to the études. 'Throwing the Stone' demands the actor to consider the context of their movements, through a consistently developing use of their imagination, to establish a conscious awareness of their physicality in relation to the stage space and the spectator. Biomechanics in the UK, is not an accessible actor training system. This is due to the hierarchical legacies of embodied transmission dominating the “preferred” transmission of biomechanics which are difficult to receive and to implement. This specifically relates to the two prevalent biomechanical training models, Vertical and Horizontal. The Vertical model in this instance is the transmission of biomechanics through practical pedagogy passed down from teacher to student through the generations. The Horizontal model is anything which challenges the Vertical model. Using Practice Research, I have blended the Vertical and Horizontal model using the wealth of Horizontal material written by Meyerhold, and by his peers, which teach readers about the system and blending it with my own experience of being taught the Vertical pedagogy. This collaborative workshop offers an opportunity to further blend or reconstruct those aspects of Meyerhold’s theatre, which still have currency in a contemporary actor training setting, with other artistic practices and continue to develop the system. Practice Research has afforded me the opportunity to tackle the hierarchical methodological legacies which have been born out of a migrating theatre practice and are evident in the UK. Biomechanics is intrinsically tied to the social, political and economic context of its origin, and was vastly altered by its migration to the UK. Practice Research allows a dialogue, of embodied theatre practices, to continue to challenge, debate, refine and reshape allowing for an integration of foreign theatre practice such as Biomechanics.

Key Words

Manola Gayatri
University of Pretoria/ Scribe Rites

Manola K Gayatri is a performance poet, praxis-based researcher and teacher born in Bangalore. She completed her doctoral studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi India, 2014. Project partner UGC-UKIERI, Gendered Citizenship:manifestations and performance Warwick University and INU2014-2016. She accepted a postdoctoral fellowship with the Drama Dept, University of Pretoria 2016- 2018. Visiting Faculty, Centre for Development Practice, Ambedkar University Delhi. Convener, Performance as Research Working Group IFTR. Founder, Scribe Rites India & RSA. Board of Directors & Director of Research-The Institute of Leadership and Transformation RSA. GSDDR Resident 2009. UGC-SRF Fellow 2009-2014. Honorary Member, Jung Centre India. Interests - embodied creative practice, feminist philosophy, gender and queer relations, collaborative practice, working with the unconscious and activating social transformation through the arts. She facilitates Thinking Systems, Writing Workshops and mentors creative practitioners and scholars.

MIGRATING INTIMACIES: DECONSTRUCTING THE GLOBAL SOUTH THROUGH RELATIONAL AESTHETICS

Reflecting on a cross-cultural performance laboratory involving four artists across various art forms and three nationalities India, Serbia and South Africa, this paper re-orient the discourse of the Global South into migrating conversations of negotiating fluid intimacies. In doing so a model of thinking and creating work is birthed that gestures away from the grand narrative of the Global South and moves towards the political potential of relational aesthetics. While looking at a video piece, poetry performance festival and live performance piece created by the four artists, this paper examines how cultural complexes, personal and historical contexts, artistic predilections and traditions can and do interact with each other on and off stage and how these interactions can serve as a mirror to a greater social context. One of the What does this collision and collusion of diverse cultures serve to mirror or birth? Is this a new monstrosity Derrida: 1967 and if so what does the discipline of writing do to it? Is there a way that the experiments between verse and spoken word and the evolving strategies of Performance as Research may interact to offer a modality of knowing that holds a creative fidelity to the experience of the Global South. What interestingly emerges is also an evolving language around birthing as an organic process, the “womb as a fertile system” Sekghaphane: 2018 that enables an encounter with the horror or beauty of creating but is able to hold the process in it’s apparently constantly shifting ambivalence. Do the migrating intimacies emerging from the cultural experiments from such an artistic collective offer us an experience of what a Global South relational aesthetic can be?

Key Words
spoken word, somatics and writing, performance poetry, South Africa, India, Global South, Serbia, relational aesthetics, queer intimacies
Christina Kapadocha
East 15 Acting School-University of Essex

Christina Kapadocha (Ph.D.) is a Lecturer in Drama, Theatre and Related Fields at East 15 Acting School. She is a London-based actress-researcher/educator-researcher, a Registered Somatic Movement Educator (RSME) and founder of Somatic Acting Process®. Her current practice research concentrates on the application, modification and impact of somatically-inspired practices into theatre/performing environments and beyond. She particularly introduces new praxical discussions on somatics and theatre as well as somatics and voice studies. Christina has studied acting at Greek National Theatre Drama School (Diploma-Distinction) and East 15 Acting School (MA-Distinction). Her Practice-as-Research Ph.D. on the critical development of a somatically-informed actor-training pedagogy was awarded by Royal Central School of Speech and Drama. She has worked as an actress, director and movement director in Greece and the UK. Prior to her appointment at East 15, Christina has also taught at other major London-based drama schools such as RCS50, Mountview and Rose Bruford.

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WAITING FOR FOR...: SOMATA IN-BETWEEN MIGRATION AND STASIS

This piece of Performance-as-Research emanates from the original immersive performance Monotime as part of EU Immigrants EU Citizens project by Performing Architectures (Ugly Duck, London, 18-19.6.2016). Using as starting point autobiographically-initiated invitations to the spectators inspired by my life in London as a Greek-born performer-researcher, in Monotime I began to interrogate somatic dynamics in-between actor-witnesses and spectator-witnesses. Immigration and/or migration in the specific piece was explored in the potential third space that emerged in-between multiple individuals during a meeting-stasis in a nineteenth-century warehouse in London. Waiting for... suggests a further investigation of how multiple soma (the plural for soma) can exist in-between migration and stasis, within the broader process of shaping Somatic Theatre. The project is dramaturgically inspired by the way the two themes can be identified in Samuel Beckett’s Waiting for Godot. I enact the practical process by inviting a co-exploration with the American-originated art in-between migration and stasis, within the broader process of shaping Somatic Theatre. The project is dramaturgically inspired by the way the two themes can be identified in Samuel Beckett’s Waiting for Godot. I enact the practical process by inviting a co-exploration with the American-originated art in-between migration and stasis, within the broader process of shaping Somatic Theatre. The project is dramaturgically inspired by the way the two themes can be identified in Samuel Beckett’s Waiting for Godot. I enact the practical process by inviting a co-exploration with the American-originated art in-between migration and stasis, within the broader process of shaping Somatic Theatre. The project is dramaturgically inspired by the way the two themes can be identified in Samuel Beckett’s Waiting for Godot. 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Key Words
somata, actor-witnesses, spectator-witnesses, migration/stasis, somatic methodologies, PaR, thirdness

Orestes Pérez Estanquero
Universidad Autónoma de Barcelona

Orestes Pérez Estanquero b. 1962, Habana, Cuba is an artist and a PhD candidate UniversitatAutònoma de Barcelona, UAB. He earned a degree in Dramatic Art 1985 and a Master degree in Arts 2002 at the Universidad de las Artes de Cuba ISA. As an actor he has played, among others characters, Prospero in OtraTempedast by Teatro Buendra at Shakespeare’s Globe Theatre and Fidel in the Argentinean movie Hasta la Victoria Siempre. He worked as theatre director, among other companies, with SemaverKumpanya: in Chamaco 2006 at Istanbul. In Cuba he taught from pre-grade as teacher of drama at International School of Havana to graduate and post graduate university courses as Senior Adjunct Professor of Acting at ISA. He has participated in several festivals: Perth, Cadiz, Caracas, Edinburgh, etc. His research focuses on the areas of theory and practice of acting. He has published in theatre journals such as Assaig de Teatre, Conjunto, Gestos, etc. He has presented his research in the Annual Conferences of the IFRT Barcelona, 2013 and Warwick, 2014 and in different scientific conferences Malta, 2016 Brno, 2017. He is a member of the National Union of Artists and Writers of Cuba UNEAC.

MAPPING THE ROUTES AND MIGRATORY PROCESSES WITHIN AN INVESTIGATION ABOUT PERFORMING OF REAL PEOPLE IN THEATRICAL FRAMES

The paper will be focuses in some of the routes and migration processes produced in a research about performances of the real people Garde and Mumford: 2015 within determined theatrical frames. The researcher will be mapping, among others, the routes and migratory processes … of the formal essences” –that is: the nature of biographical materials published on the stage the specific mode of representation of these materials, the technological tools employed, etc.- from a group of radical scenic creations produced in Barcelona between 2006-2012 to another group of radical scenic creations produced, as part of the research, by the researcher as performer or as director of performers from the first artistic events studied -the originals- to the events derivates of them, personalized but equivalents, and created as research …of the “not acting” mode -according the continuum proposed by Michael Kirby-, in the group of events derivates derivates from the originals ones mentioned above: events ordered by the following criteria: from those that stand up as performative conferences to the other events that stand up as performative assemblies from those scenic events where the “official performer” become spectator to those where the “official spectator” become performer. …in an artistic event between real people assembled that dont have reference in the first set of scenic creations researched. The “formal essences” of this event are new, are fruit properly of the research last event experimented and integrated to the sample on study The mapping of routes and processes of migration will invite us to think about new methodologies, tasks and theatrical notions, but, above all, in a possible radical and liminal paradigm of theater acting, its variations and borders. The mapping will also invite us to think about the empowerment, specifically in the last event, of the participants both as interpreters and real people.

Key Words
real people empowered on stage, performances as research theories and practices involved, “not acting” mode: continuum and variations, liminality and frontiers
Laurelann Porter

Benedicte University Mesa

Laurelann Porter is currently an Assistant Professor of Communication Arts at Benedicte University. She received her PhD in Theatre and Performance of the Americas from Arizona State University. She earned her BFA in Independent Theatre Studies from Boston University and her MFA in Playwriting from Arizona State University. Her current research project is a collaboration with a nursing scholar and ethnographer, Dr. Amy Funk. The project, “27 Listeners,” is based on Funk’s dissertation research on sibling grief.

**JACK COLBY, COWBOY ANTHROPOLOGIST AS TRICKSTER-ARTIST-SCHOLAR: NARRATING INTERCULTURAL ENCOUNTERS**

IFTR Presentation Proposal – PaR 2018 Belgrade, Serbia Laurelann Porter “Jack Colby, Cowboy Anthropologist as Trickster-Artist-Scholar: Narrating Intercultural Encounters” For many years, decades even, I resisted adopting any form of identity relating to my upbringing. I believed that the “cowboy” persona that my father often espoused and performed around the campfire was not meant for me. In the beginning I rejected it as a representation of a conservative life I wanted no part of. Our family were not actual cowboys anyway, just suburbanites who dreamed of a life on the ranch. In my early 20s I participated in a theatre summer intensive workshop with an experimental theatre company in Massachusetts where we were all encouraged to delve into our upbringing to find our own unique identities. Once again I rejected anything that came from Arizona, cowboy culture, and especially Mormon religious dogma. Fast forward to life as an artist-scholar pursuing my doctoral degree in theatre and performance of the Americas. My interests were in Afro-Brazilian culture, something as far removed from my upbringing as anything could get. And we were tasked with conducting research and creating performance projects that recognized the ethical quandaries of transcultural and intercultural artistic forms. Finally, I reached into the dark corners of my psyche to cultivate a new narrator persona: Jack Colby, Cowboy Anthropologist. Jack Colby is both a trickster and a Jungian shadow. This narrator persona is deployed to critically question my own position as a descendant of colonizers. By openly facing this shadow/trickster persona, I call attention to the inherent assumptions of the dominant class and place them in dialogue with understandings gained from research in Afro-Brazilian communities of Bahia, Brazil. This presentation will not need audio/visual technology. However, a space flexible enough to create a fake “campfire” will be ideal. No pyrotechnics will be involved.

Key Words
Trickster, Brazil, Transcultural

Walmeri Ribeiro

Federal Fluminense University

Walmeri Ribeiro is artist, professor and researcher. She is visiting artist-researcher at Department of Fine Arts, Concordia University Montreal (Canada, associate professor at Universidade Federal Fluminense | Rio de Janeiro | Brazil. Having background in performance Art and media studies, her interest as artist and researcher is on the relationship between Performance, Media Art and, environmental issues. She developed her PhD’s research at the PontificiaUniversidadeCatolica de Sao Paulo PUC/SP and her Master in Arts at UniversidadeEstadual de Campinas UNICAMP/SP. Based in Rio de Janeiro | Brazil, she is also professor of the Graduated Program in Arts of the Universidade Federal Fluminense] UFF, where she coordinates the BrisaLAB – Laboratory of Performance, Media Art and Environmental issues. She is a member of Anthropocene Campus – HKW [Berlin]Alemanha and Co-coordinator of the project “Cities Can Fly” DFG|Germany. Author of the book “Poéticas do Ator no Cinema Contemporâneo” Intermeios, 2014, and co-author of the books “Arte e seuspercursosSensiveis” Intermeios, 2014 and “Arte e seuaprocessosSensiveis” Intermeios, 2016, she has written papers that are published in academic journals and collections in Brazil and abroad. She has participated in congress, seminars and Art exhibitions in Brazil and abroad.

**THE POWER OF TO BE IN-ACT**

Thomas Hirschhorn presents this year in Saskatoon, Canada, the work “What I can learn from you. What you can learn from me”. This artistic work will not be an exhibition, but a series of workshops with “teachers” from Saskatoon’s city. To create this proposition the artist has visited the city multiple times conducting fieldwork and reaching out to potential teachers and learners. The philosophical proposition in it is “to share the particular and by sharing it making it universal, because everybody can learn something from the other, and because everybody can teach the other something specific … “Sharing something with the other is an act of generosity” Hirschhorn. In São Paulo, Brazil, the performer ShambuyiWetu from Congo, who has living in São Paulo since 2014 as a refugee, presents the performance “Baggage”. Also, he is teaching about performance and activism in different art spaces in the city. Both actions are developed from the phrase “the country receives the body, but not the head”. This phrase is a Wetu’s affirmation about of generosity and hospitality in his new city and new country. In front of these two works, my proposal to PaR group is to discuss and investigate the power of to be in-act and the potential of processual acts, based on Whitehead philosophy about process 1933 and the concepts of experience proposed by Brian Massumi and Erin Manning. The base of this discussion will be the power of micro-political actions about learning, teaching, knowledge and performance.

Key Words
Performance Experience Process Learn and Power
Ildiko Rippel
University of Worcester

Ildiko Rippel is a senior lecturer of Drama and Performance at the University of Worcester. She recently completed a practice as research PhD at Lancaster University, examining familial performance practices. Ildiko’s recent article ‘Maternal Ruptures/Raptures’ in the Performance Research edition ‘On The Maternal’ November 2017 presents some of the findings of this research project. Ildiko is also co-founding member of Zoo Indigo, an Anglo-German performance company based in Nottingham, UK. The company produces autobiographical performance with a focus on the innovative integration of new technologies, examining themes of cultural identity and home and displacement, alongside autobiographical experience of motherhood.

‘NO WOMAN’S LAND’ PERFORMANCE OR DOCUMENTARY FILM

This project examines the act of walking as a method of collecting personal and cultural memories to generate performance. In 2015 Zoo Indigo performers Ildikó and Rosie walked 220 miles across Poland and Germany, with flat-pack versions of their real-life children and a filmmaker. They re-traced the footsteps of Ildikó’s grandmother Lucia, who was violently expelled from her home in lower Silesia, previously Germany, after it had been declared Polish territory at the Potsdam Agreement 1945. Lucia walked three months through the fractured post-war landscape of Europe of shifting borders, dragging her two small children and all her belongings in a cart. In 2015 Ildikó and Rosie retraced Lucia’s footsteps. Crossing borders, climbing fences, bleeding, crying, blistering. We walked through the united and borderless Europe, witnessing a post-national utopia, particularly at the borders of Poland and Germany. Once separated by barbed wire, armed border police and animosity between the two countries, this area now runs joint cultural projects, has opened German-Polish Kindergartens, as well as setting up a floating bar on the river Neisse which had formed an insurmountable border for many decades. Whilst we were walking the refugee crises escalated, and elsewhere borders and fences were erected. The escalation of the crisis placed survival, identity and migration at the forefront of the project. The project’s historical and current context of migrant mothers, borders and displacement raises interesting questions with regards to the traditionally gendered assumptions of heroic walking. In No Woman’s Land the performers stumble on a treadmill, immersed in a media environment of archival and original videos and voice-overs. No Woman’s Land is a humorous and moving stagger through landscapes of past and present landscapes. Visual, physical and visceral, the performance explores the post-war apocalypse, migration, home and displacement.

Key Words
expulsion migration motherhood walking technology autobiography

Johnmichael Rossi
University of Northampton, UK

Johnmichael Rossi, PhD, is a theatre-maker, educator and practice-led research. He is currently Senior Lecturer in Drama & Acting at University of Northampton where is programme leader for the BA in Drama. He is also a co-convenor for the Performance-as-Research Working Group for IFT. As founding Artistic Director of newfangled theatRER 2004-2014, JM has written, directed and produced several new experimental works. His two plays, a TACK and trip, tik were published as a ‘pair of plays,’ in Play/N America. JM is the former Educa- tion Director for Womens Projects education program and a co-founder of Brooklyn Theatre Arts High School where he served as Resident Teaching Artist for Vital Theatre. He occasionally performs as ‘Dottore JoMiRo’ in The S‘kool of Edumacation, an on-going site-specific interactive performance piece that explores and parodies pedagogical histories and institutional norms.

TRACES OF PEDAGOGICAL PRACTICE: STANDING ON THE SHOULDERS OF OUR OWN PERSONAL ‘PEDAGODS’

This workshop responds, in part, to the Working Group’s ‘areas of inquiry,’ specifically #2, concerning legacies of practice and #3, on writing on, with and through practice and more broadly the confer- ence theme of Theatre, Nation and Identity: Between Migration and Stasis by exploring the migra- tion of one’s own practice informed by the traces of training and education. Considering Isaac Newton’s claim, in 1675, that “If I have seen further it is by standing on the shoulders of giants,” the workshop will draw from my own pool of ‘pedagods,’ at the onset of the workshop, using anecdotes surrounding core values impressed upon my own practice, which informs my pedagogical approach. Respectively, this initial activity will stand on the shoulders of John Bell ‘must know the history of your medium’, Rhea Gaisner on ‘tasting the words’ of a playtext, Charles McNulty on ‘carving time’ to foster collaboration and Stanley Richardson ‘you must deal with your history’ through your play- writing. Jacques Derrida discusses ‘traces’ in writing: “It is not absence instead of presence, but a trace which replaces a presence which has never been present, an origin by means of which nothing has begun” 1967: 372. The activity will ask participants to collaborate around these four traces of my training, reflected in personal anecdotes, to imagine a curriculum, lesson plan or classroom activity. The workshop will then lead into a practical sharing of exercises that reflect how these virtues of my practice form a pedagogical spine through teaching practice, across various modules, programmes, classrooms, institutions and geographical borders. The workshop asks participants to conjure their own ‘pedagods,’ to identify traces that inform their own work, culminating in a sharing and specula- tive brainstorming session.

Key Words
Practice-led Research, Pedagogy, Traces, Writing, Migration, Practice
WORKSHOP ON ENCOUNTER AND (IN)DIVIDUALITY

Encounter implies the transgression of borders. By definition, something unsurpassable, sacrosanct is attached to borders: the ban on touching, the noli me tangere. Today, (Foucault’s) dispositives substitute the gods and the role of the sacred border guard. How can we become emancipated from them? Certeau says, by playing with the dispositives: by a creative and canny usage of texte, pictures, and objects. He retells how the inhabitants of a Brazilian village rebel against the powerful and the established order with its and deren ostensible fatefulness, by help of miracle stories about Brother Damião. Therefore they continue the religious frame of reference in which their lives had been clamped by the christianmissionaries. They make a resistive use of the very system of the prodigious that had been imposed upon them by others – exposing theatrically this reuse in the form of an exaggerated superstition, that is, by an excess of marvel, something that always and with all right has been suspected by secular and religious authorities to question the raison d’être of the hierarchies of power and knowledge. They use it in order to gain leeway for themselves. How can we, as participants of a society, in the most simple case of a dual relation, make creative and canny use of a imposed order that differences a between me and the other? The workshop plays on this “disdain for the border” by experimenting on breaking and widening boundaries, and on ways how thing divided by boundaries may merge together and draw benefit from the common limitations in a new, canny way. In this double sense the workshop is about diverti- sity. Theatre is the place where the confrontation of human beings can be tried out (relatively) dan- gerless. The encounter of the single person and the world clinging densely to it, spawn experiences that shall be tried and described in the workshop.

Key Words
border, encounter, individuality

Myer Taub
Formally senior lecturer in the drama department at the university of pretoria, now an independent academic whose research, teaching and practice includes areas performance as research, theatre-making, writing for stage, identity, performance as intervention, and environmental humanities.

SHIFTING CONTOURS: MAPPING, MEMORY AND THE METAPHOR OF THE COUNTER-PERFORMANCE PRACTICE: TO ARRIVE AT QUESTIONS AROUND CARTOGRAPHIC MODES IN MAKING DE-COLONIAL PERFORMANCE

Mapping is the process delineating expression and reflection from which maps are made. Maps are both hypothesis and outcome delineating expression. They are the yearnings and documents of per- formance art texts produced through mapping. In searching for alternate performance based texts I have worked with maps and mapping as an audit to my own itinerancy. Part of this trajectory is the interrogation with ‘epistemic disobedience’ iterated in last year’s Sao Paulo performance as research PaR workshop paper, “The Misbehavior of Nothing” Taub, PaR working group, 2017 whereby the allegory of resistance led to embodiment of allegory and an ongoing process of de-linking in which nothing and everything happened. From this static-schism, a crisis, I have returned to med- itative practice of which I consider mapping practice as ways to consider or even reconsider what my practice is. In this case I would like to return to examples of several maps from sourced and self made projects, more so to reconsider memory as part of the meditative function of practice, with the integration in the PaR working groups of performed mapping practices as once led and instigated in particular by Dr. Jonathan Heron’s examples of maps in exercises PaR working group 2014 & 2015 Barcelona and Warwickshire, and how these methods later traveled into projects based around Shakespeare and de-colonial practice University of Pretoria 2014 &2017. Fusing these ideas of map- ping and items like distance, separation, integration, rupture, post-rupture, assemblage as transver- sal mechanics to delink colonial texts In reflection of these projects and these moments I would like to offer re-investigations into previous PaR mapping exercises, re-orientated as migrant, function- ary if not revolutionary, ways to trans-disciplinarise knowledges from into de-colonised practice.

Key Words
maps, mapping, PaR performance as research, decolonial, Shakespeare
Working Groups

• PERFORMANCE IN PUBLIC SPACES
Jia-iuan Chin
National Cheng-Kung University

Jia-iuan CHIN is an Assistant Professor at the Department of Chinese Literature, National Cheng Kung University Taiwan. She has published papers in leading journals on topics such as participatory theatre, mobile spectatorship, theatrical spaces and contemporary Taiwanese Opera. Chin received her PhD from Royal Holloway, University of London. jchin@mail.ncku.edu.tw

BEING TOGETHER IN THE NIGHT-TIME: A STUDY OF TIME IN PUBLIC SPACES

With the rapid development of new technologies, and while artists and scholars have not been slow to operationalize new works in a complex merge of material and immaterial public spaces, this research alternatively looks back to the existence of traditional outdoor-staged activities and attempts to investigate the relationship between the nature of time and the crowds. By addressing various night-time activities, from ritual dances, Taiwanese Opera kua-á-hì to participatory mobile performances, it explores how the rhythms of the body have been impacted on by theatrical gatherings and how the sense of collective mobility has been built and reinforced by the darkness under the sky. I will also compare this research with the recent work on the night-time activities to suggest a way towards a more lived framework for social-social theory in a contemporary city. Given the significant sensuous examples of those collectively open-air activities at night, I hope such research will remind us the importance of the dark and provide an integrated reflection on the methodological potential of time as a concept within public performances research, and proposed to elevate the idea of time to a level on par with spatial terms as employed in theatre analysis respectively.

Key Words
Outdoor-staged Performances, Theatre and Time, Night-time Activities, Night Time Economy, Participatory Performance

Lesley Delmenico
Grinnell College

Lesley Delmenico is an associate professor of Theatre and Performance Studies at Grinnell College, Grinnell, Iowa. Her teaching, directing, and research focus on theatre’s political roles in contemporary society, particularly the intersections of performance with urban spaces, the natural environment, post-coloniality, immigration, gender, and culture. She concentrates on the ways marginalized women improve spaces from which to speak. Geographically, her work began at the northern edge of Australia with indigenous and immigrant women, and lately has concentrated on the former colonizing center, London. An ethnographer, writer, deviser, and director, Lesley is currently working with American and British women’s NGOs to stage community issues that concern tradition, law, the body and sexuality, and changing identities in the metropolis. She has previously created professional and community-based performances in London, Mumbai and Grinnell, and has studied community/intercultural performance in many parts of the world. Her methodologies are interdisciplinary. She has published in theatre/performance and sociology journals and given thirty-six conference presentations. Key questions in her research and practice concern the ways in which we craft and perform complex identities in a post-colonial, globalized, and increasingly urbanized world. Lesley’s M.A. and Ph.D. are in Theatre and Performance Studies from Northwestern University.

CONTESTING TRADITIONS IN PUBLIC PERFORMANCE: EMBODying EXPERIENCE, SPEAKING ALOUD

Public zones, defined as any spaces beyond the confines of the home, become politicized when normally private women perform acts of self-definition under the community’s gaze to improvise new geographies of influence within their communities and participate in the urban and national spheres. In the UK, migrants from sub-Saharan Africa form strong national and sub-national communities that share tensions between gendered, traditional African and British definitions of virtue and success. In negotiating new, hybridized transnational identities, a group of women recently transgressed decorum by publicly questioning the experiences that are traditionally kept silent. The stakes were higher for these performers because that public speech came in the form of embodied performance of their own words. In working with the first-time actors of the London NGO, FORWARD, I discovered that such public speech against the customs of child/forced marriage and FGM, in the presence of men and strangers, was a bold and unorthodox performative act, and realized the courage that it took to participate. This presentation analyzes the effects on first-time actors of participating in a play that was aptly titled Uncomfortable Conversations by the actors. Devising in workshops with the award-winning London/African NGO, FORWARD, I scripted and directed Conversations for community-center performances in March 2017. In seeking to understand the effects of the workshop/devising/performance process on actors and audience, I am guided by Joanne Tompkins’ analysis, in Theatre’s Heterotopias, of the ways in which performance can alter the meanings of public spaces. Such heterotopic performances can supplement the past histories of public spaces and create the possibility of changed future perceptions. I explore the way in which a transgressive public speech act about an “unspeakable” subject may help contribute to interrupting traditions and, perhaps, to the invention of positive alternatives.

Key Words
immigration, identity formation, gendered performance, public spaces, contested performance, heterotopia
MISHANDLED ARCHIVE: TRANSPosing HISTORY, IMAGERIES AND MOVEMENTS ACROSS GEOGRAPHICAL AND TEMPORAL BORDERS

How can transposing documents from one place, time, language and culture to another relate to and narrate the experience of bodies crossing borders and their histories? Mishandled Archive is a practice-as-research project comprised of a series of 365 micro-actions in public space that explores the inter-animation of family archives, history-telling and performance. Every day, throughout 2017, I installed and left behind one item copied from my family archive from Iran at a public site streets, hospitals, theatres, trains, ... in different countries. Each day’s installation was accompanied by a short improvised site-responsive dance that I performed on the site of the installation. One photo, the descriptions and location of the dance were posted on Instagram on a daily basis: https://www.instagram.com/tarafteh/ The archive in use is a domestic collection of documents from 1900 to 1984 including photographs, letters to family members, letters from prison, envelopes signed by jail keepers, amateur photography from the streets of Tehran during the 1979 revolution, final wills and memorials in Iranian newspapers. Pieces of Mishandled Archive have been left behind on the daily paths of publics around the UK, Iran, Switzerland, Germany and Italy and across borders on airplanes. These transposed documents and the dances sparked several conversations and engagements in public spaces on site or online. I would like to present a performative presentation of the project that brings together documentation of the project, parts of the histories from people in the archive as well as discursive writing on the act of ‘mishandling’ as a way of disseminating histories of people, places and their movements. See a map of where all the pieces of the archive were placed: https://goo.gl/oE8DyP See photos of a durational performance-installation of the project in Tehran: https://tarafehi.tumblr.com/post/169958849751/mishandled-archive-durational-performance

Key Words
family archive, documentation, site-sensitivity, public space, gift exchange, story telling, alternative history, Iran

Tara Fatehi Irani
University of Roehampton


Elena Gordienko
The School for Advanced Studies in the Humanities, RANEPA, Moscow

Elena Gordienko is a researcher from Moscow. In 2014, she obtained her Ph.D. candidate degree at Lomonossov Moscow State University in the theory of language for a thesis «Linguosemiotic principles of transforming a narrative text into a stage drama: on the material of Russian and French theatre adaptations». She holds also Master Degrees in Comparative literature from the Paris IV Sorbonne and in Visual culture from the Higher School of Economics, Moscow. Since 2014, she is a senior lecturer in the Russian Presidential Academy of National Economy and Public Administration RANEPA. Her research focuses on a site-specific theatre, participative practices as well as a representation of History by theatre means.

TEATR.DOC IMPLICIT IMPACTS: PASSERS-BY REACTIONS AS AN IMAGE OF SOCIAL ENVIRONMENT AND FRONTIERS

This presentation will be based on a Teatr.doc production «Implicit impacts». A director Vsevolod Lisovsky defined the genre as an intervention-performance. Together with the audience the actors walk around the city, passing through central streets, subway, stores, railroad tracks, courtyards, museum stairs, garages... the venue changes every time and is not discussed in advance. While moving, the artists recite in random order different text fragments from documentary verbatim monologues to the theological articles and poetry. The theatre intervenes the urban space, and thus explores the degree of social openness, the how the citizens perceive unconventional actions, what is forbidden or allowed. It seemed that a representation of a group sex in the streets or at bus stops should cause a huge reaction, but that, as a rule, is simply watched with curiosity or passed by. At the same time, for a simple crossing of the yard by an unknown group, the tenants react nervously, staring incredulously and demanding an explanation. It turns out that wandering without a goal, and especially in a crowd is perceived as suspicious. The common questions are «what is going on here» and even «are you on wheels». At one of the shows a saleswoman commented on our group that this was a gay parade. As there is no official paper, spectators are anxious: will they call the police, can we be here? From time to time the police is actually called. Nevertheless, most of the time the guards do not stop the performance, and getting that this is a theatre play they watch how those strange people do perform. All this is an evidence of time. https://garagemca.org/en/event/implicit-impacts - information about a show and some photos A resident threatening to call the police: https://www.facebook.com/transformatordoc/videos/47512670521246/ - A policeman as a spectator: https://www.youtube.com/watch?v=1ys_UiiKVxh - video extracts

Key Words
Teatr.doc, participative theatre, site-specific, intervention
SITe SpecIfIc herIT aGe perforMaNce

WG

Holly Maples
Brunel University

Holly Maples is Senior Lecturer in Theatre Brunel University. Both a theatre practitioner and scholar, she is particularly interested in performative publics, examining manifestations of identity through popular entertainment. Her current research includes a heritage performance research project in Norfolk and a monograph exploring the female gaze in American theatre 1830-1930.

A PUBLIC SENSE: IMMERSIVE PERFORMANCE AND SENSORIAL EXPERIENCE IN SITE SPECIFIC HERITAGE PERFORMANCE

Paston Footprints600, a multi-arts cultural heritage project encouraging immersive, experiential, and interactive responses to local heritage focuses on bringing to life the stories of a powerful Norfolk family from 1380-1750. The Pastons played a pivotal role in dramatic local, regional, and national events and their legacy remains imprinted on the landscape in a number of important historic sites across Norfolk. As the performance lead on this project, I have been commissioned to design a series of heritage performance at sites throughout Norfolk over the next two years. My first performances are scheduled for May and June 2018, and include a pop-up theatre event launching a heritage walking tour in Norwich, and a large scale promenade performance on the grounds of a heritage site. The pop up theatre event targets an urban environment where many of the medieval buildings are interspersed with a contemporary landscape, while the event at Oxnard allows for a more immersive heritage experience, removed from the distractions of daily life. The heritage industry’s current interest in immersive techniques allies with the flowering of a ‘sensuous’ culture engendering the study of social movements through embodied knowledge. Howes and Classen contend that concerns of nationalism, identity, gender, and multiculturalism are shaped through sensory experience, while ‘Sensory History’ research investigates society’s relationship to sounds, tastes, and textures offer key insights into our critical engagement with history. By focusing on sensorial, embodied relationships to site, my heritage performances examine the embodied experience of public space may be in itself a collective memory, identity, and/or community building devise. My paper will combine traditional lecture with some of the immersive and sensorial tools used in these events to investigate how audiences as well as artists fuse historic sites and sounds with the contemporary landscape to empathically and physically embody a localised past.

Key Words
Site Specific, Immersive Theatre, Heritage Performance

Ciara Murphy
NUI Galway, Ireland

Ciara Murphy is a PhD candidate at the Centre for Drama, Theatre and Performance at NUI Galway, Ireland. Ciara’s research is an interrogation of contemporary Anglophone participatory and site-responsive performance practice. This research is supported by the Galway Doctoral Scholarship Scheme. Ciara has recently concluded work on a collaborative research project for #WakingtheFeminists, ‘Gender Counts: An Analysis of gender in Irish theatre 2006-2015’, that examines how key roles in Irish theatre have been gendered over the last ten years. Ciara has also published on contemporary Irish theatre in New Hibernian Review/Iris Éireannach Nua and in Masculinity in Crisis: Depictions of Modern Male Trauma in Ireland 2016.

CONTESTED SITES AND TROUBLED BODIES: INTERROGATING EVERYDAY EXPERIENCE THROUGH PARTICIPATORY PERFORMANCE IN PUBLIC SPACE IN THE NORTH OF IRELAND

This paper analyses a selection of performances which took place in the north of Ireland since 1972 in order to examine how performance interventions acted across spatial and political borders to represent the effect of violence on the everyday experiences of citizens, space, and society. This chapter identifies and analyses selected performance paradigms which illustrates how artists intervened in public spaces recently dominated by violence to investigate how violence informs the bodies of those who utilise that space in an everyday context. These case studies do not necessarily speak to the most devastating events or the associated victims or perpetrators of a single crime. Instead, these performances focus on the everyday social experience of life in the north of Ireland in this time frame, a social experience which suffered greatly from the events of the Troubles. This paper will also analyse performances which took place during the Peace Process and after the Belfast/Good Friday Agreement in 1998. One of the common features of the case studies outlined in this paper is that they encourage audiences to migrate across cultural and physical borders, such as the 1999 production of The Wedding Play which transports audience members across Belfast’s ‘peace walls’ in order to experience the ritualised performance of a mixed-marriage wedding, or the 2000 production Convictions which asks audiences to step across the threshold of a former prison which held political prisoners during the Troubles. This paper will engage frameworks of performance studies, social geography, and performance analysis in its interrogation of key performances.

Key Words
Irish Theatre, Northern Irish Theatre, Performance, Public Space, Troubles, Performance Art
Rebecca Savory Fuller
University of Exeter

Rebecca Savory Fuller is Lecturer in Acting at the Arts University Bournemouth, and is completing a PhD in Drama at the University of Exeter, on the UKIERI-funded split-site programme between Exeter and the National School of Advanced Studies NIAS in Bangalore. She holds a degree in Social Anthropology, performer training in Lecoq-based devised theatre practice, and over ten years’ professional experience in immersive and interactive performance for non-theatre spaces. Her doctoral research examines Flash Mob performance practices in India, tracing a history of the genre through online archives and ethnographic research in Bangalore, Delhi and Mumbai. Her broader research interests centre on performance, power, participation, and spectacle in live and digital public space.

TOGETHER, ALONE? PERFORMING DIGITAL PROXIMITIES IN INDIA’S BLANK NOISE & WHY LOITER FEMINIST CAMPAIGNS

In India’s contemporary feminist movement, a series of recent projects have invited women to explore and question social restrictions imposed on female embodiment in public urban spaces. #WalkAlone, #WhyLoiter, and #MeetToSleep have invited women to occupy local spaces in ways that challenge conservative social norms of female safety and propriety, through the acts of walking, loitering, and sleeping in public. Each of these projects encourage women to interrogate their own relationship to public space, deploying performative migration and stasis within the urban landscape, as a tool for enquiry and self-reflection. At the same time, they seek to sow the seeds of a culture shift in societal attitudes towards women in India, by producing female visibility through micro-occupations of public space in ways usually restricted to men. This paper asks how the activist groups Blank Noise and Why Loiter establish digital proximities as a means of transforming private, personal experiences into concerted, public acts. Through WhatsApp, Facebook, Twitter and blogs, these groups narratavise individual actions online, transforming them into what Judith Butler 2015 has termed a form of ‘plural performativity’. Drawing on my participation in #WalkAlone from the remote position of the UK alongside online documentation of the campaigns, I explore how digital tools were utilised to forge digital proximities. They create relationships of proximity between dispersed participants, but also intersect between city spaces and an online public sphere. The result is that these fleeting public acts live on in a ‘digital afterlife’, speaking back to both national global and discourses.

Key Words
feminist activism, embodiment, public space, digital proximity

Fraser Stevens
University of Maryland, College Park

Fraser Stevens is a PhD student at the University of Maryland, whose project is focused on the relationship between theatre and espionage. Fraser obtained his BA in Theatre from York University in Toronto in 2010, and continued on to complete his MA in Theatre and Performance at Aberystwyth University in 2012. Aside from his academic pursuits he a co-founder and co-director of the experimental theatre company Almost Human. The company’s work seeks to challenge traditional ways of producing and executing live performance. Over the past six years Almost Humans work has been produced internationally to much acclaim.

THE LIBRARIES AND BABEL: SITE-SPECIFIC THEATRE FOR INSTITUTIONS OF KNOWLEDGE

What are the challenges facing theatre companies today when touring work internationally for site-specific productions? In an increasingly global world, yet one in which the act of crossing borders is becoming more and more difficult, theatre, and the arts in general, face unique hurdles in remaining both relevant and accessible. How is it that theatre, particularly site-specific productions, might aid in moving beyond such border issues and progress the exchange of knowledge, arts, and cultures? This paper is intended to analyse an upcoming European tour produced by Almost Human, which employs students from the University of Maryland, College Park. The production entitled Babel is a site-specific performance which will be situated in public and academic libraries, one of the more ancient institutions found globally. The performance, based on Jorge Borges’ text The Library of Babel, intends to interrogate the concept of libraries, where they have come from, where they are now, and where they are heading. Broaching questions posed by site-specific practitioners and the academics who study their work, interrogating issues surrounding the fraught concept of ‘universality’, and intersecting these ideas with timely questions around ephemerality, archives and public access, this paper seeks to show how global institutions such as libraries might help reinvigorate theatrical work, and at the same time benefit from a relationship with live art. Can these cultural entities of live performance and knowledge repositories help challenge nationalistic thinking and encourage cultural exchange?

Key Words
Site-Specific, Touring, Archives, Libraries, Public Space, Experimental Theatre
Working Groups

- PERFORMANCE
  RELIGION AND
  SPIRITUALITY
Silvia Battista
Liverpool Hope University

Silvia Battista is a visual and performance artist/scholar, who has engaged, over the last twenty years, with a multidisciplinary set of artistic languages including performance, drawing, photography and video. She is interested in the intersection between visual art, performance and theatre, particularly in the use of meditative, contemplative and ecstatic practices as creative and epistemological processes. Her practice is presented regularly in international contexts and her scholarly outcomes have been published with Intellect, Routledge and Palgrave. Her first monograph Posthuman Spiritualities in Contemporary Performance: Politics, Ecologies and Perceptions is due to publication this year. She works as lecturer at Liverpool Hope University. www.silviabattista.com

WHEN THE SPIRITS ARE SOCIALLY ENGAGED: “JOURNEY TO THE LOWER WORLD” BY MARCUS COATES

This paper is part of the monograph Posthuman Spiritualities in Contemporary Performance: Politics, Ecologies and Perceptions 2018. It looks at the work Journey to the Lower World 2004 by Marcus Coates, consisting in the artist performing a Shamanic journey for an audience of residents living in a tower block in Liverpool. The tower block was listed for demolition and the residents were facing the prospect of being relocated to unfamiliar places away from their community. The performance/ritual was performed in the living room of one of the residents with the objective of empowering members of this community in the face of this challenging phase of their life. The often humorous performance involved the artist talking to and obtaining information from animal spirit guides to suggest a possible community strategy for the soon to be relocated tenants. By engaging with studies on shamanism in contemporary, western societies, new materialist studies and the acknowledgement of the political aspects of the fool in theatre, this chapter investigates the performer’s ability to embody both the figure of the trickster and of spiritual guide. This entails studying Coates as a liminal figure which constantly moves between the comical and the spiritual the possible and the impossible imagination and reality confusing them into one another for transformative purposes. Indeed, the hypothesis proposed is that his performance brought together the sacred and the profane into a space where faith, humor, hope, imagination and suspicion were employed to empower collective cohesion. A separate perspective is suggested when looking at the aftermath of the journey and at the politics used by Coates to achieve his artistic/social objective. The proposal includes also a workshop to be delivered on the Sunday before the start of the conference.

Key Words
Imagination, social empowerment, western shamanism, new materialism, performance art, healing processes

Josh Edelman
Manchester Metropolitan University

Joshua Edelman is senior lecturer in the Department of Contemporary Arts, Manchester Metropolitan University. His work explores the intersections between performance, religion and politics in the contemporary world. He is one of the founding editors of Performance, Religion and Spirituality prs-journal.org and founding co-convenor of the Performance, Religion and Spirituality Working Group of the International Federation for Theatre Research.

GLOBAL RAP, HIP-HOP AND THE PERFORMANCE OF MINORITY RELIGIOUS IDENTITY

What I will offer today is a state-of-the-field survey of the ways in which rap and hip-hop have been used as performative tools to promote and develop religious life around the world. Rap and hip-hop are migratory musical forms. They emerged in the African American community thorough the mix of technological and cultural influences of an American metropolis. Since then, they have migrated around the world. Digital audio and video sharing platforms have made this music a particularly global phenomenon and have made it an attractive commodity for companies who deal in cultural products. And yet, the notion of a performer testifying to the authentic experience of life in their often extremely specific neighbourhood and cultural milieu. The tension between particular identity and globalist openness to digital capitalism structures the social location of the genre, and also helps to explain why it is so useful for those working with religious identity. Based on a forum section currently under preparation for the journal Performance, Religion and Spirituality, I will report on the work of scholars from around the world – from Africa to Central Asia – who are investigating the way in which the performative authority rap and hip-hop have both revitalised and challenged religious identity, especially for a younger generation. I will discuss the relationship between individuality, cultural particularity, and spiritual universalism implied by this work. I will also briefly discuss what this research suggests about our comfort with the contingency of location, culture and identity for a world in which migration, dispossession, and exile are quotidian facts of life.

Key Words
Religion, Performance, Hip-hop, rap
Marija Krnić
University of Warwick

Marija Krnić is a PhD student at the Theatre and Performance Studies at the University of Warwick and she works on the doctoral thesis entitled 'Performing Martyrdom: Theatre and Community in the eastern Adriatic Saints’ Plays'. She is interested medieval religious theatre and its contemporary re-actualizations. Specifically, her research explores saints’ plays in eastern Adriatic urban communities, focusing on the cultural and social history of such performances, and the revival of saints’ plays in the context of the late-twentieth-century state-building project in Croatia. Before coming to Warwick she gained an MA degree in Medieval studies at the Central European University in Budapest, an MA in Croatian philology and Comparative literature from the University of Zagreb, and she was a visiting student at the University of Trieste. She also worked as a dance teacher and choreographer.

SAINTS PLAYS AND THE PERFORMANCE OF THE CROATIAN NATIONAL IDENTITY

Croatian religious theatre played an important role in the recent political and cultural history of the country. In this paper I examine the nexus between theatre and nationalism by focusing on the re-enactments of the medieval genre of the saints’ plays during the two waves of Croatian nationalism—the Croatian Spring in 1970 in the context of the Federal Republic of Yugoslavia, followed by the achievement of national sovereignty in 1991—and their role in the state-building project. I will reflect on how performances of the saints’ plays came to be understood as ‘national’ through the complex interplay of factors characteristic for each phase of their re-appearance. I will be looking into how the performances in national theatres were reshaped to fulfil the goal of reflecting the national identity in different contexts—I will compare the context of the 1970s when they were used as a subversive ideological tool which undermined the broader Yugoslav identity, against the setting of the 1990s when they corresponded with the official nationalist rhetoric of the regime. A double symbolic stake of religious and catholic heritage, pointed against atheism and secularity of the communist regime, as well as against Serbian Orthodox tradition, will be identified as crucial for the ideological embracement of saints’ plays. Furthermore, the affective experience of the performances will be also addressed. Through the analyses of the records video and photo records, media coverage, and in-depth interviews with participants directors, performers, and members of the audience I will scrutinize the impact of the emotional labour, in order to answer the question of how those performances weaved shared emotional repertoires Hurley.

Key Words
saints plays, religion based nationalism, emotional repertoires

David Mason
Rhodes College

David Mason is Chair of Theatre and Director of Asian Studies at Rhodes College in the USA. He is Editor-In-Chief of the journal Ecumenica. He is the author of the books Theatre and Religion on Krishnas Stage and Brigham Young: Sovereign in America. Routledge will publish his book The Performative Ground of Religion and Theatre later in 2018.

PERFORMING COMMUNITY IDENTITY CRISIS

Community identity, like personal identity, might be an illusion. Just as the indivisible quanta of personal identity may only be a sensation that coalesces from a body’s storm of perception and interaction with the stuff of reality, what seems to be the identity of a group may rest on its cloud of perceptions as a group, and its interactions with the world. No wonder that a sense of community identity can be mortally threatened by the acute trauma that violence inflicts on groups as groups—mass destitution, dislocation, suspension, suspicion, renewed rejection, and renewed violence. But performative acts often sustain cohesive people-hood. Performative acts can even reconstitute and refashion a community identity that has been catastrophically dissolved. Performative acts can be particularly important to displaced communities, since, unlike landmarks and buildings, acts travel in the very bodies that can form a community. On the other hand, performative acts can be much less stable than buildings and landmarks, and their metamorphoses can entail substantive changes to the identity that a community recognizes as its own.

Key Words
performance, community, refugee, identity, religion
Hannah McClure
The University of Surrey

Hannah McClure holds a PhD in Dance: Practice as Research from The University of East London, a Masters Degree in Dance Anthropology from Roehampton University London, a Bachelor of Fine Arts in Dance from The State University of New York at Brockport and is a Registered Practitioner and Educator of Relaxation Therapies through Neutral-Space UK and The UK Polarity Therapy Association. Her work with The Mevlevi Order of Sufism led to a practice based investigation through the performing arts where she investigated the healing capacities of Sufi practice, its context and histories especially in relation to the initiatory journeys of women. She lectures in Dance and Theatre at The University of Surrey and her film ‘The Woman Who Whirls’ was recently screened at The Barcelona International Short Film Festival.

TASAWUUF AS EMBODIED THOUGHT AND PHILOSOPHY

It is commonly taught and accepted in the analytic and continental traditions that philosophy began and extended from a Greco-Roman heritage. Aristotle, Plato and Socrates are lauded as philosopher-scientists who birthed the reign of rational thought. Prior to the Greco-Roman emergence of rationalism however extensive philosophical, scientific and artistic bodies of knowledge were cultivated in Africa The Maxims of Ptohhotep Egypt 25th Century BCE, Asia Taoism 5th Century BCE and The Vedic Period 2nd Millennium BCE and the Middle East Sufi oral tradition undated. HazratInyat Khan writes to us from the 19th century, ‘The germ of Sufism is said to have existed from the beginning of the human creation, for wisdom is the heritage of all therefore no one person can be said to be its propounder. It has been revealed more clearly and spread more widely from time to time as the world has evolved’ 2002 and this view is corroborated by contemporary scholars Burkhart, 2008 Blann, 2005. A foundational aspect of both early and later Sufi thought and philosophy is the concept of tasawwuf, or purity. The brothers and sisters of purity were known in pre-Islamic times as the hannya, EkuanulSafa and later the Sahabi Safa. Their practices included fasting, prayer, breathwork, chanting, whirling, music, fine art and other forms of dance and movement. These sets of practices grew out of the oral and early traditions which grouped philosophy, science, art and spirituality together into complete lifeways. For the purposes of this paper, we will be looking at tasawwuf as an example of both ancient and later Sufi philosophy and embodied thought. Key facets of tasawwuf relate to themes of migration, exchange and the enactment/performance of purity to oneself and to a larger community.

Key Words
Sufism, Tasawwuf, Arts, Philosophy, Embodied Thought, Purity, Performance

Ilíana Muñoz
Mexico City 1980

Graduated from the Master in International Performance Research (MAIPR 2012-2013) (University of Amsterdam, University of Warwick and University of Arts of Belgrade). She holds a BA in Drama and Theatre by the National Autonomous University of Mexico and a BA in Cultural Management by the University of Guadalajara.

She is a theatre practitioner, researcher and critic. She has devised the performances: Tripping(2015-2018), The digging senses experience(immersive guided experience with dinner included, 2015), both of them with Darya Siargeichyk; ‘Blue and Gold genome’ (commissioned performance, 2014), ‘My body is a cage’(2014), ‘In-fidelity’ (video-essay 2014), ‘The man who wanted to’ (a performance-installation inspired by The seagull, by A. Chekhov, 2013).She has collaborated for the pieces: ‘PLM’, Thinking of music,(dueto concert by Aimeé Theriot 2017), and ‘Telepressence’, (wearable installation, 2016).

She has taught workshops in Mexico, Serbia, Belarus and India. She has won several prizes on theatre critic and collaborates for the media ‘FalsoRaccord’, ‘El rodar de la canica’ and ‘Nexos’.

SPIRITUAL JOURNEYING THROUGH PERFORMANCE

My presentation will display the process and results of a documentary staged performance that my Belarussian colleague Darya Siargeichyk and I devised while we were traveling in India in 2015. During the trip we decided to stop in Palolem, Goa, and produce an intensive 24h laboratory in order to design a performance dispositifthat was able to contain several narrative lines concerning our experiences as two western female foreigners traveling for the first time in India. One of the main axis for the trip and the performance was spirituality. That is why we wanted to create a structure that fostered in the spectators an actual spiritual experience more than an entertainment one. We focused in conviviality between performers and spectators enhancing the performativity of the present moment. The performance, intitled ‘Tripping’ was premiered in India in December 2015 and reenacted in Mexico in 2017 and 2018. I will address the creative process, the final structure, the changes that were made in each reenactment and the response of the audience.

Key Words
Devised performance, meditation, spirituality, travel and performance
Julija Pesić
University of Toronto, Centre for Drama, Theatre, and Performance Studies

Julija Pesić julija.pesic@mail.utoronto.ca is a University of Toronto researcher focused on performance art, cultural anthropology, and cultural studies. Her doctoral dissertation investigates the forms and functions of the Balkans cultural tradition in the work of Marina Abramović, the Belgrade-born, New York City-based performance artist, now best-known for her record-breaking 2010 MoMA retrospective. In 2017, Julija received the Ontario Graduate Scholarship for her research project about cultural specificity and global dynamics in the performance art of Abramović. Before immigrated to Canada, Julija had completed BA honours in South Slavic Literature and MA in Dramatic Literature at the University of Belgrade with expertise in subversive humour in contemporary European theatre. Her interests also include interaction of literature, theatre, and film. Julija has been publishing articles on performance art and aesthetic subversion in professional journals in Serbia and Canada.

THE BALKANS CULTURAL IDENTITY AND PERSONAL NARRATIVE IN THE BIOGRAPHICAL OPERA “THE LIFE AND DEATH OF MARINA ABRAMOVIĆ” (2011), DIRECTED BY ROBERT WILSON

My paper explores the interaction between the Balkans cultural tradition and the personal narrative in the biographical opera The Life and Death of Marina Abramović 2011, directed by Robert Wilson, an American stage director. I am interested in how the theatrical techniques construct the cultural, artistic, and personal identity of contemporary performance artist Marina Abramović. An internationally recognized artist with a four-decade long career, she was born, grew up, and was educated in the former Yugoslavia. Her Balkan cultural background has had biographical, intellectual, and artistic consequences for the aesthetics and the practice of her work. In the current period, after 2005, Abramović’s image has shifted to a New York City-based pop-icon. Seen as a post-MoMA celebrity, collaborating with movie stars and acting as the subject of the Wilson’s opera, Abramović has become not only by far one of the most acclaimed living performance artists, but also a global socio-cultural phenomenon. My research examines which of Wilson’s creative strategies deconstruction, reinterpretation, actualization, or subversion, to list just a few takes precedence in putting Abramović’s personal and cultural identity, and the global art form in a conversation. In this research, the Balkans culture is considered as a complex ethno-national, heterogeneous, and fluid entity. It has been shaped by different, often intertwined, but also conflicting, historical and socio-political narratives for example, by the complex interactions of the imperial grand narratives of the Byzantine, Austro-Hungarian, and Ottoman empires on the one hand, and the emancipatory ethno-national narratives on the other. Therefore, this project consequently studies the positionality of an artist who hybridizes local traditions in a global market. My project will be informed by performance studies theories, performance art history, feminism, and political and social theories of globalization. It will also rely on the perspectives developed by cultural anthropology and ethnography.

Key Words
Performance Art, Identity, Cultural Specificity, The Balkan Tradition, and Global Context

Dagmar Schwitzgebel

I am a performance artist. Working with a range of performance strategies as sites of political resistance, my work challenges expectations of political activism. My pieces aim to encourage urban dialogue, heal the rift of detrimental otherness, whilst mischievously ignoring capitalist induced virtues of fear and greed. For me, activism and performance both seek to mobilize its participants hence, my work often utilizes mobile modes, and threewith seeks to enable the re-positioning ones attitude to communal and global issues. At the moment I work as part of a collaboration, the Church of Performance. Natalie: I am a PhD candidate in the Department of Dance, Theatre and Performance at the University of Plymouth. My practice research examines the relationship between body and matter in performance and visual art. My work is a response to my own personal political and lived experiences, in addition to my research interests in live art Feminism feminist theology Semiotics influence religious iconography Gender, gender and identity Representations of the body in performance and make contemporary performance. I am a founding member of Church of Performance, a Plymouth-based art collective created in collaboration with Dagmar Schwitzgebel.

CHURCH OF PERFORMANCE FUCKS THE PATRIARCHY

Our joint paper offers an insight of our company’s practical and theoretical investigation of Christian constructs through live art performance. With our work we question the visual representation of female experience supposed by the Christian faith and playfully draw upon the rich symbolism and iconography of religious art which is reconfigured and reinscribed, revealing plural and non-fixed identities which slowly emerge and evolve fluidly in time and through space. Images are re-staged, re-configured and re-lived in an attempt to show the realities of female experience, as opposed to the stagnant death of the static art object. Our pieces are visual duets between two bodies, two sexed bodies of varying gender and national identity. Church of Performance overarching feminist aims are to forge progressive societal shifts, to eradicate what separates and regulates, to reject patriarchal systems and social orders, seeking strategies for emancipation. The paper will focus on the subject of ‘taking space’ as humans, as females, as artists. Self-indulgence opposes Christian morals of modesty and humbleness, in the art world it is frowned upon and criticized as lack of talent or taste. As this, it acts as another means of control that seeks to regulate and discriminate. We will unearth where this form of social censorship appears and how to navigate through it. Church of Performance Dagmar Schwitzgebel & Natalie Raven is an artist led project based in Plymouth UK, exploring some of the rites and rituals of performance in its broadest sense. The artists engage in direct-action live performance. Previous work: EXORCISE at Happy Dystopia, Ravensburg, Germany, Buckfast Bible Drinking at Buzzcut Festival, Glasgow UK, la sainte trinité at SPILL Festival of Performance, Ipswich UK, la mort vivant at LAMES, Open Space Days, St. Pölten, Austria, Sackcloth and Ashes at Tempting Failure, London UK Website: http://churchofperformance.blogspot.co.uk/

Key Words
christian, gender, symbolism, ritual, patriarchy, taking space, overstepping borders, power
Kim Skjoldager-Nielsen
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Kim Skjoldager-Nielsen. MA in theatre studies from University of Copenhagen. PhD candidate in theatre studies, Stockholm University. With IFTR elected ExComm member and founding co-convener of the working group Performance, Spirituality and Religion. Founding co-editor of the e-journal PRS – Performance, Religion and Spirituality. Member of the PSI working group Performance and Science and a participant in the Performance Studies Space Programme PSSP. Research interests: performative aesthetics spirituality science and theatre contemporary staged events.

FOUNDLING-BIRD. THE PROPHETIC voice OF A HARTMANIAN churchplay CONCERNING THE RIGHTS OF REFUGEE CHILDREN

In the 1950s the concept of medieval liturgical drama had migrated to the modern context of secular Sweden. This reinvention happened through the work of theologian and dramatist Olov Hartman and director Tuve Nyström at the Sigtuna Foundation, north of Stockholm. In 1960 the staging of what had become known in Swedish as kyrkospel literally “churchplay” had spread to the Lund Cathedral in Southern Sweden. Ever since a churchplay has been given each summer following the Hartmanian tradition of integrating the theatrical playing into the structure of the Mass. In 2011 the play was Foundling-Bird based mainly on the famous fairytale of the Brothers Grimm. The fairytale was interwoven with the contemporary story of the refugee orphan Nadja and her Swedish friend, who help her hide from the authorities wanting to deport her. I will discuss how Foundling-Bird uses ‘ghosting’ Carlson 2004 as dramaturgical devise to, first, weave Nadja’s story and the fairytale into the liturgy’s transcendent spatiotemporal structure of myth and ‘cosmic region’ Rappaport 1999 and, second, relate it to the political context of the precarious situation of refugee children in Sweden. I will also show how this kind of political commentary is integral to the Hartmanian poetics of churchplay Hartman 1956 1959 1968, which calls for the raising of a ‘prophetic voice’ in society – an aspect of contemporary Swedish cultural theology Svenungsson 2008.

Key Words
Liturgical drama churchplay Sigtuna Lund Cathedral refugee children ghosting Olov Hartman prophetic voice cultural theology

Maysa Utairat
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I am a PhD. student at the Department of Drama and Theatre at Royal Holloway University of London. I am focusing my practice-based research on creating a theatrical piece that enhances the spirituality of the audience in Buddhist storytelling ritual. Since finishing my Masters degree in Advanced Theatre Practice at Royal Central School of Speech and Drama London, UK. in 2006, I have been a lecturer at the Department of Performing Arts and a founder of Drama Major at Mahasarakham University, Thailand, for six years. I have continuously conducted experiments in theatre, community and Buddhist rituals with the Ohpoh Theatre Company, a theatre company I founded in 2008. I have been creating theatre with young theatre practitioners inside and outside educational institutes, including deaf and autistic students.

THE “REINVENTION” OF THE MAHACHAT SUNG SERMON AS A THEATRE PLAY FOR NEW GENERATIONS OF THAI BUDDHIST AUDIENCE IN THE CONTEXT OF URBAN MIGRATION

The Mahachat Sung Sermon is a ‘Jataka’ which has migrated from India and Sri Lanka to Theravada Buddhist monks in Thailand. The story is about the life of the Bodhisattva, Prince Vessantara, who performed a great act of giving in order to be reborn as Gautama Buddha. The monks sang the thirteen chapters of the poem with adapted dialogues and ritual additions. The performance has become widespread across communities in the northeast and was included into the annual tradition of the region when the economy was predominantly rural. The Northeast region has been modernized to have multiple hub cities containing educational institutions that impart modern concepts and professional skills alongside the old Buddhist temples that continue to teach Buddhism and literacy to community members. The Mahachat sung sermon has been expanded to be performed in governmental institutions and universities for new comers who grew up in different communities and have migrated to become members of these institutions. I was responsible for adding a theatre play to the monks’ sung sermon, aiming to involve members of a younger generation in the tradition despite tensions produced by the religious content of the story and its associated rituals. The renewal of a spiritual tradition raises the question: how can the play deal with the disconnection of the audience and the changed meanings of the Vessantara Jataka in a materialistic society. I am going to base my discussion on Eric Hobsbawm and Terence Ranger’s, The invention of Tradition, published in 1983. Hobsbawm and Ranger argued that an ‘invented tradition’ is used to transfer ‘values and norms of behaviour by repetition’, in order to connect them to the past. The adaptation of tradition is the borrowing of ‘old models for new purposes’.

Key Words
Mahachat Sung Sermon, Buddhist Sung Sermon, Theravada Buddhism, Buddhist storytelling, Buddhist Play, Buddhist Theatre, Vessantara Jataka
POST-FOLKLORIC TRANSVESTISM: TRANSVESTITE INTERVENTIONS AND THE PERFORMANCE OF IDENTITY IN THE PERUVIAN ANDES

La Fiesta de la Tunantada/Tunantada Fiesta is a catholic patron-saint fiesta in honor of Saint Sebastian and Saint Fabian that occurs annually in Jauja, Peru. The Tunantada is both the name of the fiesta and the only danza folkloric dance-drama, which consists of several masked characters, both male and female, that tell the history of the colonial past and the mestizo identity of the town. Since the start of this “invented tradition” Hobsbawn, cross-dressing has been prevalent as women were not allowed to dance however, in recent decades, cis women, trans women and transvestite performers regarded as “travestis” in Peru have gained presence since the 1970s. Since the inclusion of trans and transvestite performers, they have modified the costumes and dance steps of the female characters of this dance, and although these transformations have been normalized through the years, they are not regarded as contributions by these communities. Additionally, most of these performers are not Jauja natives and travel to dance from other cities, which has created a sense of kinship and collaboration among them. How can we understand these interventions by communities that are still marginalized in the Andes? What are these bodies writing through the performance of their own queer identity in relation to the larger religious and mestizo identities in Jauja? This paper seeks to answer these questions by exploring the concept of post-folkloric transvestism, which I am defining as the transvestism embodied, appropriated and re-signified by trans and transvestite performers in the Andes. By analyzing the performative and aesthetic interventions by these performers, I argue that they destabilize and represent a critique to the syncretic religious practices of this town and the performance of mestizo identity that these danzas represent, which are both engraing in normative gender roles.

Key Words
Andean Performance, Queer Performance, Religious Tradition, Kinship, Transvestism

Enzo Vasquez Toral
Princeton University

Enzo Vasquez Toral is a director, performer and PhD candidate at Princeton University where he studies South American Theater and Performance. He holds a MA in Spanish and Portuguese from Princeton University, and an Honors BA in History and Literature of Latin America from Harvard University, where he was an Artistic Development Fellow and president of Harvard Teatro. At Princeton, he is the founder and director of the university’s Spanish Theater group. Enzo has written on political theater in Brazil and most recently on queer performance as it interacts with traditional and religious practices in the Andes. Enzo has presented his work in various literary and theater conferences in South America and the United States, where he has also developed his performance and theater practice. His work has been featured in recent works such as Keywords for Further Consideration and Relevant to Academic Life Princeton University Press, 2018, SaberesSubalternosen America Latina Editorial UTF, forthcoming, among others. Enzo is currently an Exchange Scholar in the Department of Theater and Performance Studies at Stanford University.

Alessandra Zanobi

Alessandra Zanobi has completed her Ph.D. in Classics at the University of Durham UK with a thesis on the influence of ancient pantomime on Senecas Tragedies Senecas Tragedies and the Aesthetics of Pantomime, Bloomsbury Publishing 2014. She took her first degree in Classics at the University of Florence with a dissertation on Senecas Medea La Medea di Seneca tra filologia e teatro. Her chapter on Seneca and ancient pantomime appears in Edith Hall and Rosie Wyles eds., New Directions in Ancient Pantomime OUP 2008. Parallel to her academic studies, she has trained in ballet with Massimo Andaloro, former dancer of the ensemble of the Teatro del Maggio Musicale Fiorentino, dance theatre with Mark Alan Wilson, Julie Ann Stanzak, and Stephan Brinkman, dancers of the Pina Bauschs Wuppertaler Dance Theatre, and Butoh with Mitsuru Sasaki. She is also a certified Pilates instructor and yoga teacher. Her chapter on the reception of ancient myth in modern dance appears in Fiona Macintosh ed., The Ancient Dancer in the Modern World OUP 2010. As a member of the “Performance and Religion” working group, she has participated to the annual meetings of the IFTR in Santiago de Chile 2012: The Uncanny Body of the Graeco-roman Pantomimic Dancer and in Barcelona 2013: Articulating the Inarticulate through Dance.

TARANTISM: A RITUAL FORM MIGRATING THROUGH THE CENTURIES

Tarantism, a spider bite possession rite involving the use of music and dance, was typically found in Salento, an area in the Southern region of Apulia in Italy. This ritual has been performed over many centuries as a cure for those who had been bitten by the tarantula spider during their work in the fields. In order to expel the poison of the spider, a group of musicians would play the pizzica music and the person bitten would dance to it until cured. Ernesto De Martino 1908-1965, a famous Italian anthropologist who studied the phenomenon of Tarantism in 1959, claimed that the ritual had long historical roots and traced them back to the Dionysian cults in which a similar healing use of music and dance was made. De Martinos claim on the origin of Tarantism from ancient Greek rites was also supported by the fact that a Greek minority still lived in an area of Salento called Grecia Salentina. In the middle ages, the Catholic Church transformed this ritual, basically a possession cult, into a catholic cult of a saint, more specifically Saint Paul. On Saint Pauls day 29th of June, the tarantate would gather in the main church of the city of Galatina where the exorcism would be performed. The ritual was already in decline when De Martino studied it but a revival of the rite took place from the 1970s onwards giving birth to the phenomenon which is now called neo-tarantism. In this paper, I wish to investigate how the ritual of tarantism migrated through times, cultures, and meanings. To do so, I will examine three moments in the history of this ritual: the pagan rite the transformation of the pagan cult into a catholic one the resurgence of Tarantism in contemporary times and its significance.

Key Words
Tarantism, ritual
Working Groups

• POLITICAL PERFORMANCES
**Empathy Beyond Pity: The Migrant Experience in Contemporary Austrian Theatre**

Elfriede Jelinek’s *Die Schutzbefohlenen* is one of the most powerful representations of the refugee and asylum seeker experience in the recent and contemporary period. First staged in Hamburg’s Thalia Theater in the Autumn of 2014, director Nicolas Stemann and premiering in Vienna’s Burgtheater soon afterwards, in the Spring of 2015 director Michael Thalheimer, Jelinek’s play is not only astute, but also prescient. Even though the context in which Jelinek’s play was conceived and premiered had already provided its author with ample material as regards the refugee experience, including the pivotal questions of survival, protest and integration, when examined retrospectively through the lens of the most recent refugee crisis in Europe Summer 2015 onwards, the text is strikingly timely and urgent. With a nod to The Suppliants by Aeschylus, which provides Jelinek with the opportunity for wordplay Greek: Ἱκέτιδες German: Die Schutzflehenden and for further diachronic contextualization, the Schutzbefohlenen weaves the primal histories of flux and survival associated with a hyper-mediatised figure such as the immigrant labourer. Representations of immigrants, I argue, are co-constructed by both the storyteller and listener in a way that constitutes an inversion of global labour market practices. Further, I examine how participants perform their stories, I consider how this is amplified when people are associated with a hyper-mediatised figure such as the immigrant labourer. Representations of immigrants, I argue, are co-constructed by both the storyteller and listener in a way that constitutes an inversion of global labour market practices. Further, I examine how participants perform their stories, I consider how this is amplified when people are associated with a hyper-mediatised figure such as the immigrant labourer.

Drawing on Alice O’Grady’s 2017 work on delegated performance, I examine Empathy Museum’s potential to disrupt preconceived notions of fixity and citizenship. Reflecting on the representational labour required when participants perform their stories, I consider how this is amplified when people are associated with a hyper-mediatised figure such as the immigrant labourer. Representations of immigrants, I argue, are co-constructed by both the storyteller and listener in a way that constitutes an inversion of global labour market practices. Further, I examine how participants may be moved physically, politically, and emotionally, during A Mile in My Shoes, in order to ask whether this practice of delegating representational labour across boarders in participatory performance addressing immigration.

Expanding on Thomas Nail’s conceptualisation of the migrant as ‘the political figure of our time’ 2015, this paper considers the acute potency of the figure of the immigrant labourer. I examine how this figure is mobilised in political and media discourse against a backdrop of high unemployment in the United Kingdom UK by considering the persistence of two concurrent contradictory narratives: immigrants take employment opportunities from national citizens and immigrants refuse employment in order to leverage state welfare benefits. Within this context I explore The Empathy Museum’s immersive installation A Mile in My Shoes 2014- in order to interrogate the implications of delegating representational labour across boarders in participatory performance addressing immigration. Drawing on Alice O’Grady’s 2017 work on delegated performance, I examine Empathy Museum’s potential to disrupt preconceived notions of fixity and citizenship. Reflecting on the representational labour required when participants perform their stories, I consider how this is amplified when people are associated with a hyper-mediatised figure such as the immigrant labourer. Representations of immigrants, I argue, are co-constructed by both the storyteller and listener in a way that constitutes an inversion of global labour market practices. Further, I examine how participants may be moved physically, politically, and emotionally, during A Mile in My Shoes, in order to ask whether this practice of movement operates to destabilise the image of the immigrant as non-productive/hyper-productive.

Key Words

immigration, labour, delegated performance, participation
Dwaipayan Chowdhury  
Jawaharlal Nehru University

Dwaipayan Chowdhury completed his Bachelor of Arts in Mass Communication at St. Xavier’s College, University of Calcutta, Kolkata. He went on to complete his Master of Arts degree in Comparative Literature from Jadavpur University, Kolkata. Simultaneously, he was involved with the non-institutional amateur theatre movement in Kolkata from 2005 to 2011, which led him to pursue a Research Masters in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. He joined the school as a PhD candidate and worked as a teaching assistant for the World Theatre course. He obtained the UGC Research Fellowship and qualified the National Eligibility Test for lectureship. He was also awarded the Erasmus Mundus India to Europe Scholarship for doctoral research in Theatre and Performance Studies from the University of Amsterdam for the 2014-15 academic year and was a doctoral fellow at the “International Research Centre, Interweaving Performance Cultures” at the Free University of Berlin in the 2015-16 session.

EMBODYING ANONYMITY: AESTHETICS OF “MIGRATION” IN IPTA 1948-51

This paper proposes a historiography of the cultural movement affiliated to the undivided Communist Party of India CPI, “Indian Peoples’ Theater Association” IPTA, during the periodical transition towards the experiences of the construction of national sovereignty in the aftermath of the ‘official’ declaration of Indian ‘independence’ in 1947 and its resulting affects in cultural/theatrical manifestations. The critical aspect of defining the transitions are what I perceive to be the experiences of embodied ‘migration’ in the aesthetics of the performances of IPTA within the backdrop of an emerging ‘Indian nationhood’ [1948-51] in the trails of a national recuperation after partition 1947. By aesthetics of ‘migration’, I refer to the recognition of the IPTA performances during the period in the context of an important debate within the Communist Party of India second congress, 1948 which was pivotal in dealing with questions regarding representations of the ‘other’ in popular culture within the topography of an Indian national sovereignty a sovereignty construed through a stasis of ‘friend-enemy’ divide in the “inside” of the “post-independent” territory. The recognition of the cultural-aesthetic emodiments of ‘migration’ is therefore two-fold. Firstly, emodiments in the performances become ‘social facts’ that mediates the heterogeneous radical ‘other’ as an integral part of ‘border’ experiences pertaining to the appearance of the ‘foreign’ within the demarcated ‘private territory’ of a postcolonial nationalist proprietorship topography. Secondly, the embodiments of the ‘migration’ experiences is revealed in the context of the strategic shift in IPTA’s programme in 1948 to make possible an integration of the experiences and representations of the anonymous, embodied in the performances, as the ‘surplus’ to the configuration of a national terrain which was enunciated by the ‘state security bill’. My aim here is to qualify the idea of the ‘anonymous’ as the embodied expressions of the popular in the aesthetics of IPTA performances, as exemplified in IPTA’s adoption of traditional performance idioms in contradistinction to the national cultural policy, that enables the affect of ‘migration’ as the appearance of a popular radical ‘alterity’ which became an ‘excess’ to the Indian imagination of national sovereignty.

Key Words 
anonymous, embodiment, aesthetics, migration

MIGRANT DRAMATURGIES

Since 2016, we have seen the biggest wave of mass migration since the second world war. This paper will examine some representations of migrants and migration in Anglophone theatre since the start of this crisis. Drawing on anthropologist Tim Ingold’s critique of discourses of ‘containment’, and geographer Doreen Massey’s of ‘aspatial globalisation’, it will argue that, in many cases, representations of migrants and migration have been hamstrung by theatre-makers’ apparently unconscious preference for dramaturgical structures that depict migration from a position of white, settled privilege. It will go on to argue, however, that some representations of migration, such as Ai WeiWei’s Human Flow, have begun, implicitly, to articulate ‘migrant dramaturgies’. These structures of action have begun to give form to the experience of migration, not as the exception that paradoxically re-inforces the cultural normality of settled containment, but as a normality in its own right. Foremost among such migrant dramaturgies in the theatre, I will argue, has been Alistair McDowall’s play X, depicting life on a research station in Pluto. In the context of mass migration, this play might be profitably seen as a challenge to the dominance of linear sequence in our settled narratives. McDowall’s looping, jumping, and parallel time signatures, by contrast, expose the basis of linearity in the privilege of containment and offer the possibility of an alternative dramaturgy for the representation of migration as a lived experience.

Key Words 
Migration Dramaturgy
Clara de Andrade
Federal University of the State of Rio de Janeiro UNIRIO

Clara de Andrade is an actress, singer, teacher and theatre researcher. Master and Doctor of Performing Arts, obtained from the Federal University of the State of Rio de Janeiro UNIRIO, with a grant from Brazilian agency CAPES. Her thesis, supervised by Prof. Dr. Maria Helena Werneck, analyses the local transformations and the transnational expansion of the Theatre of the Oppressed, by Augusto Boal, with focus on the development of the method using France as a starting point. In 2014 she was granted an internship at Sorbonne Nouvelle University, Paris 3. She is the author of the book “O exílio de Augusto Boal: reflexões sobre um teatro sem fronteiras” and organizer of the book “Augusto Boal: arte, pedagogia e política.” Currently a visiting scholar in the area of Gestalt at the graduate school of the University of Santa Ursula, Rio de Janeiro. Active in the Rio de Janeiro scene for about 20 years, recently co-created and acted in the play “Crónicas de Nuestra América”, a stage adaptation of the stories written by Boal during exile.

THEATRE OF THE OPPRESSED IN FRANCE: A MULTICULTURAL EXPERIENCE AS A PARAMETER FOR THE TRANSNATIONAL EXPANSION

This paper seeks to reflect on how the aspect of multicultural experience in the Theatre of the Oppressed, in its first application in social centers of 1980s France, may have been fundamental to the process of internationalization of the method. The first core group of the Theatre of the Oppressed, founded in Paris during the exile of Augusto Boal, enacted a series of method interventions in community equipment spread all over France. This presentation will focus on the reports of experience contained in the Bulletins du Théâtre de l’Opprimé, published by this pioneer core group of the Theatre of the Oppressed in Europe. The Latin-American method arrived on French territory precisely at the moment in which the recognition of local communities and the culture of ethnic minorities was affirming itself as a tendency in the field of cultural policies in France. Culture started acting as a mediator in political and social problems that emerged from uprooting and the cohabitation hardships of immigrating groups, facing the state’s difficulty in solving this type of conflict. It is in this context of reclaiming of local cultural pluralism that is inserted the debate on the question of immigration in socio-cultural projects of the Theatre of the Oppressed in France. By being practiced as a mediator methodology, the Theatre of the Oppressed quickly irradiated from Paris to the provinces, acting in social centers spread all over the French territory. The multicultural experience enabled by the meeting of different social groups had already established a modus operandi specific to the acting in social centers spread all over the French territory. The multicultural experience enabled by the meeting of different social groups had already established a modus operandi specific to the expansion movement of the Theatre of the Oppressed. The dialogue with multiple cultural identities in France served as a parameter for the subsequent globalization of the Theatre of the Oppressed, which would be completed by its diffusion to other countries in Europe, Africa and Asia.

Key Words
Theatre of the Oppressed Augusto Boal multiculturalism transnationality

Komita Dhanda
Jawaharlal Nehru University

Komita Dhanda is currently pursuing her research in Theatre and Performance Studies at the School of Arts & Aesthetics in Jawaharlal Nehru University, Delhi. Her research interests are in political theatre, cultural activism, performance, organisational practices of theatre groups and the archives. She is the author of the book “Disputed Memories of Displacement, Migration and Closed Borders: Performing Collaborative Resistance” since 2014, published by Orient Black Swan in 2016. Since 1948, Palestinian displacement and mass migration has been one of the major points of trauma and loss, but in today’s perspective the experience of what the Palestinian describe as a metaphor of al-Nakba or a day of catastrophe are in the realm of history particularly for the new generation. The younger generation now continuing with the struggle to reclaim their original ancestral land without having a temporal and spatial experience of what it was like before the exodus. They have become aware of the trauma through repetitive commemoration of Palestinian histories that are revolved to construct cultural landscapes, even though the physical sites are raised to the ground or occupied. This has become a priority of a wide range of Palestinian cultural manifestation of which theatre is an integral aspect. For the Palestinian theatre activist it has become critical to commemorate the site-memory narrative, which not only symbolizes the pain of loss of land and identity, trauma and anxieties but also a will to continue to resist and survive. The presentation reflects on a collaborative project between the Palestinian theatre institution The Freedom Theatre, from Jenin Refugee Camp and the political activist theatre group Jana Natya Manch Janam, Delhi over a period of two years 2015-16, where each of the groups visited the other’s space and collaborated on strategies to create new bi-lingual performances. The unraveling of the process of the collaboration reflects on the Palestine theatre artistes’ need to construct historical spaces and capture the imagination of the space as part of collective memories but also strengthening the notion of belonging to certain lost space and time. These artistes have used their collaborative work to evoke effectively the character of Palestine, its people and events of al-Nakba and Intifada. These works have also facilitated the process of inter-generational collective remembrance.

Key Words
Displacement, Migration, Political Theatre, Collective Memory, Resistance

This has become a priority of a wide range of Palestinian cultural manifestation of which theatre is an integral aspect. The Palestinian theatre activist has become critical to commemorate the site-memory narrative, which not only symbolizes the pain of loss of land and identity, trauma and anxieties but also a will to continue to resist and survive. The presentation reflects on a collaborative project between the Palestinian theatre institution The Freedom Theatre, from Jenin Refugee Camp and the political activist theatre group Jana Natya Manch, Delhi over a period of two years 2015-16, where each of the groups visited the other’s space and collaborated on strategies to create new bi-lingual performances. The unraveling of the process of the collaboration reflects on the Palestine theatre artistes’ need to construct historical spaces and capture the imagination of the space as part of collective memories but also strengthening the notion of belonging to certain lost space and time. These artistes have used their collaborative work to evoke effectively the character of Palestine, its people and events of al-Nakba and Intifada. These works have also facilitated the process of inter-generational collective remembrance.
Emine Fişek, 
Bogazici University

Emine Fişek holds a PhD in Performance Studies from the University of California-Berkeley and is currently Assistant Professor in the Department of Western Languages and Literatures at Boğaziçi University in İstanbul. Her book, Aesthetic Citizenship: Immigration and Theater in Twenty-First-Century Paris was published by Northwestern University Press in 2017 and she has published articles in Theatre Journal, Theatre Research International and Text and Performance Quarterly. Before joining the faculty at Boğaziçi, she was a Mellon Postdoctoral Fellow at Johns Hopkins University.

REPRESENTING MIGRATION IN CONTEMPORARY TURKEY: GENCO ERKAL’S “GÖÇMENLEEEEER”

Since the eruption of the Syrian Civil War in 2011, the influx of Syrian refugees in to Turkey has been unprecedented in the country’s history: scholars approximate that Turkey has emerged as the largest destination of Syria’s migratory flows, with around 2.7 million registered refugees currently existing in a state of legal, political and economic limbo. And whereas the Turkish government has generally maintained an “open-door” policy towards Syrian migration, political developments like the Turkey-EU deal of 2016 have placed the question of Syrian migration at the center of Turkey’s deadly economies that it has prompted in the continent’s borderlands. My goal is to ask: What might it mean to produce this play in a national context where the binary of European “hosts” and non-European “refugees” gives way to another set of political identities? Put simply, how does one think through the question of migration? In this paper, I think through these questions by focusing on veteran Turkish theatre actor and director Genco Erkal’s 2017 production of Romanian-French playwright Matei Visniec’s play “Migraaaaants”, translated in to Turkish as “Göçmenleeeer”. Developed in the context of Europe’s own refugee “crisis,” “Migraaaaants” is composed of a series of vignettes that critique European refugee policy and the lengthy and fraught relationship with Europe. How have theatre artists been responding to these developments? How have they “managed,” so to speak, the question of migration? In this paper, I will focus on Genco Erkal’s choice. Erkal’s 2017 production of Romanian-French playwright Matei Visniec’s play “Migraaaaants”, translated in to Turkish as “Göçmenleeeer”. Developed in the context of Europe’s own refugee “crisis,” “Migraaaaants” is composed of a series of vignettes that critique European refugee policy and the deadly economies that it has prompted in the continent’s borderlands. My goal is to ask: What might it mean to produce this play in a national context where the binary of European “hosts” and non-European “refugees” gives way to another set of political identities? Put simply, how does one use the aesthetic expression of one migratory situation to address the complexity of another? And what might Genco Erkal’s choice tell us about the representation of Syrian migration in contemporary Turkey?

Key Words
Matei Visniec, Migraaaaants, Genco Erkal, Turkish Theatre, Migration

Tony Fisher, 
Royal Central School of Speech and Drama, University of London

Tony Fisher is a theatre academic and researcher, based at the Royal Central School of Speech and Drama. His monograph, Theatre and Government in Britain, 1500-1900: Democracy, Disorder and the State was published in 2017 by Cambridge University Press and examines, in the form of a ‘critical history’ or genealogy, the long and profound influence that government has had over the development of the modern British stage. He is also co-editor with Eve Katsouraki of an edited collection, Performing Antagonism: Theatre, Performance and Radical Democracy Palgrave Macmillan, 2017 that looks at problems of political performance both within theatre and street protest by drawing on the insights of post-Marxist political philosophy and the theory of agonistic democracy. He is currently editing a volume, Theatre, Performance, Foucault with Kellina Gotman Kings for Manchester University Press.

“My Country – Your England” – Problems of Stasis in the National Theatre’s “Brexit” Play

In December 2016, Michael Gove proclaimed the “Brexit vote was like “the civil war without muskets””. While hyperbolic, Gove’s recourse to the motif of civil war illustrates how the intersec
tional conflict of 1642-51 continues to exert an influence over English national identity. Use of this motif also offers insight into the ‘polarisation of the political terrain’, described by Ernesto Laclau and Chantal Mouffe, that dominates post-Referendum Britain. This paper explores the contemporary invocation of the Civil War and political polarisation in order to contextualise the UK National Theatre’s produc
tion of Carol Ann Duffy and Rufus Norris’s ‘verbatim’ play My Country, and its representation of Brexi
t, with its use of ‘Britannia’ as its central image. I problematize the production first through the conce
t of ‘stasis’ as developed by Giorgio Agamben: originating in Greek political thought to describe forms of civil strife, stasis ‘functions as a reactant’ that reveals both the ‘threshold of politicisation’ and the undecidability of distinctions demarcating ‘brother and enemy, inside and outside, house
hold and city.’ I show that in My Country, the play seeks to contain the political impasse revealed by Brexit and the problem of stasis that it describes by invoking the unifying though historically loaded figure of Britannia. This analysis leads to a second line of critique: that in seeking to transcend the impasse of the stasis it stages, the National Theatre casts itself in the role of the State, as envisaged by Hobbes: the arbiter of peace in the face of the ‘perpetual war’ that would otherwise exist in its absence. I argue that the National Theatre can play no such role, insofar as it is implicated in the crisis of institutional legitimacy and authority provoked by the stasis induced by Brexit.

Key Words
Stasis, national theatre, Brexit, nationalism, Hobbes, civil war
Niklas Füllner
Ruhr University Bochum

Niklas Füllner studied Theatre Studies and English Literature and Culture in Bochum, Bayreuth and Helsinki and holds a PhD in Theatre Studies from Ruhr University Bochum. He currently works as a research assistant at the Institute for Theatre Studies at Ruhr University Bochum in a research project called “Strategies of Political Theatre in Eastern Europe” which is financed by the DFG, the German Research Foundation. He also teaches theatre theory and acting at Ruhr University Bochum and occasionally works as a puppeteer for the artist duo half past selber schuld.

OLIVER FRIJLJIC’S “KLĄTWĄ” [ENG. THE CURSE] QUESTIONS THE POLISH RIGHT-WING GOVERNMENT’S PLANS FOR NATIONAL THEATRE AND CULTURE

Oliver Frljić’s production of Klątwa Engl.: “The Curse”, which premiered in the Teatr Powszechny in Warsaw on 18 February 2017, created the biggest theatre scandal in the younger theatre history in Poland. The production that among other things questions the hostile attitude against refugees and the sanctity of the Catholic Church in Poland evoked heavy protest from the political right-wing in and outside the current Polish government. In my presentation I want to show that Klątwa was attacked so heavily not only because it criticises right-wing attitudes in the Polish society but also because it questions the current Polish government’s idea of both national theatre and society as it actively addresses an ‘emancipated spectator’. The political philosopher Jacques Rancière states in The Emancipated Spectator that theatre spectators should be regarded by theatre makers as emancipated as they are always “active interpreters, who render their own translation, who appropriate the story for themselves, and who ultimately make their own story of it”. For him “emancipation starts from the principle of equality”, which is fundamental for a democracy. A critical theatre can only be built upon emancipated spectators as a democratic society can only be built upon emancipated citizens. In my presentation I want to illustrate how Klątwa addresses the ‘emancipated spectator’ and in this way questions the unemancipated idea of both society and national theatre advocated by the current Polish government.

Key Words
Political Theatre, Eastern European Theatre, Migration, National Theatre, Jacques Rancière

Marco Galea
University of Malta

Marco Galea is senior lecturer in Theatre Studies at the University of Malta. His main area of specialization is theatre in Malta in the nineteenth and twentieth centuries and he is particularly interested in issues of language, identity, and representation. He has published articles and book chapters in this area and has edited a number of books, including a two-volume anthology of nineteenth-century play-texts in the Maltese language, a book on the representation of the other in Maltese culture and more recently, a book of theatre reviews from the second half of the twentieth century. In recent years he has been co-ordinating, on behalf of the School of Performing Arts at the University of Malta, the efforts to create a digital archive for the performing arts in Malta.

WHAT IS THE PRICE OF PASSPORT? ANTOINE CASSAR’S THEATRICAL INTERVENTION ON THE ISSUE OF WELCOMING THE OTHER IN MALTA

Until a few years ago thousands of migrants crossing the Mediterranean were making their way or ending up in Malta. The small country adopted a rigid detention policy for all asylum-seekers, a situation that brought a lot of criticism from local and international humanitarian organisations but appeased the many among the local population who were uncomfortable with the presence on the island of so many, mostly sub-Saharan African, foreigners. Attempts at integrating these migrants have been very limited, both under a conservative government and under a more left-leaning government. The prevailing political argument has been that Malta cannot accommodate or integrate the number of asylum seekers that were reaching its shores because of its size and density of population. However this did not stop the same country from offering citizenship to rich third-country nationals against payment officially called ‘investment’ of hundreds of thousands of euro. My presentation will briefly discuss the theatrical performances that have taken place in Malta as interventions on this migrant issue, and it will try to explain why so few of these performances have actually taken place. The core of the presentation will focus on the work of Antoine Cassar, a performance poet and activist who published a long poem entitled Passaport Passport in Maltese and a number of other languages and performed it successfully. Several artists, both in Malta and elsewhere, took up the poem and built performances around it. However, my main interest is in a short impromptu performance that took place at the time when Malta was hosting a summit of EU and African leaders on migration and where it is the passport as physical object rather than the poem that becomes the fulcrum.

Key Words
passport, detention, Malta
Cyrille Garson
University of Avignon

Dr Cyrille Garson is a temporary lecturer ATER in the Anglophone Studies Department and a member of the team “Cultural Identity, Texts and Theatricality” EA 4277 at the University of Avignon in France, where she conducts research in contemporary British theatre, specialising in documentary, experimental and political practices. Besides a 2015 article and interview published in Coup de Théâtre, her latest publications include a chapter on documentary plays in Aesthetics and Ideology in Contemporary Literature and Drama Cambridge Scholars, 2015 as well as three related journal articles in the Journal of Contemporary Drama in English JCODE and Études Britanniques Contemporaines. She is also the secretary of RADAC The Society for Research in Contemporary Anglophone Drama in France and is currently preparing a monograph charting the aesthetic development of contemporary verbatim theatre in Britain.

FLEEING HOMOPHOBIA: ACTIVISM AND LGBT ASYLUM IN BRITISH VERBATIM THEATRE

If verbatim theatre has enjoyed a much-vaunted renaissance in Britain since the mid-1990s, research in the field has tended to focus mainly on its interaction with the mainstream sector of practice, overlooking its profound and complex engagement with what is known today as “applied theatre”. Indeed, despite the fact that the range of critical frames within which verbatim performances have been couched include ethics Luckhurst 2008, intersectionality Lemoine 2013, oral history Friedman 2006, trauma studies Little 2015, human rights Derbyshire and Hodson 2008 and refugee studies Jeffers 2011, it would seem that “activist arts” Paget 2010 have not benefited from the same resurgence in interest. Worse perhaps, some commentators even consider verbatim theatre as a brand new contemporary practice, inadvertently and conveniently contributing to a problematic mainstream narrative of the strand one that ruthlessly harnesses the energies and radical gestures of past oppositional practices in order to refresh itself and neutralise any subversive potential. From its origins onwards, however, British verbatim theatre has served as a potential site for subversive interventions and is characterised by a desire to redress injustice, to broadcast marginalised, less articulate, and anti-establishment voices that do not repeat the status quo in a public arena. To address this gap, this paper will therefore focus on three recent verbatim case studies from the applied theatre sector concerning the often-unheard voices of LGBT asylum seekers in the UK: Sam Rowe’s Hearts Unspoken 2011, Ice & Fire’s Asylum Monologues 2016 as well as Clare Summerskill’s Rights of Passage 2016. It is hoped that this paper will shed light on some little-documented approaches to both migrant and verbatim theatre and contribute to current discussions surrounding political performances in the 21st century.

Key Words
verbatim theatre, migrant theatre, applied practice, LGBT asylum, Britain, political performances

Alison Jeffers
University of Manchester

Alison Jeffers lectures in applied theatre and contemporary performance at the University of Manchester, UK. Her research interests are focused on theatre, migration and explorations of belonging and she has published extensively on theatre and performance practices that have been created on the subject of refugees and asylum seekers in particular. She is interested in practice as research and has also worked extensively with refugee groups, mainly in Manchester, where she has explored theatre and performance practices in collaboration with individuals who have similar interests. Recent work has opened up questions about sanctuary and questions about civic responses to the presence of refugees, small-scale and local actions are at the heart of her research and practice.

THE POLITICS OF THE EMPTY GESTURE: ASYLUM, SANCTUARY, THEATRE AND THE CITY

The paper will examine how we might act under the conditions whereby fundamental ideas about protection and asylum cannot keep pace with contemporary realities. I will argue that one possible path through this complex and shifting territory might be to pay attention to initiatives that work outside of, and even challenge, the statist politics of asylum by enacting models of sanctuary ‘beyond the limits of its current international institution and national implementation’ Squire and Darling 2013: 60. In initiating the City of Sanctuary movement, its organizers and supporters stick to the letter of the UN Convention by accepting the challenges of offering sanctuary and the hospitality that it introduces, in effect ‘calling the bluff’ of their governments and enacting the terms of the 1951 Refugee Convention when the state refuses to do so. The analysis will be carried out by discussing the Theatre of Sanctuary movement that has emerged from City of Sanctuary and discussing the production of the play Queens of Syria which toured the UK in 2016. Through examining the potential power of what Žižek 2008: 30 calls ‘the empty gesture’, that is the gesture which is not supposed to be accepted, in the context of ideas about sanctuary I will show the ways in which both the City and Theatre of Sanctuary movements redefine a sense of what is possible in terms of a response to refugees in this historical moment.

Key Words
theatre refugees sanctuary civic responsibility
**Parichat Jungwiwattanaporn**

Parichat Jungwiwattanaporn is an Assistant Professor at the Department of Theatre, Thammasat University, THAILAND. She earned her PhD in Theatre at the Department of Theatre and Dance, University of Hawai‘i at Manoa. From 1999-2012, as a researcher and writer on theatre history and criticism in Thailand, she has participated in a national research project, “Criticism as an Intellectual Power in the Contemporary Thai Society”. Her publications include 3 co-authored books, and 2 books on Thai Contemporary Theatre & Criticism, and a number of articles for journals such as ATJ, SPAFA, and for newspapers. She has also directed a number of theatre productions with the most recent production, The Voyage, performed at Bangkok Arts and Culture Center, in 2017, which received high acclaims for its originality and creativity in presenting a documentary theatre relating to migration and the histories of nation building.

**“THE VOYAGE”: A TRANSGRESSIVE DOCUMENTARY THEATRE OF MIGRATION TO SIAM**

The recurring pattern of how the successful coups détat in Thailand since 1930s to the latest one abrogate existing constitutions, then via State Apparatus create the systems of beliefs, values, and attitudes in civil society to believe in the value of “Thainess” as homogeneous cultural entity, has created a fully hegemonic ruling. Many scholars have pointed out that such creation was a product of systematic suppression of other ethnic and cultural identities by the mainstream Bangkok or Central Siam rulers. The construction of “Thai race” has “Thai-ified” people with different ethnicities and cultures resulting in the negation of their histories and cultures in the tapestry of national history. Consequently, the ethnic reading of the official history of Thailand, aside from the great contributions of different monarchies, reveals very little about the contributions of other ethnic groups despite the fact that the Siamese kingdom has had complex histories of migration of different ethnicities for the past seven hundred years. Setting against this socio-political backdrop, The Voyage, an original documentary theatre production, directed by Parichat Jungwiwattanaporn, performed at Bangkok Arts and Culture center during September 1-3, 2017, divulged actors’ authentic family histories relating to the ancestral migrations and how they had overcome different adversities ranging from warfares, economic hardships, sociopolitical turmoils, to cultural struggles, before they fully belong to the “Thai” citizenship today. The production reveals not only the suppressed histories of the marginalized, it also offers an original mode of theatrical presentation with unique aesthetics that hybridized the hyper-real of the four actors telling of their own personal and family-related stories with devised theatricality. I argue that The Voyage took dominance a transgressive space for the long forgotten histories that were considered inferior or subordinate to the Thai culture, giving new paradigm to the notion of historiography and nation-building.

Key Words
Documentary Theatre, Devised Performance, History of Migrants, Migration, Historiography

**Bryce Lease**

Bryce Lease is Senior Lecturer in Drama & Theatre at Royal Holloway, University of London. Overarching themes that frame his research interests are the interconnections between politics, nascent democracies, nationalism, counterpublics, gender, sexuality and cultural geography. He is Subject Editor for European Theatre/Performance for the Routledge Performance Archive, Assistant Editor for Contemporary Theatre Review, and is currently co-editing Contemporary European Playwrights Routledge with Maria Delgado and Dan Rebellato and A History of Polish Theatre Cambridge University Press with Katarzyna Fazan and Michal Kobiálka.

**HISTORY MIGRATES: THE DEMANDS OF POSTNATIONALISM**

History Migrates: The Demands of Postnationalism In this paper, I would like to consider the notion of migration in relation to historical narratives reemerging in the present. Attending to Judith Butler’s argument that ‘[o]ne time breaks into another precisely when that former time is a history of oppression at risk of falling into oblivion’ 2014: 129, I will analyse contemporary productions in Poland by Dorota Masłowska Między nami dobrze jest and Paweł Demirski and Monika Strzępka Bitwa warszawska 1920 Triumf woli in order to explore the modes in which painful histories have been rechanneled away from nationalist frameworks that allow us to consider the obligations of a post-nationalist public sphere. Reflecting on the limits of what has been and what can be remembered, my case studies offer points of intersection between trauma history as always present and amnesia history that ‘never was’. Rather than situating these as a binary, I will argue that theatre makers are offering new forms of remembrance that are not only instrumentalised towards a progressive politics of postnationalist identity, but also lay a foundation for a politics of remembrance that resituates what we consider to be political.

Key Words
history, postnationalism, remembrance, narrative, public sphere
Charlotte McIvor
National University of Ireland, Galway


MIGRATION, PERFORMANCE AND INTERCULTURAL DIALOGUE IN THE EUROPEAN UNION: WHEN SOCIAL POLICY MEETS PERFORMANCE PRACTICE

This paper examines the relationship between migration, performance and intercultural dialogue as social policy in the European Union since the late 2000s. It is currently enjoying a second wave of prominence with several recently published reports by the European Union explicitly highlighting the relationship between intercultural dialogue’s transformational possibilities and the role of the arts. Crucially, in both European social policy and performance theory today, interculturalism is increasingly used to mean an embodied practice and site of encounter that strategically multiplies rather than binarizing or reifying cultural differences between individuals and within groups. For social interculturalism, the end game is a democratically and mutually negotiated “social cohesion” which would allow ethnic majority and minority ethnic residents of European Union member states including recent migrants from a range of backgrounds and statuses including that of refugees to “live together as equals in dignity” on scales ranging from the local to the supranational. This broad aim for EU practices of intercultural dialogue appears to extend and concretise Ric Knowles’ critical hope for a new theatrical interculturalism that might capture “processual, performative reconstructions of subjectivities” 4 by individuals, particularly those from minority ethnic communities, as he outlines through his Toronto-based case studies in “Performing the Intercultural City.” But how does the imagined operation of this practice at the scale of the European Union within the “performance ecologies” 5 of diverse locations complicate these utopian imaginings and instead reveal the inequalities that this performative conception of intercultural dialogue might not only conceal but sustain? To answer this question, I will briefly profile the work of three European theatre companies who describe their work as theatrical interculturalism and use it as a means of practising and furthering intercultural dialogue: Kloppend Hert Belgium, Terra Nova Productions Northern Ireland, and Outlandish Theatre Platform Republic of Ireland.

Key Words
Interculturalism, Intercultural Dialogue, Social Policy, European Union

Benjamin Poore
University of York

Benjamin Poore is Senior Lecturer in Theatre at the University of York. His books include Heritage, Nostalgia and Modern British Theatre: Staging the Victorians Palgrave, 2011, Theatre & Empire Macmillan, 2016, and Sherlock Holmes from Screen to Stage: Post-Millennial Adaptations in British Theatre Palgrave, 2017. He is also the editor of Neo-Victorian Villains Brill, 2017 and co-editor with Kelly Jones and Robert Dean of Contemporary Gothic Drama Palgrave, 2018, forthcoming.

UNTIL WE BELONG TO OURSELVES AGAIN: NATIVISM AND MIGRATION IN CONTEMPORARY ENGLISH HISTORY PLAYS

The constitutional, economic and cultural crises into which the UK has been plunged in the wake of the 2016 vote to leave the European Union have led several commentators to invoke the phrase ‘national nervous breakdown’. In such a context, every history play staged at a national flagship venue in 2017 was likely to be seen through the lens of Brexit, and interpreted as a state-of-the-nation play. Two productions in the Autumn of that year, however, made such readings inevitable: Boudica by Tristan Bernays at Shakespeare’s Globe, and Saint George and the Dragon by Rory Mullarkey on the National’s Olivier stage. These productions revisited the legends of Boudica, Queen of the Iceni, symbol of British resistance to imperial Rome, and of England’s patron saint. The issue of migration played a key role in the EU referendum campaign. In this paper, I compare the treatment of migration in both plays. Bernays’ Boudica presents a “nativist” rebellion which has serious consequences for the Roman migrants who have made their lives in Britain. Mullarkey’s Saint George, meanwhile, presents English history as myth, where the only person who emigrates and immigrant is George himself. When the society that the play depicts makes material progress but seems to become rotten from the inside, Mullarkey’s framework means that migrants cannot be blamed in the production’s rhetoric, they both do not exist, but have also always lived there. In the second part of the paper, I draw attention to other plays in the same season at these theatres, that seem to offer useful side-lights on the migration. D.C Moore’s Common at the National, and Tanika Gupta’s Lions and Tigers at the Globe’s Sam Wanamaker Playhouse point to the history of the English ruling class as inflectors of forced migration, rather than plucky defenders of their native soil.

Key Words
migration national history new writing playwriting Brexit
David Rodríguez-Solas
University of Massachusetts Amherst

David Rodríguez-Solás is an assistant professor of the literatures and cultures of Spain at the University of Massachusetts Amherst. His research interests are modern and contemporary Spanish theatre, cultural memory and visual and performance studies. He is the author of Teatros nacionales republicanos: La Segunda República y el teatro clásico español 2014. Currently, he is working on a book on political theatre and performance during the Spanish transition to democracy.

“WHERE WOULD YOU BE BETTER THAN HERE”: “CASTAÑUELA 70” AND EUROPEAN TOURS FOR SPANISH EMIGRANTS

In 1970, a small production of independent theater premiered in Teatro de la Comedia in Madrid. Castañuela 70 was a successful musical theater piece that played to a full house for two and a half months. However, the play suffered censorship while it was running. Castañuela 70 dealt with emigration, a reality that affected three million Spaniards and Franco’s dictatorship tried to hide. The troupe took risks making visible the suppressions and introduced back some of the banned elements, to the point that there was a daily police report that registered the discrepancies of the performance compared to the play. For instance, banned lyrics were not sang, but hummed, and disapproved props were simply crossed out. Ultimately Castañuela 70 was shut down and the troupe embarked on a European tour for Spanish immigrants that showcased the play as it was suppressed by censorship. My paper propose a re-assessment of this play with my findings from archival research and interviews with troupe members that helped me to reconstruct the elements that were introduced in this tour and the reception by an audience of Spanish immigrants in Europe. I argue that this theatrical event is a clear example of people’s agency in conquering liberties. My paper also examines how the suppression of the play was an opportunity to engage with the audience of immigrants in Europe. The paper considers how the displacement of the audience can become an opportunity for theatrical performance to be part of the process of negotiation of an identity in a globalized world.

Key Words
- tours
- immigrant audiences
- Spain dictatorship
- political performance

Avra Sidropoulou
Open University of Cyprus

Avra Sidropoulou is Assistant Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus, and artistic director of Athens-based Persona Theatre Company. She has contributed articles and chapters to several international peer-reviewed journals and edited volumes, and her monograph Authoring Performance: The Director in Contemporary Theatre was published by Palgrave Macmillan 2011. She has also conducted practical workshops and delivered invited lectures in Cyprus, Greece, the USA, Turkey, Iran, Latvia, Spain, Italy, Estonia, the UK, Japan, and Israel. Avra was a visiting researcher at the Massachusetts Institute of Technology and at the City University of New York Martin E. Segal Theatre Center, as well as at the Universities of Surrey, Leeds and Tokyo in the last case, as a Japan Foundation Fellow. As a director, she has staged performances both independently and with Athens-based Persona Theatre Company internationally. Her monograph on the methodology of directing, Directions for Directing. Theatre and Method, will be published by Routledge Fall 2018.

MODERN TRAGEDIES: EUROPEAN THEATRE AND THE CONTEMPORARY REFUGEE CRISIS

Partly as a result of the inflammable situation in Syria and Iraq, in 2018 the world is facing an unprecedented number of refugees, a fact that has precipitated a climate of profound social and cultural instability and trauma. For many European theatre artists, direct engagement seems a one-way road for addressing what may very well be the material of modern tragedy. The various immigration and asylum-seeking controversies have problematized the issue of representing individual stories within a crisis of collective calamity for the most part due to failed neoliberal politics. Today, the political becomes an experience within the theatre, an event and a participatory cry for change against the dynamics of power in our globalized world. This paper interrogates European theatre’s response to the refugee issue, examining instances of practice that invite spectators to reflect on the notion of “crisis” as a state of liminality and displacement quite opposed to the Aristotelian sense of catharsis and resolution. The work of Berlin-based Rimini Protokoll is exemplary in exploring crisis through intermediary forms. British pop-up Good Chance Theatre, which was originally set up in a Calais refugee camp, supports vibrant theatre communities where artists work alongside refugees. Equally committed to exploring the human rights stories through performance is London-based Ice and Fire company See Asylum Monologues and Dialogues in 2007 and My Skype Family in 2015. Many theatres—with Germany being at the forefront—have introduced policies and cultural programming to actively support the refugee communities and raise awareness and tolerance. In the afflicted periphery of the European South, and most notably in Greece, emergent forms of practice not least as documentary and verbatim theatre and broader educational activities have also been responding to what the country considers a devastating destabilization of every kind of identity border.

Key Words
- immigration crisis
- political performance
- modern tragedy
- crisis theatre
PERFORMING THE UNFORESEEABLE: A CONVERSATION

If it is now a matter of responding and of taking responsibilities, then we do so necessarily, as always, in situations we neither choose nor control, by responding to unforeseeable appeals, that is, to appeals from/of the other that are addressed to us even before we decide on them. p. 595 In his article ‘Like the Sound of the Sea Deep within a Shell: Paul de Man’s War’ 1988, Jacques Derrida responds to Paul de Man’s anti-semitic writing which surfaced following de Man’s death. This contribution takes on the call for proposals issued by IFTR 18th Congress and Political Performances WG as ‘a matter of responding and of taking responsibilities’ to a crisis and a call. Often the migrant crisis feels far away from our own privileged everyday life and home – but its effects and demands filter through to us all, and ask of us an increased attention to multiple intersecting matters of ethics, politics, art and action. Zoé and Lena met in Helsinki at IFTR in 2006 through their participation in the practice-as-research working group. They have been friends and interlocutors ever since eliding professional and personal political practices. They propose to address the notion of what it might mean to take the responsibility of responding to the current migrant crisis in Europe, in the form of a 20-minute-long performed conversation. This conversation will be the product of their ongoing letter correspondence, a practice they have engaged in since 2006. The conversation will draw on Svendsen’s forthcoming practice-as-research performance project, WE KNOW NOT WHAT WE MAY BE Barbican Centre, London in September 2018 which treats climate change and migration as symbiotic as well as Šimić’s migrant status as a foreign scholar/artist in the UK, including her current writing on the topic of sea and performance.

Key Words
performance, conversation, letter correspondence, migration, ethics

Lena Šimić
Edge Hill University

Lena Šimić is Reader in Drama at Edge Hill University. Originally from Dubrovnik, Croatia, Lena identifies herself as a mother of four boys, transnational performance practitioner, pedagogue and scholar. A co-organizer of the Institute for the Art and Practice of Dissent at Home, an art activist initiative in her family home in Liverpool, UK. Lena has performed her work in various international venues and festivals such as the Bluecoat, Contact, Arnolfini, Artsadmin, Tate Modern. She has published five artist books Maternal Matters and Other Sisters 2009, Blood & Soil: we were always meant to meet… 2011, The Mums and Babies Ensemble: A Manual 2015, Five 2008 – 2012 2014 and 4 Boys for Beuys 2015. Lena has published her research in a variety of academic journals Performance Research, Contemporary Theatre Review, n.paradoxa, RIDE, Feminist Review, Studies in the Maternal. She is currently engaged in ‘Performance and the Maternal’ research project in collaboration with Dr Emily Underwood-Lee.

Luis C. Sotelo Castro
Concordia University

Luis C. Sotelo Castro is Canada Research Chair in Oral History Performance and Associate Professor in the Department of Theatre at Concordia University Montreal, Quebec, Canada. In his current creation-research, he investigates modes of listening in the context of oral history performance and, more broadly, in the context of performances of memory. Since 2002, he has conducted work with and for internally displaced people, Indigenous communities, migrants, and elderly people both in Latin America and in the United Kingdom, and more recently in Canada. With support from the Canada Foundation for Innovation, he is establishing a Performing Listening Lab at Concordia University's Centre for Oral History and Digital Storytelling. The aim of the Lab is to support the production, standardized collection, storage, classification, and analysis of data on listening in the context of participatory Oral History Performance events. The aim of the research project is to position listening in the context of the transformative power of Oral History Performance as a subject of study. It will pay particular attention to listening in the context of projects addressing oral histories in post-conflict contexts across the Americas, and in the context of migration.

BEING HEARD MIGHT PROVE FATAL: PERFORMING MEMORY-LISTENING IN A HOST COUNTRY

Being Heard Might Prove Fatal is a sound installation and creation-research project that I am currently undertaking at Concordia University Montreal, Quebec, Canada in collaboration with a refugee family of Colombian origin and sound artist Barry Prophet. During an oral history interview at a recording studio, members of the family shared with us memories of their violent past in rural Colombia. The memories relate to the events in 2002 that led directly to Canadas decision to grant them refugee status in 2004. They were hiding in a room just next to the guerrilla that was looking for them to kill them. The mother a widow-survivor, her five children, and two more people a total of nine had to keep absolutely still and quiet for an entire night, for being heard might have proven fatal. In small groups of nine people, the listener-participants will be invited to be still and in silence for a few minutes inside a small booth that echoes the original hiding place, and to listen to a 15-20-minute treated version of selected fragments of their testimony while in the booth. Surface transducer speakers and microphones inside the booth will place listener-participants in an aural and acoustic situation that highlights the struggle for a group in such a circumstance for not making any sound and not being heard. Tests with a range of listeners/participants including other Colombian refugees in Canada, refugees from other countries, Canadian citizens, immigration officers, and members of charities addressing refugees issues, amongst others, will be conducted between April and June 2018. What ethical considerations are raised by such practice and, more broadly, by post-conflict performances of memory? What does listening to refugee stories do when it takes place in a host country? What content to choose? How can we build a safe space for listener-participants of this kind of experience so as to enable them to then share their own memories of a violent past if they wish to do so? The proposed paper will report on the findings of this experiment, through notions of listening and post-conflict memory.

Key Words
Listening Research, theatre, migration refugees and spectatorship, post-conflict performances of memory
Amanda Stuart Fisher  
Royal Central School of Speech and Drama

Dr Amanda Stuart Fisher is a Reader in Contemporary Theatre and Performance at Royal Central School of Speech and Drama. Her research focuses on testimonial and verbatim theatre and most recently on the performance of care. She has had articles published in journals such as Performance Research, Studies in Theatre and Performance and Research in Drama Education and is currently working on a co-edited book on care and performance with James Thompson University Manchester.

CARE, RESISTANCE AND SOLIDARITY IN PHOSPHOROUS THEATRE’S DEAR HOME OFFICE

Care, Resistance and Solidarity in Phosphorous Theatre’s Dear Home Office Amanda Stuart Fisher Amanda.stuartfisher@cssd.ac.uk As a result of recent conflicts across the world, large numbers of migrants have had to leave their homes to seek refuge in European countries. In 2015, over a million refugees arrived in the European Union, of which ‘90 000 were considered unaccompanied minors seeking asylum’ Sedmark, Sauer, Gomik 2017:1. As governments struggled to find the resources and political will to accommodate these refugees, so a rise in xenophobic and nationalistic politics has led to a hardening of public’s attitudes towards migration. Here, the unaccompanied minor occupies an uneasy position. While, on the one hand, child refugees elicit sympathy from the public, unaccompanied minor migrants, typically young men aged 14 – 17, are often viewed with suspicion, regarded as being potentially duplicitous, even dangerous. Theatre that addresses itself to unaccompanied migrant minors is it itself inevitably ‘implicated with, and troubled by, [the] power relations’ Cox 2014:27 of state asylum processes and the societal attitudes these produce. It can also potentially humanise our encounters with migrants and reveal new and more complex migrant relations.’ Cox 2014:27

Care, Unaccompanied Minor Migrants, testimony

Zoë Svendsen  
University of Cambridge

Zoë Svendsen is Lecturer in Drama and Performance in the Faculty of English, University of Cambridge. As director of METIS, Zoë creates research-driven interdisciplinary performance-as-research projects exploring contemporary political subjects, including forthcoming the Artsadmin Green Commission, WE KNOW NOT WHAT WE MAY BE Barbican Centre 2018, an installation imagining living under alternative economic conditions World Factory, exploring consumer capitalism through the lens of the global textile industry UK tour shortlisted for the Berlin Theatertreffen Stückenmarkt 2016 3rd Ring Out, an emergency-planning-style ‘rehearsal’ for climate crisis TippingPoint Commission Award UK tour. As dramaturg Zoë collaboratively rethinks classic texts, at the Young Vic, the National Theatre and the Royal Shakespeare Company. Zoë is artistic associate at the New Wolsey Theatre, Ipswich, where she is leading a programme exploring the representation of women in plays and an honorary research fellow at Birckbeck’s Centre for Contemporary Theatre. In 2014-15 Zoë was artist-in-residence at the Max Planck Institute for the History of Science, Berlin, and in 2016-17 was selected to participate in the Future Scenarios ‘networked residency’ of the Culture and Climate Change project supported by the Jerwood Charitable Foundation, the Open University, and Sheffield University.

PERFORMING THE UNFORESEEABLE: A CONVERSATION

If it is now a matter of responding and of taking responsibilities, then we do so necessarily, as always, in situations we neither choose nor control, by responding to unforeseeable appeals, that is, to appeals from/of the other that are addressed to us even before we decide on them. p. 595 In his article ‘Like the Sound of the Sea Deep within a Shell: Paul de Man’s War’ 1988, Jacques Derrida responds to Paul de Man’s anti-semitic writing which surfaced following de Man’s death. This contribution takes on the call for proposals issued by IFTR 18th Congress and Political Performances WG as ‘a matter of responding and of taking responsibilities’ to a crisis and a call. Often the migrant crisis feels far away from our own privileged everyday life and home – but its effects and demands filter through to us all, and ask of us an increased attention to multiple intersecting matters of ethics, politics, art and action. Zoë and Lena met in Helsinki at IFTR in 2006 through their participation in the practice-as-research working group. They have been friends and interlocutors ever since eliding professional and personal political practices. They propose to address the notion of what it might mean to take the responsibility of responding to the current migrant crisis in Europe, in the form of a 20-minute-long performed conversation. This conversation will be the product of their ongoing letter correspondence, a practice they have engaged in since 2006. The conversation will draw on Svendsen’s forthcoming practice-as-research performance project, WE KNOW NOT WHAT WE MAY BE Barbican Centre, London in September 2018 which treats climate change and migration as symbiotic as well as Šimić’s migrant status as a foreign scholar/artist in the UK, including her current writing on the topic of sea and performance.

Key Words  
Performance, conversation, letter correspondence, migration, ethics
Caroline Wake
University of New South Wales


PERFORMANCE, PROTEST AND THE SECOND PACIFIC SOLUTION, AUSTRALIA 2012—

Since October 2012, Australia has implemented a suite of policies that could collectively be called the Second Pacific Solution. Like the first Pacific Solution, which ran from 2001 to 2007, these policies involve interdiction boat turnbacks, mandatory detention the immediate and indefinite detention of asylum seekers who arrive by boat, and offshore processing asylum seekers are transferred to Papua New Guinea and Nauru while their refugee claims are being processed. Once again, as with the first Pacific Solution, the artistic and activist response has been vociferous and I have now identified more than 70 plays, performances and installations produced over the past five years. Unlike the first Pacific Solution, however, there is little scholarship on this work. Whereas the performances early in the 21st century were documented and analysed by Emma Cox, Helen Gilbert, Rand Hazou, Alison Jeffers and many others, the work from 2012 onwards has gone relatively unremarked. This paper offers an overview of this work, and the six major trends that define it: 1 the reanimation of earlier genres, especially documentary, without revision 2 the reanimation and revision of fourth wave genres, including performed oral history 3 the waning of previously major genres, such as performance art 4 the strengthening of previously minor genres, such as comedy 5 the strengthening of inter-generational responses, including those who were detained at the turn of the millennium and 6 the appearance of new genres, including mobile performances, live art and web series.

Key Words
refugees, detention, protest, Australia, Pacific Solution

Clare Wallace
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Clare Wallace is an associate professor at the Department of Anglophone Literatures and Cultures at Charles University in Prague. Her teaching is mainly focused on Irish Studies and Theatre Studies. She is author of The Theatre of David Greig 2013 and Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama 2007 and is editor of Monographs: Theatre, Performance, Subjectivity and Stewart Parker Television Plays 2008. Co-edited books include, Cosmopatia: Transnational Identities in David Greig’s Theatre 2011 with Anja Müller, Stewart Parker Dramatis Personae and Other Writings 2008 with Gerald Dawe and Maria Johnston, Global Ireland: Irish Literatures for the New Millennium with Ondřej Plíší 2006 and Giacomo Joyce: Envoy of the Other with Louis Armand 2002. She is a member of the editorial board of the Journal of Contemporary Drama in English.

PERFORMING THE THRESHOLD: COMMUNITY, HOSPITALITY AND THE FUTURE

This paper will take a lateral approach to the conference theme. Intrinsically to thinking about migrants/ migration is a response to movement, and that response takes shape in conjunction with ideas of belonging, duty and futurity. Conceptually, I want probe the challenges of Jean-Luc Nancy’s understanding of community as being-with, contingent, relational and unfinished, Jacques Derrida’s Of Hospitality 2000 and Brian Massumi’s The Politics of Affect 2015. Both Derrida and Massumi elaborate on the threshold, but in very different ways. For Derrida, the threshold becomes, as Mireia Aragay puts it, “a figure or site for the bestowing on hospitality its utopian potential” Of Precariousness 21 Whereas for Massumi, thresholds are also markers of potential but are conceived in terms of “a body’s ability to affect or be affected – its charge of affect – [which] isn’t something fixed” The Politics of Affect 4. I would like to analyse the theatrical potential of such notions of boundary work through the affective textures of three recent plays: David Greig’s The Suppliant Women 2015, an adaptation of Aeschylus’s The Suppliants 463BC in which the Danaids are represented as asylum seekers Lucy Kirkwood’s The Children 2017 in which a group of retired scientists decide to sacrifice themselves for the well-being of future generations and James Fritz’s Parliament Square 2017, a play about the motivating force of anger, an extreme act of protest and its consequences. I will attend to the ways in which these plays invite reflection upon the nature of community and the individual, and upon stasis/apathy versus movement/engagement/attachment through images of corporeality and vulnerability.

Key Words
Threshold, Community, Hospitality, Futurity, British Theatre
Zheyu Wei
Guangxi Arts University

As a Trinity Long Room Hub Fellow 2013-2017, Zheyu Wei received his Ph.D. at Trinity College Dublin in 2017, with his doctorate thesis entitled, “Post-Cold War Experimental Theatre of China: Staging Globalization and Its Resistance”. Besides conducting research on theatre and cosmopolitanism, multi-media performances, and comedy, Wei also translates plays, including Spanish playwright Juan Mayorga’s Himmelweg Way to Heaven. Wei now teaches dramatic literature at Guangxi Arts University, China.

HOW TO PLAY OURSELVES: DEVISING COSMOPOLITANISM IN “THE GOOD HOUSE OF HAPPINESS”

Pan Pan Theatre’s The Good House of Happiness, an adaptation of Bertolt Brecht’s The Good Person of Szechwan, premiered in the Dublin Theatre Festival in 2017. With an almost full amateur Asian cast, the play attempts to address immigration, racism, cultural differences, sexism and other serious issues in contemporary Irish society. This paper studies the creative process of the production, in which cast members were invited to discuss the themes of the original play and their own current lives in the increasingly cosmopolitan city of Dublin. The conversations were recorded and then turned into an organic part of the dramatic adaptation. However, its way in editing the text, creating characters and adopting cultural signifiers revealed some political problems while giving voice to the characters/cast members themselves in the play. The paradoxical devising method, which mixed verbatim theatre and conventional playwriting, is analysed, in order to identify the situation of critical cosmopolitanism in Gerald Delanty’s sense. By reflecting on how the “normative transformation from the encounter with the Other” is enabled, I argue that the play may shed light upon how theatre could play an important role in dealing ethical problems in migration, as theatre can rehearse for the revolution Augusto Boal.

Key Words
Cosmopolitanism, migration, devised theatre, Brecht, Pan Pan Theatre
Working Groups

• POPULAR ENTERTAINMENTS
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University of Newcastle, Australia


BIJOU FERNANDEZ: CHILD-ACTOR AND CELEBRITY IN THE AGE OF MASS PRODUCTION

In 1887 ten-year-old Bijou Fernandez was contracted for seven years by prominent New York manager/director Augustin Daly. She was the daughter of actress Emily Fernandez who had appeared in many Daly productions and eventually became ‘perhaps the best-known woman theatrical broker in [the United States]’. Bijou was in the public eye from at least 1884, starring in May Blossom by Belasco at Manhattan’s Madison Square Theatre and Niblo’s Garden 1884-85. Her fame during the 1880s would appear to flow from her mother’s position in the increasingly networked entertainment industry, but her status as a child celebrity was boosted by portrait photographer Napoleon Sarony who photographed the little girl every week for a year. As cultural artifacts in high circulation, Sarony’s theatrical postcards of Bijou Fernandez commodified her as perhaps the first child celebrity in the age of mass production and rendered a photographic record of the child star unmatched by the turn of the century. Bijou Fernandez’s roles in commercial productions of ‘A Midsummer Night’s Dream’ Daly’s, 1888 and ‘The Comedy of Errors’ Star Theatre Broadway, 1885 position her in the historical line of precocious infant Phenomena since the early 19th century. But Fernandez’s consistent employment in New York’s commercial theatres, her repertoire that traversed high-brow Shakespeare and popular favorites, and her status as a celebrity within popular mediated culture, denote changes in the business of commercial entertainments and attitudes to child entertainers. This paper examines the childhood career of Bijou Fernandez through the lenses of repertoire, biography, and the popular visual record. Arguing that Fernandez was different from earlier 19th-century child prodigies such as Master Betty, William Grossmith, and Bateman sisters, this paper proposes Fernandez’s childhood career contributed to the extraordinary increase in child actors seeking to enter New York City’s entertainment industry by the end of the century.

Key Words
child actors, New York theatres, 19th century, celebrity

Jonathan Bollen
University of New South Wales

Jonathan Bollen is Senior Lecturer in Theatre and Performance Studies at the University of New South Wales. He teaches courses in Australian drama, popular entertainment, and theatre history. His research interests include the repertoire of Australian plays in theatre production, and the history of entertainers touring between Australia and Asia in the 1950s and 1960s. He also has experience in the digital humanities, developing collaborative methodologies for theatre research and analytical techniques for visualising tours and networks. He was coordinator of research for AusStage, the online resource for researching Australian 2006–13, and contributed to the development of IbsenStage. He is the co-author of two books: Men at Play: Masculinities in Australian Theatre since the 1950s Rodopi, 2008 and A Global Doll’s House: Ibsen and Distant Visions Palgrave, 2016.


The Dalrays were Ray Pritchard and Trevor Fowler, an acrobatic comedy duo from Adelaide, who first appeared at Melbourne’s Tivoli Theatre in the pantomime, Goody Two Shoes, in 1956. That engagement marks the beginning of an ongoing association, recorded in correspondence over the Tivoli’s last decade. The Dalrays returned to the Tivoli to perform with Shirley Bassey 1957, in a revival pantomime 1957 and in Funfesta 1958. They toured with Max Reddy’s revue 1957, appeared at Brisbane’s Theatre Royal 1958 and returned twice in the 1960s to appear at the Tivoli. Their correspondence is most notable, however, as a record of extensive international touring to engagements in East Asia, Western Europe, the Middle East and the United States from December 1956 to June 1966. The Dalrays’ correspondence in the Tivoli collection at the State Library of Victoria offers a detailed record of two jet-setting entertainers, juggling opportunities on the hop with the logistics of international travel, booking agents, contracts and costs. The correspondence also reveals the success of a new breed of entrepreneurs in weaving regional agents and touring entertainers into business networks spanning Asia and the Pacific. Regionally prominent among these was the Hungarian-born Tibor Rudas, whose enterprise at exporting Australian entertainers into East Asian markets eclipsed the Tivoli circuit and enabled him to shift operations from Sydney to Las Vegas in the mid-1960s. This presentation applies methods of data visualisation to analyse the entrepreneurial networks that propelled The Dalrays into global circulation and integrated entertainment from Australia into the Asia-Pacific region.

Key Words
acrobatic comedy, international touring, entrepreneurial networks, data visualisation
EMBODYING RACE, DEFINING CULTURE: RACIAL/ETHNIC IMPERSONATION AND IMMIGRANT IDENTITY IN AMERICAN VAUDEVILLE

Between the 1880s and the 1920s, American vaudeville evolved from a more “refined” version of variety into the first national entertainment industry. In the rhetoric of vaudeville impresarios, the mission was achieved by advertising their touring acts as free from lewdness, centrally supervised, and consistently replicated across theatre circuits. Such a national “homogenizing” project, however, was not reflected in the performances on stage. In fact, vaudeville acts were left to the artists to design, and they took liberties especially when adjusting to the tastes of the diverse audiences they met on tour. This agency on the performers’ part was especially evident in their subversions of stereotypical racial/ethnic representations, and even more so when the artists were immigrants facing immigrant audiences. American vaudeville thrived as immigration from Europe and China peaked in the 1880s to 1920s: immigrants became assiduous spectators, and the bulk of the work force in vaudeville until Ellis Island’s gates closed in 1924. The histories of American immigration, racial/ethnic representation, and the vaudeville industry run parallel and are deeply related. My paper builds upon these often overlooked connections to prove vaudeville’s role as the immigrants’ open platform – and racial/ethnic performance as their preferred stage device – used to embody their hyphenated identities. More effectively than racial/ethnic impersonations by white American-born artists, immigrant performers highlight a tension between the validation of ethnic origins – interpolating between authentic and stereotypical depictions – and the blurring of racial/ethnic boundaries. By foregrounding this tension, I anticipate that my paper will reveal how “Americanization” cannot be reduced to assimilation, but involves a continuous redrafting of racial borders and representations.

Key Words
American vaudeville immigrant performers racial impersonation
Jason Price
University of Sussex

Jason Price is a Senior Lecturer in Contemporary Theatre and Performance and the Head of Drama at the University of Sussex in Brighton, United Kingdom. He is a trained performer, director and dramaturge. His research is concerned with the relationships and intersections between visual art, performance, politics and popular culture. In his recent book, Modern Popular Theatre (Palgrave Macmillan, 2016), he traces the evolution of the concept of the popular in theatre and performance since the Industrial Revolution, drawing on a range of international theatre and performance makers. He has also published on site-specific theatres, public art and painting.

POPULAR PERFORMANCE AND THE OMNIVORE: THE SHIFTING CULTURAL TERRAIN

Writing in 1965, Susan Sontag identified an important change taking place in modern culture. Rooted in the experiences of mid-twentieth century life and assisted by the development of new technologies, this change – a ‘new sensibility’, she called it – was increasingly rendering the ‘Matthew Arnold idea of culture’ obsolete and weakening the very idea of ‘high’ and ‘low’ art categories (p. 302). By the 1990s, this shift and capitalism’s global expansion had re-formed social habits of cultural consumption, as well as attitudes and prejudices regarding social class that had been traditionally associated with the consumption of high and low forms of art. In an important study published in 1992, the American sociologist Richard Peterson showed that one’s social status could no longer be so easily determined by the type of culture an individual consumed, but instead by how much culture – high and low – they consumed. Cultural ‘omnivores’, as Peterson termed them, participate in and know many forms of culture, from popular music to opera, and as a consequence typically enjoy higher social standing. By contrast, the cultural ‘univore’, those who participate in fewer cultural activities, possess lower cultural capital and consequently have a lower social status. As well as re-defining the terms of the low/high culture/class debate, the cultural shift that has been taking place over the last half century, and Peterson’s assessment of it, has important aesthetic consequences. While it was once unheard of for artists working in elite aesthetic modes to draw upon popular sources, in the current cultural environment, this has become commonplace. Popular forms of culture are no longer considered ignorant, taboo or vulgar: they are widely consumed, appreciated and appropriated into other cultural forms. In this paper, I explore this cultural shift in relation to contemporary theatre and performance. In particular, I will consider how the popular has been and is being drawn upon, and into, Western stage practices, as well as the aesthetic consequences of an omnivorous audience for art more generally.

Key Words
Popular performance, popular culture, capitalism, contemporary theatre

Mikael Strömberg
University of Gothenburg

Mikael Strömberg is a researcher in performance studies at the University of Gothenburg. He works in the field of research on popular entertainment, entertainment as communication, and Swedish outdoor theatre during the twentieth century.

RURAL POPULAR CULTURE OR POPULAR RURAL CULTURE?

Rural aspects has been a dominant feature in popular culture for a long time. Ideas about the rural can be found in a vast range of popular genres, from TV shows, commercials, Hollywood blockbusters, to theatre and entertainment. The paper looks at some ideas associate with the rural, from within the last hundred years. The aim is to track changes and developments in how the rural has been depicted and used. What can, for example, popular culture tell us about different views on rural aspects? Has the idea of the rural and how the rural has been depicted changed, and in that case, how can that change be discussed and interpreted? The paper will argue that the rural within popular culture has gone from being a symbol of a nostalgic past to an important factor in the accelerating world. The paper looks at processes of globalization and medialization in order to be able to problematize the intersection between the rural as something geographical, and the rural as something sociocultural. The paper will adopt a tentative approach to rural popular culture and popular rural culture in order to track, describe and question different views on the rural within popular culture. The primary empirical material will be Swedish theatre performances that comments on rural aspects or uphold ideas about the rural, from the beginning of the twentieth century until today.

Key Words
popular culture, rural theory
Maria Emília Tortorella
UNICAMP/SP/Brasil

Maria Emília Tortorella is an actress, aerealist and researcher. Develops doctoral research on the work of Brazilian playwright and director Carlos Alberto Soffredini 1939-2001, with funding from the São Paulo Research Foundation FAPESP in the Post-Graduate Program of Scenic Arts in Campinas State University – UNICAMP. Since September 2017 until July 2018 she is developing a Research Internship at Université Sorbonne Nouvelle – Paris 3, France. She is a researcher from Letra&Ato: drama study group, of the Department of Performing Arts at UNICAMP, coordinated by Professor Ph.D. Larissa de Oliveira Neves Catalão UNICAMP-SP and Professor Ph.D.Elen de Medeiros UFMG-MG. Her main focus of research is the contributions of popular culture to the Brazilian modern theater. Foundin member of the Cia Beira Serra de Circo e Teatro, a theater company that investigates the scenic creation from popular culture and circus techniques.

THE STAGING OF THE PLAY “VEM BUSCAR-ME QUE AINDA SOU TEU”, FROM CARLOS ALBERTO SOFFREDINI, BY THE MAMBEMBE THEATER GROUP BRAZIL

The purpose of this paper is to analyze the material collected by the author PhD student in Performing Arts about the staging of the play VemBuscar-me que AindaSouTeu, written by the playwright Carlos Alberto Soffredini, and presented by “Grupo de Teatro Mambembe” Mambembe Theater Group in 1979. Throughout the observation of photographs, reviews, and artist’s interviews, it intends to demonstrate how this show was built by using Brazilian popular theater procedures and techniques. These procedures were recreated by the theater group, originating a groundbreaking theater language. Carlos Alberto Soffredini 1939-2001 was a Brazilian playwright and stage director who worked in the São Paulo theater scene from the end of the 1960s to the year of his death. Author of a very expressive work within the context of the modern national theater, his aesthetic project was consciously elaborated from the research of the traditional popular artistic manifestations. The play VemBuscar-me que AindaSouTeu was written between 1978 and 1979 and can be considered the poetic synthesis of the years of Soffredini’s research about the forms of Brazilian popular theater. The plot is based on the day-to-day life of a itinerant circus-theater company, which presents melodramas, revues and music hall. This paper aims to investigate the importance of those popular theater shows as basis of the construction of a modern playwriting.

Key Words
VemBuscar-me que AindaSouTeu Dialogues between popular entertainment and modern theater Carlos Alberto Soffredini, Brazilian modern theater

Ian Walsh
National University of Ireland

Dr. Ian R. Walsh is a Lecturer in Drama and Theatre Studies at National University of Ireland, Galway. He has published widely on Irish theatre and performance in peer-reviewed journals and edited collections. His books include Experimental Irish Theatre Palgrave Macmillan, 2012 The Theatre of Enda Walsh Carylfort, 2015 co-edited with Mary P. Caulfield and Contemporary Irish Theatre and Performance Palgrave Macmillan, forthcoming 2018 co-written with Charlotte Mchvor.

IRISH LANGUAGE PANTOMIMES AT THE ABBEY: HOW POPULAR ENTERTAINMENTS LED TO A RENAISSANCE IN IRISH THEATRE

This paper will argue that the Irish language pantomimes staged at the Abbey, the National Theatre of Ireland throughout the 1940s and 50s led to a revolution in staging methods in Ireland. These pantomimes intended to aid the State’s revival of the Irish language took the form of popular Christmas entertainments that presented ancient Irish myths in the Irish language via a performance style that mixed the conventions of the British pantomime and the Broadway musical. They were popular with patrons but despised by critics and denounced by subsequent scholarship as a low point in the history of Irish theatre. However, the primary writer and director tasked to stage these entertainments was Tomás Mac Anna, who would go on to become the first artistic director of the Abbey, win a tony award and is credited as bringing a new international experimentalism to the theatre contributing to what has been termed a ‘Second Renaissance’ Murray in Irish theatre. Mac Anna always claimed that it was his work on the pantomimes that taught him everything about directing and design. The demands of theses entertainments meant that he had to learn how to stage scenes with large casts and become expert at transitions to several locations whilst also incorporating choreography and song into his productions. The pantomimes schooled Mac Anna in a type of staging that was in direct contrast to the naturalistic style employed in the production of the Abbey’s signature realistic dramas of peasant life. This paper will re-examine the wealth of materials prompt scripts, letters, images, designs now available on these pantomimes through the Abbey Theatre Digital Archive at NUI Galway to support the argument that these popular entertainments helped to usher in a new era in Irish theatre.

Key Words
Pantomime, Irish theatre, Abbey theatre, popular entertainment
Working Groups
Maria João Brilhante
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With a PhD in French Literature by the FLUL School of Arts and Humanities of the University of Lisbon, she is Associate Professor and teaches, since 1979 at FLUL, both in the Performance Studies graduation and Theatre Studies post-graduation courses, that she also directs. She was responsible for the coordination in Portugal of the project Texto e imagem: perspectivas críticas para investigação em Artes Cénicas Theatre and imagens: critical perspectives for the research in Theatre and performance which gathered a group of researchers from the Federal University of Rio de Janeiro Unirio, the São Paulo University USP and the Lisbon University 2008-2010. She organised several Conferences, the most recent one was the International Conference Lançar diálogos: crítica de Artes do Espectáculo e esfera pública /Creating Dialogues: Performing Arts Criticism and the Public Sphere FLUL 8-9/06 e Teatro Rivoli at Oporto/FITEI 10 e 11/06 de 2016. She was, from 2008 until 2011, the President of the Administration of the National Theatre D. Maria II and is a member of the jury of Premio Europa per il Teatro. She has published essays, organized books on literature, theatre translation, theatre iconography, Portuguese theatre history and drama.


Bien que les études de génétique théâtrale aient déjà fait leurs preuves à l’étranger et aient ouvert de nouvelles voies de collaboration entre chercheurs et artistes, des études avec un tel impact sont pratiquement inexistantes au Portugal. Consientes de cette émergence, nous avons entamé une collaboration avec l’un des groupes de théâtre les plus anciens du pays, le théâtre O Bando, fondé et dirigé par le metteur en scène João Brites. À la suite de cette première expérimentation, notre objectif dans cette intervention, c’est d’interroger le processus de création du spectacle O Inferno, adapté de la Divine Comédie de Dante que nous avons suivie entre novembre 2016 et mai 2017 dans une coproduction avec le théâtre National D. Maria II, dirigé par Tiago Rodrigues. Nous tâcherons de repérer et d’illuminer les différentes étapes de la genèse et du processus au niveau de la direction d’acteurs et des phases du training auquel ils ont été soumis et qui découlent, on le verra, d’une méthode instaurée par le metteur en scène depuis quelques années et qu’il dénomme « la conscience de l’acteur ».

Key Words
Processus de création, Training, Conscience de l’acteur

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Università Pedagogica Nacional de Colombia

Giovanni Covelli Meek, is a Colombian Italian practitioner, researcher, and assistant lecturer in Performing Arts at the Fine Arts faculty of the National Pedagogical University of Colombia UPN. He holds a PhD in Theatre and Film Studies from Bologna University, Italy 2014 with a thesis entitled “Sarah Kane’s theatre: Between biography, performance and text”, and a BA in Performing Arts from the UPN 2009. He has led projects, conferences, workshops and classes in Colombia, Italy, France, Germany, England, Turkey, Switzerland and Brazil, in the fields of education, artistic creation, direction, and of research in cultural and academic settings. Since 2015, he teaches Artistic Creation and Contemporary Theatre at the UPN, and coordinates the research seedbed called “Research – Creation / Education = Phi”.

“RESEARCH – CREATION / EDUCATION” PROCESSES FOCUSED TOWARDS SOCIAL AND COMMUNITY PROJECTS

This talk is the result of the different findings in educational research from my work at the BA in Performing Arts at the National Pedagogical University in Bogotá, Colombia, in the seminar “Process and Methodologies of Creation”. In the seminar, using the methodologies of Research – Creation / Education, which is itself a newly developed category for the class that links scenic arts, pedagogy, academic research and community-based projects, students learn to generate their own creative processes. In accordance, by using the languages of performing arts, the students create and develop projects that seek to make social changes and transformations with communities that have very specific needs. In that way, the creative process can be attached to the betterment of the aforementioned communities. The seminar, which applies learning methodologies of problem-based and significant learning, becomes then a laboratory where the students can construct their own projects with the guide of the facilitator, allowing a horizontal space of learning where all the participants are able to research about the problems and needs in the communities of their own choosing. All the results of these developed projects and learning processes are then collected in a ‘Modellbuch’: a research method that allows the participant to reflect upon a piece whilst shaping it. In that way, this talk explains and exposes how the creative process can be articulated within the context of the communities’ problems, and the different kinds of methodologies that can be applied, pointing to the results of the artistic research project called “Voices and bodies of the community and its researchers” of which I take part of.

Key Words
Applied Theatre Artistic Research Creation Processes Performing Arts Learning Methodologies “Research – Creation / Education” Social and Community Projects
Marcilene de Moura

LE SYSTÈME DE CRÉATION D’ENRIQUE DIAZ: LE SPECTACLE “OTRO” ET SES FRONTIÈRES FLOUES

Key Words
processus de creation enrique diaz systémique

Natalija Jakubova
University of Music and Performing Arts, Vienna
Natalja Jakubova holds PhD in Theatre Studies. Since 1994 was been a research fellow of State Institute of Art Studies, Moscow. In 2013-2015 she was affiliated, as a Marie Curie Fellow, at the Institute of Literary Studies, Polish Academy of Sciences, carrying out the research project on the gender-sensitive biography of the Polish actress Irena Solska. She is also active as a theatre critic, writing for periodicals in Russia and abroad. Books: O Witkacym About Witkacy, Warsaw, IBL, 2010 and Teatr epohi peremen v Polshie, Vengrii i Rossii. 1990-e-2010-e Theatre of the transformation epoch in Poland, Hungary and Russia, the 1990-2010-s, Moscow, NLO, 2014. In 2015-2016 she conducted the research project Rituals of Memory in Polish and Russian Theatre supported by the Centre of Polish-Russian Dialogue and Understanding. Since January 2018 she is Lise Meitner research fellow at the Institute for Cultural Management and Gender Studies, University of Music and Performing Arts, Vienna, making research on the female performers of Hugo von Hofmannsthals work.

ELEKTRA IN THE LOWER DEPTHS? LOOKING FOR HOFMANNSTHALS INSPIRATIONS IN THE THEATRE OF HIS TIME
It is well known that the ultimate motivation for Hugo von Hofmannsthal to write his Elektra 1903 was the guest performance of Kleines Theater in Vienna of The Lower Depths and the subsequent meeting with Max Reinhardt and Gertrud Eysoldt. However, to suggest anything more than that Hofmannsthal got to know an excellent company, a new style of directing and an outstanding actress seems to be too eccentric. What can the realistic Lower Depths and mythologizing Elektra have in common? In my paper I try to read Elektra in the terms of the traces of Eysoldt’s creative individuality in the Hofmannsthal’s work, and her Nastja in The Lower Depths is crucial in understanding what the writer could see before writing his own heroine. The task is even more intriguing because of the fact that, due to the ensemble character of the performance, the Eysoldt’s role in The Lower Depths was not often described in detail either in the reviews or in theatre historiography... This material will contextualize what Hofmannsthal, Eysoldt, Reinhardt and others wrote on the creative process which resulted in one of the crucial productions of the early 20th century. In this sense, the interactions between Hofmannsthal and Reinhardt seem to have been already studied sufficiently I see my aim in voicing also Eysoldt in this dialogue which may crucially change the picture.

Key Words
gendering theatre history, actress, Gertrud Eysoldt
This essay aims to be a reflective report on the creation processes of “The Impossible”, a performance with emphasis on the collective actor-creation. “The Impossible” has been inspired by a long lineage of theatre traditions, as practiced by Jacques Lecoq for example, exploring questions of identity, gender, race, and belonging in predominantly immigrant communities. Theoretically, “The Impossible” plays with Jean-Luc Nancy’s notion of “entre nous” and his ideas on freedom, community and the “I”, and their correlation with “being-with” as established in his exploration of “être singulier pluriel”. Delving into unspoken memories of performers, each of “The Impossible” actors enacts the impossibility of telling, embarking on a journey towards healing and transformation. The text of the performance is informed through a collaborative process of telling and co-writing. A process that material, through the elaboration, inter alia, of models for databases and search tools, which supports post-analysis. Due to the great variety of creative processes involved in the performing arts, the researcher is confronted will be further discussed. Finally, we will attempt to raise questions such as the possible ways in which a holistic and integrated model of genetic analysis of performance may be created and implemented, starting from the documentation of creative material, the recording of training and rehearsals, and, as a final stage, the digital visualization of the creative process.

Key Words
processus de creation, multimedia performance, gender and identity
Ana Clara Santos
University of Algarve, University of Lisbon Centro de Estudos de Teatro

With a PhD in French Literature by the University of Sorbonne Nouvelle-Paris 1 1996, in Racine’s and Corneille’s tragedy, she is now Professor Auxiliar at University of Algarve and member of the Centro de Estudos de Teatro CET-FLUL since 2000. She co-founded the Portuguese Association of French Studies Association Portuigaise d’Etudes Françaises, prix Hervé Deluen 2014/ Académie Française of which she was president from 2010 to 2015 she is now vice-president. She is director of the theatre collection “Entr’acte, études de théâtre et performance” at Le Manuscrit editor Paris, Rédactrice en chef of Synergies Portugal, a GERFLINT’s review and co-director of Carnets, revue électronique d’études françaises. She co-organized the two symposia on theatrical genetics at the University of Lisbon 2009, 2015 and she is co-editor of the book Parcours de génétique théâtrale : de l’atelier d’écriture à la scène Le Manuscrit, 2017. This academic year 2017-2018, she taught at the Theatre Genetics Seminar of the PHD in Theatre Studies at the FLUL School of Arts and Humanities of the University of Lisbon. She has published essays and organized books on literature and theatre especially on French and Portuguese studies and theatre repertoires, translation and reception studies.


Bien que les études de génétique théâtrale aient déjà fait leurs preuves à l’étranger et aient ouvert de nouvelles voies de collaboration entre chercheurs et artistes, des études avec un tel impact sont pratiquement inexistantes au Portugal. Conscientes de cette émergence, nous avons entamé une collaboration avec l’un des groupes de théâtre les plus anciens du pays, le théâtre O Bando, fondé et dirigé par le metteur en scène João Brites. À la suite de cette première expérimentation, notre objectif dans cette intervention, c’est d’interroger le processus de création du spectacle O Inferno, adapté de la Divine Comédie de Dante que nous avons suivi entre novembre 2016 et mai 2017 dans une coproduction avec le théâtre National D. Maria II, dirigé par Tiago Rodrigues. Nous tâcherons de repérer et d’illuminer les différentes étapes de la genèse et du processus au niveau de la direction d’acteurs et des phases du training auquel ils ont été soumis et qui découlent, on le verra, d’une méthode instaurée par le metteur en scène depuis quelques années et qu’il dénomme « la conscience de l’acteur ».

Key Words
processus de creation, training, conscience de l’acteur

Lucet Sophie
Université Rennes 2 France


QUAND REGARDER, CEST CRÉER

La génétique du spectacle a jusqu’à lors très peu pris en compte la question du spectateur alors que se développe un art relationnel qui l’inclut de façon diverse dans le processus de création. Comme le dit Josette Féral, « ces formes expérientielles, qui relèvent parfois de cet art relationnel dont parlait Nicolas Bourriaud, nous obligent à envisager autrement la génétique ou, tout du moins, posent des questions intéressantes à la génétique puisqu’elle déplace la création du côté du spectateur. Aucune recherche génétique, à ma connaissance, n’a été envisagée en ce sens. » Il s’agira donc, dans le cadre de cette intervention, d’exposer les hypothèses de recherche qui seront développées dans le cadre du projet européen ARGOS, qui réunit des chercheurs, des étudiants, des médiateurs culturels et des artistes dans le cadre d’une nouvelle communauté de regardeurs réunis par l’observation de processus de création européens Portugal, Grèce, Belgique, Italie, France. L’espace de la répétition, défini comme protégé et intime, hors de l’espace public, peut-il être investi par des personnes « extérieures » ? Et si oui, quelle place « active » pour un « spectateur » dans le processus ? Comment alors appréhender les savoirs de chacune de ces catégories de regardeurs ? Comment établir des dispositifs dynamiques permettant le partage des savoirs ? Après avoir défini des modalités diversifiées de l’observation, nous nous demanderons quelle fonction a alors le « regardeur » au sein du processus de création : quels échanges entre les regardeurs et l’équipe artistique ? Qu’apportent-ils ? Quelles traces du processus sont-elles créées par les regardeurs ? Comment construire la mémoire commune d’une expérience affective, émotionnelle et culturelle ? En d’autres termes, observer est-il créer ?

Key Words
Génétique du spectacle, observation, spectateur
Ines Stranger
Pontificia Universidad Católica de Chile


LA RÉINVENTION DE LA FORME SCÉNIQUE DANS LE THÉÂTRE DE LA TRANSITION POLITIQUE CHILIENNE

La présentation vise à montrer comment l’analyse des processus de création des spectacles s’est avérée l’outil principal permettant de comprendre la portée du renouveau théâtral dans le Chili de la transition politique 1990-1994. Cette analyse nous a permis d’examiner le phénomène théâtral de l’intérieur, en se rapprochant de ce que voulaient faire les artistes, de leurs propres poétiques et de leurs méthodes. C’est une perspective qui permet de dégager les éléments communs à tous les spectacles qui ont été importants durant cette période. L’analyse des processus de création révèle les enjeux et la nature du phénomène théâtral dans son ensemble, ce qui aurait été impossible avec une approche thématique ou idéologique, par exemple.

Key Words
Processus de création, théâtre chilien, transition politique

Luk Van den Dries
University of Antwerp

Luk Van den Dries is Full Professor of Theatre Studies at the University of Antwerp Belgium. His research deals with contemporary theatre, with a focus on postdramatic theatre. He wrote extensively on Jan Fabre, one of the main examples of postdramatic theatre in Flanders. He wrote also on the representation of the body in contemporary theatre and co-edited three books on this topic. Other important research topic is the creative process: the dynamics between the director’s notebook and the rehearsal process. The Didascalic Imagination is the main research project he has been working on for the last couple of years, focusing on the notebooks of Jan Fabre, Jan Lauwers, Ivo Van Hove, Luk Perceval, Guy Cassiers, Romeo Castellucci and Heiner Goebbels. His latest bookpublications are Marianne Beauviche, Luk Van den Dries ed. Jan Fabre Esthétique du paradoxe Harmattan, 2013 Thomas Crombez, Luk Van den Dries ed. Jan Fabre Esthétique du paradoxe Harmattan, 2013 Thomas Crombez, Jelle Koopmans, Frank Peeters, Luk Van den Dries, Karel Van Haesebrouck : Theater. Een Westerse geschiedenis. Lannoo Campus, 2015.

FROM ACT TO ACTING. THE USE OF TRAINING TECHNIQUES IN THE CREATIVE PROCESS OF JAN FABRE

In this paper I argue that a genuine understanding of creative processes in theatre and dance can only be acquired by examining at least five constitutive stages: conception, audition, training, rehearsal, and performance. Furthermore, genetic research on these stages needs to be buttressed by two central axes: while documentation both tangible and intangible is the micro-axe enabling genetic studies by providing primary resources, also the macro-axe of context needs to be accounted for, as for example institutional conditions determine to a large extent the development of creative processes. More specifically I will look into the use of specific training methods and their relation to the creative process. The stage of trainings this paper will focus on does not concern the education offered in conservatories, drama schools, etc., but those training methodologies that artists have developed throughout their career in order to prepare their performers for rehearsals. In the history of theatre and dance, various artists such as Konstantin Stanislavski, Jerzy Grotowski, Rudolf von Laban, or Steve Paxton have developed specific training techniques in accordance with their artistic poetics. Contemporary artists such as Jan Fabre or Meg Stuart continue this tradition by developing exercises that ought to adapt the performer’s body and mind-set to the specific requirements of an artist’s oeuvre. We will look into the training method of the Belgian theatre director Jan Fabre which he developed throughout his whole career. The method consists of 25 exercises that are meant to prepare the performer. What are the basic principles of Fabre’s guiding-lines, and how do they relate to his artistic oeuvre?

Key Words
creative process / training method / Jan Fabre
Actress and researcher in Performing Arts. Currently, PhD student in Performing Arts at the University of São Paulo and had completed her masters degree in Études Théâtrales at the Université Paris VIII, with mobility at the Université Libre de Bruxelles and at the Université Nice Sophia-Antipolis as part of the programme Master Erasmus Mundus in Performing Arts studies, where she had a scholarship. Member of the editorial board of Aspas. Journal Eca/USP and, also, works as an artist in collaboration with theatres’ groups. Completed two bachelors degree in Theatre and Psychology in southern Brazil. The field of study is contemporary scenic creation and its aesthetic features.

**OBJECT-BICHO / OBJECT-BODY: AESTHETIC PROCEDURES BETWEEN PERFORMANCE, VISUAL ARTS AND AUDIENCE**

This paper aims to study the aesthetic procedures in a contemporary scene of dance creations that problematize the frontiers between the performing arts and shifts fixed places from both the artists and the public. To this reflection, I bring the performance “La Bête” 2005 from the brazilian dancer Wagner Schwartz, presented in 2017, on the exhibition 35º Panorama da arte brasileira, in the Museum of Modern Art of São Paulo MAM. This performance was targeted of public demonstrations that point out discursive polarities in the Brazilian socio-political landscape and question the legitimacy of the country’s artistic institutions. The performance has as an aesthetic procedure a direct relationship with the work “Bichos” 1960 from the brazilian artist Lygia Clark. Schwartz, naked, manipulates a replica of Clark’s object-bicho repeating the same gesture that the artist proposed in the 60s and subsequently invites the public to manipulate his object-body throughout the performance. Both propositions approaches a relational aesthetic Bourriaud, 2001 and point to a shift in the usual commonplace, that may assume other positions inside the performative action. Nonetheless, certain displacements of theatrical conventions still generates the feeling of strangeness between the real-fiction in the scene Fischer-Lichte, 2007. Thus, the same work represented may turn visible aesthetic-political conflicts in the community that receives it. This experience invites us to think how the artistic gesture reflects the socio-historical moment of one community, transfiguring a daily body into a political act.

Key Words

performing arts  aesthetic procedures  audience
Working Groups

• QUEER FUTURES
Fawzia Afzal-Khan
Montclair State University

Fawzia Afzal-Khan is a Distinguished Scholar and Professor of English as well as outgoing Director of Gender, Sexuality, and Women’s Studies at Montclair State University in NJ USA. She is author and editor of 5 books and numerous articles on Pakistani culture and feminist performance as well as a published playwright, poet, memoirist and an actor and singer trained in the North Indo Pakistani classical tradition. Her short doc film on Pakistani women singers has won numerous awards at various international documentary film festivals around the world including most recently, the Silver Award for newcomers at the Bali International Film Festival. Her film was funded by the National Endowment for the Humanities and she is currently on the roster of the Fulbright Specialist Program.

THE QUEER SIDE OF PAKISTAN

We are collaborating on an exciting new project that aims to construct a genealogy of Queer theatre and performance in Pakistan 1947-present. Taking as a point of departure Sedgwick’s exhortation to deconstruct binary categories of sexuality, we aim to move beyond straight/homo sexual categories of analysis to build an archive of the performative in Pakistan and its diaspora attentive to sex and gender expressiveness in multiple registers, genres and levels of complexity. Some questions we aim to explore are: Some questions we aim to explore are: 1. how queerness is evolving as an analytic category of understanding, naming and living in a Muslim state that is becoming increasingly hostile towards all “minorities” whose very existence challenges the religious status quo and 2. to what degree the internet has become a migratory performative of survival and solidarity, allowing us to trace a genealogy of queer theatre produced not only in Pakistan, but also in its diaspora.

Key Words
queer, political, performance, history, genealogy, Pakistan

Ben Buratta
Royal Central School of Speech and Drama, University of London

Ben Buratta is Artistic Director of Outbox Theatre and Lecturer in Applied Theatre Practices at The Royal Central School of Speech and Drama, University of London. Ben’s background is in actor training, theatre-making and applied practice. Ben has directed and made work for many of the UK’s leading theatres including Birmingham REP, Arcola, Contact, Southwark Playhouse and Shoreditch Town Hall. He has directed extensively within UK drama schools and has worked across a range of arts, education, and community settings as a practitioner. His practice-based PhD project is exploring ways to create new rehearsal strategies and dramaturgies in order to make theatre queerly.

DISRUPTING THE SCENE: RE-IMAGINING THE THEATRICAL TRANSITION FOR A QUEER DRAMATURGY

Disrupting the scene: Re-imaging the theatrical transition for a queer dramaturgy. When you’re acting in a play, and the director says “can you try that transition again?” and you say, “Again?” And The Rest Of Me Floats, Outbox Theatre. 2017 In a normative theatre-making process, the transition acts as the connective tissue between developed scenes. Traditionally transitions taking place in darkness, as the set changes and props are removed and reconfigured- indicating time passing or being re-arranged. Working as the director on Outbox Theatre’s And The Rest Of Me Floats, I began to re-imagine the place and time of the transition. This interdisciplinary, devised play was based around the autobiographies of seven gender diverse performers. The gender identity and expression of the performers were in flux, most identifying as trans or as having transitioned and, therefore, the dramaturgy followed suit. What happens when the transition become central to the making process and the scenes interrupt the transition? This paper shares video, imagery and insights from the making and performance process that riff around the multitude of meanings stemming from transition. Devising a choreography that embodies, re-creates, and subverts Judith Butler’s theory of the heteronormative matrix 1990, created a framework in which a queer dramaturgy was composed. Swerving causal, linear narratives that see trans bodies victimised, in trauma and in danger, the company look to queer utopias Muñoz 2010 to reject realism and embrace shifting identities and forms.

Key Words
Queer, Dramaturgy, Transition, Directing, Temporality
Alyson Campbell
Faculty of Fine Arts and Music, The University of Melbourne

Alyson Campbell is an Associate Professor in Theatre at the Faculty of Fine Arts and Music, The University of Melbourne, and is a theatre director. She was co-founder and co-convenor of IFTR’s Queer Futures working group 2011-14. Her research, practice and teaching share a focus on gender and queer theories and performance practices, affect in theatre, dramaturgy, and HIV and AIDS in performance. She has published work on gay male subjectivities and HIV and AIDS in contemporary performance Theatre Research International and Australasian Drama Studies and co-edited with Fintan Walsh a special section on the Queer Futures Working Group in Theatre Research International 2015. She is co-editor with Stephen Farrier of Queer Dramaturgies: International Perspectives on Where Performance Leads Queer, Palgrave, 2015. The book was shortlisted for the TaPRA Editing Prize 2017. He has written and published on Research Methodology in Drag Performance with Mark Edward HIV and AIDS Theatre lip-syncing in drag performance queer utopias and queer temporalities queer readings of Sarah Kane’s work, with Selina Busby the training of drag performers Joe Orton and queer history intergenerational queer work and queer temporalities queer practice as research, with Alyson Campbell and co-edited a themed edition of RID, The Journal of Applied Theatre and Performance named the ‘Gender and Sexuality Issue’. He is a member of the advisory board of Contemporary Theatre Review journal and sits on the editorial board of Studies in Theatre and Performance journal. Along with being an academic at his institution he is also a performance maker and director – his recent work Hetty the King And Other Women I Have Loved was shortlisted at the Brighton Fringe for the LGBT award.

**GOING FERAL: QUEERLY DE-DOMESTICATING THE INSTITUTION AND RUNNING WILD**

Going Feral: queerly de-domesticating the institution and running wild. This paper is written from the position of the queer-identifying theatre practitioner-scholar and interrogates their relationship to the institutions of theatre, funding bodies, festivals and the academy. The queer-identified artist, like the queer-identified researcher, is always functioning in a deeply ambivalent position. What does it mean, when one of the fundamental principles of queer is that it sets itself up against what is normative, for this queer-identified person to exist within, be paid or salaried within, or seek approval from, one or more of these institutions? What happens to their queerness? The parallels between theatre and the academy are close and multiple I suggest this is particularly so around the field of queer Practice as Research PaR. The chapter examines a recent example of the author’s PaR work on HIV and AIDS in performance, GL RY/WHoLE Belfast, 2016, to argue that the uncomfortably-placed queer artist-scholar might appropriate a feral modus operandi in order to radically de-domesticate the domesticating strictures and privileges of these institutions. In other words, to take the money and knowledge and run wild. It places this in relationship to ‘queer superstar’ Taylor Mac’s recent 24 hours of performance at the Melbourne International Arts Festival 2017.

**Key Words**
feral pedagogies feral dramaturgies queer and the mainstream

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Stephen Farrier
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Dr Stephen Farrier is a Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London. He recently co-edited with Alyson Campbell, Queer Dramaturgies: International Perspectives on Where Performance Leads Queer, Palgrave, 2015. The book was shortlisted for the TaPRA Editing Prize 2017. He has written and published on Research Methodology in Drag Performance with Mark Edward HIV and AIDS Theatre lip-syncing in drag performance queer utopias and queer temporalities queer readings of Sarah Kane’s work, with Selina Busby the training of drag performers Joe Orton and queer history intergenerational queer work and queer temporalities queer practice as research, with Alyson Campbell and co-edited a themed edition of RID, The Journal of Applied Theatre and Performance named the ‘Gender and Sexuality Issue’. He is a member of the advisory board of Contemporary Theatre Review journal and sits on the editorial board of Studies in Theatre and Performance journal. Along with being an academic at his institution he is also a performance maker and director – his recent work Hetty the King And Other Women I Have Loved was shortlisted at the Brighton Fringe for the LGBT award.

**SPEAKING ACROSS BORDERS. CONNECTING INTERNATIONAL QUEER PERFORMANCE**

Given the position that queer performance is intimately related to the context and community in which it occurs, a question begs how, then, might we begin to describe the ways in which local queer performance is connected to other queernesses outside of its direct vision? Starting from a desire to find a way of connecting queer work internationally without colonising or hegemonising it, this paper tentatively describes the structures and discourses that we might develop to connect diverse queer performance practices. Through thinking about the practices of drag, this paper begins the discussion with the description of the ways in which queer performance practice is connected to the local. This connection with the local conditions of its production holds specific resonances to the communities in which the work is presented. However, in an ever increasingly fluid context, those localnesses are not as clearly delineated as they might seem. Indeed, queer performance is often international in flavour, migrates across geographical and genre boundaries and is pluralistically resistive to fixity. This is the central problem of the paper. Once setting up the issue at hand, the discussion explores some potential ways of connecting work without disregarding the deep connections it has with the local. The paper describes the beginnings of the exploration of these discourses and settles on two initial ideas: queer performance’s transnationality as offering a strategy to articulate queer performance as both/and – in the local and simultaneously relating to elsewhere and ideas of queer kinship as a way of articulating the cognate relationship local queer performance might have with internationality/transnationality/the global. The paper finishes by looking to other aspects of the problem that further complicates the issues at hand, particularly the relationship to queer performance history that in itself circulates in the work of queer performance around the world.

**Key Words**
Queer Theatre, Drag Performance
Stephen Greer
University of Glasgow

Steve Greer is Lecturer in Theatre Practices at the University of Glasgow where his teaching and research focuses on the intersection of contemporary performance, queer studies and cultural politics. While preoccupied with the forms and contexts of live theatre, his work includes topics as varied as mass-market videogames, the BBC’s Sherlock and the glamrock wrestler Adrian Street. He is the author of Contemporary British Queer Performance 2012 and currently completing a book on solo performance in neoliberal times, tentatively titled Queer Exceptions.

“FROM EGYPT TO SCOTLAND, ACROSS BORDERS AND GENDES” – NATIONAL THEATRE SCOTLAND’S ADAM AND THE FIGURE OF THE TRANS MIGRANT

This paper explores the figure of the trans migrant in Frances Poet’s play Adam 2017 through Jasbir Puar’s notion of homonationalism and Thibaut Raboin’s more recent work on the promise of ‘hap-py queer futures’ in the UK. Originally staged by National Theatre Scotland alongside Jo Clifford’s heavily autobiographical monologue Eve 2017, Adam narrates a story of progress from Egypt to Scotland, across borders and genders. Told through two characters – ‘Egyptian Adam’ and ‘Glasgow Adam’, the latter performed by the Egyptian trans actor Adam Kashmiry on whose life the work is loosely based – the play invokes the UK as a space of tolerance and possibility for trans lives even as it recognises the stringent and contradictory terms of the asylum and immigration process. Framed by director Cora Bissett with contributions from the Adam World Choir, a global digital community of transgender and non-binary people, the play’s dramaturgy suggests an intersection of narratives for gender identity and migration in which the status of ‘trans’ as a prefix meaning ‘across’ or ‘beyond’ describes complex attachments to whatever is notionally left ‘behind’. When juxtaposed with Clifford’s narrative in which Jo extends compassion to a former self, ‘dear John’, it also calls attention to the ways in which homonationalist discourses require trans and queer migrants to both embody and resolve what Senthorun Raj describes as ‘asylum anxieties’ – that is, the question of what ‘counts’ as a true account of either gender or persecution.

Key Words
trans, queer, asylum, homonationalism, National Theatre Scotland

Ankush Gupta
Jawaharlal Nehru University

Ankush is an artist who is interested in the ‘process’ which spans beyond the ‘events’ of curation and performance. Through conversations between various mediums including music, literature, theatre, cinema and photography, they explore themes of identity and survival which brings their oeuvre face to face with the political struggles of their times. A founding member of Dhanak: A Queer group from Delhi, they have presented in various international conferences all around the world, taken masterclasses and participated as an activist. Their performances like ‘entshuldigung Sie Madam, aber ich bin shwulz’ Berlin, 2016, ‘Kya Haseen Sitam…’New Delhi, 2014, ‘We…Women’ New Delhi, 2015 and ‘Chand Roz Aur Meri Jaan’ Lahore, 2013 interweave complex personal narratives with a constantly changing world where identities become matrices. They are currently pursuing their PhD with music and gender as their focus.

MIGRANT SEXUALITY: THE CURIOUS AFFAIR OF PERFORMING IDENTITIES IN URBAN PACES IN INDIA

This paper aims at investigating the complex relationship between migration and sexuality. The author uses migrant in its broadest root sense which implies any movement and shifting of location and any experience of new conditions and forms. These movements criss-cross between different kinds of urban living arrangements, as people dwell in formations as dissimilar to each other as nuclear families, college hostels, pavement communities, individual flats and slums. To be enclosed in one’s own space or to have an entire ownership over the discretionary use of that space is not a general urban experience people have a differential access to privacy, and moreover, they do not share the terms of what is counted or valued as privacy. Home as a site of permanence and of realization of personal dreams of intimacy is not available or desirable to everyone, every time. This urban web of movements is necessarily plotted onto another web with which the one of countless physical encounters. The migrant has an odd relation with the governing State and is also embedded within the media networks of the city. There is an ongoing clash between what can be called the pirate version of the modern and the official civic liberal version – both effects of a now heavily mediatized world – and this clash in primarily of ways of thinking about the city and functioning in it. A clash in which each imagines and inhabits the urban in terms of the different idioms of same-sex desire, some of the most crucial meeting points where the unlike concepts begin to merge, or let’s say, the meeting points between the ‘laundebaz’ of vernacular humour and of liberal ‘decriminalization’ and ‘LGBT’ rights of an English media program are the almost twenty year old anti-AIDS NGOs that have dotted the Indian cities and small towns. They become some of the most interesting points of experiment between social idioms and classes – important not only in their work hours but also for the after-work sense of community that forms among its members and volunteers. Here individuals from the lower-middle classes, including Hijra communities, have come to add to and own the language of ‘rights’, ‘sexuality’ and ‘transsexuality’ in the vernacular and, sometimes, in a slightly bureaucratized English. The author is interested in looking at these ‘in-between’ political identities and their interrelationship and performance, with Delhi as the case study.

Key Words
migration, sexuality, urban spaces
TRANScrIPTING IN JO CLIFFORDS SWAN SONG, EVE 2017

Finding a way to speak with a woman’s voice for some transwomen has been described as an act of ‘identity migration’. As part of their ‘journey’, some transwomen go to great lengths to perform or ‘pass’ vocally as a woman. Some take extensive vocal training to support them in arriving at a place where they feel congruent with themselves (Mills and Stoneham 2017). But in performing a feminine sounding voice, into what wider cultural and psychic territories associated with ‘women’s voices’ do transwomen venture? How do gendered aesthetic choices express identity in performance spaces? And how can feminist, queer and cultural studies scholarship converge to explore this process? Feminist scholars have called attention to the exclusion of the sonorous qualities of women’s voices from the rational and logocentric male public sphere (Dunn and Jones 1994, Love 2002, Cava eraro 2005). Queer scholarship theorises nonnormative orchestrations of time that subvert the normalisation of hegemonic ideologies and narratives (Freeman 2010). In Jo Clifford’s autographical ‘swan song’ piece Eve (2017) for the Traverse in Edinburgh, her gender ambiguous speaking voice narrates and stakes a claim for queer experience, while a recurring sound effect of a woman’s voice ‘swan song’ piece Eve (2017) for the Traverse in Edinburgh, her gender ambiguous speaking voice narrates and stakes a claim for queer experience, while a recurring sound effect of a woman’s voice

Key Words
voice transwoman queer feminism song

Fatima Maan
New York University Abu Dhabi

Drama Coach, LGS Defence, Lahore August – current • led and organized the activities of one of the most best Dramatics Society in the Lahore Drama Circuit in the lead up to dramatics competitions • Trained students in acting, playwriting, directing and scene and music design • Humera – Capstone Project, NYU Abu Dhabi Theater Department, Abu Dhabi & Karachi September 2016 – May 2017 • Wrote a full-length play addressing issues of religion, sexuality and class differences in Pakistan to cap my college education • Directed workshops with actors throughout the year aimed at exploring and improving the text • Organized readings and led discussions of the text with audiences from different backgrounds to get feedback tailored to my goals • Conducted extensive research and interviews before and during the process to inform my writing process • Artistic and Administrative Intern, The Civilians, New York City May 2016 – August 2016 • Assisted Artistic Director, Steve Cosson and Literary Associates in transcribing, audio-video work and management for projects in development in the office • For script development work during the Orchard Project in Saratoga, Upstate NY • Organized audits, mailing lists, files, recordings, databases, contacts and budget sheets to assist the workflow in the office.

THE QUEER SIDE OF PAKISTAN

Pakistani-American Senior Scholar/playwright/poet/performer Fawzia Afzal-Khan, and budding playwright and drama coach from Pakistan Fatima Maan, are collaborating on an exciting new project that aims to construct a genealogy of Queer theatre and performance in Pakistan 1947-present. Taking as a point of departure Sedgwick’s exhortation to deconstruct binary categories of sexuality, we aim to move beyond straight/homo sexual categories of analysis to build an archive of the performative in Pakistan and its diaspora attentive to sex and gender expressiveness in multiple registers, genres and levels of complexity. Some questions we aim to explore are: how queerness is evolving as an analytic category of understanding, naming and living in a Muslim state that is becoming increasingly hostile towards all “minorities” whose very existence challenges the religious status quo, to what degree the internet has become a performative of survival and solidarity, allowing us to trace a genealogy of queer theatre produced not only in Pakistan, but also in the diaspora from the early works of Pakistani-British playwright Hanif Kureshi performed on British stage and screen, to ‘Mushk’, a play about two queer women performed in major theaters in Pakistan in 2017. Examining blogs and Facebook posts, as well as newspaper and magazine articles and reviews, we will ask how the politics of location affects these performances? Does migrating to a different political space change the work that is produced and the way in which audiences receive it? How do Pakistani audiences respond to these performances within and outside of the Pakistani nation-state? Has the exchange of ideas and ideologies facilitated by the internet helped create a more vibrant and tolerant space for exploding binaries and adopting queer challenges? Or has fear of surveillance, trolling and public shaming driven queer culture and queer thinking further underground? What negotiations/ border crossings are being enabled or shut down in our electronic age?

Key Words
queer, pakistan, religion, politics
PERFORMING QUEER BODIES IN PERSIAN CULTURE: CENSORSHIP AND DISSIMULATION

This piece shows partial results of the research “Interdiction and Cultural Production: censorship on cinema and theater at Islamic Republic of Iran”, conducted with the financial aid of Fundação de Amparo à Pesquisa do Estado de São Paulo São Paulo Research Aid Foundation, FAPESP and University of São Paulo, Brazil. At the beginning, it was supposed to investigate the censorship processes in Iran. Methodologically, the option was to concentrate in cinema and theater interdictions and analyze established cultural patterns, ways of resistance and institutional relations among artists and the official censorship. The main source of information was a set of interviews with Iranian artists as well as government authorities and, furthermore, it included documental, iconographic and AV researches. It was not supposed to investigate queer bodies because, for a western researcher that has never been to Iran, it was unthinkable to have the opportunity to find a queer culture under the theocratic government. In fact, it was a big surprise to meet a theater director that took me to a not-so-hidden scene of queer parties with specific places of sociability. This presentation is about queer bodies in Teheran, considering from Richard Schechner’s broad and inclusive concept of performance up to theater and performance art experiences. Besides, it analyses the governmental censorship related to these bodies in performative arts. On the other hand, it leads to a reflection on the cultural aspects of sexuality and interdiction in contemporary Iran theater and performance art. It highlights dissimulation as a constitutive feature of Iranian culture that enables the emergence of queer bodies under a repressive state.

Key Words
Performance Queer Iran Persian Culture Iranian Theater

AND THERE’S NO WAY TO KNOW WHAT MIGHT HAPPEN: MIGRATING POWER IN SPLIT BRITCHES’ “UNEXPLODED ORDNANCES UXO”

In a makeshift War Room, a selected Council of Elders are invited to discuss the situation backgrounded by 59-minute countdown. Part performance, part debate, Split Britches Unexploded Ordnances UXO was conceived as a daring new protocol for public discussion Split Britches, 2018. Re-appropriating Dr Strangeloves 1964 Kubrick aesthetic and imminent nuclear attack, Madame President Lois Weaver and a bombastic General Peggy Shaw invite the oldest members of the audience to discuss current global issues within the allotted timeframe. This paper considers how queer performance engages with political, social and global power. Drawing on the work of Jose Munoz and Jill Dolan, I consider how the situation room performance model engages with and applies concepts of the utopic. In particular, how shifting responsibility from the performer to the audience — the official figurehead to the public — has the potential to destabilise normative structures of power, even if only momentarily. By examining the critical stakes of Weaver and Shaws performance of heightened hyper-masculine roles as lesbian performers, this paper considers how the migration of power can be understood as a feminist performance strategy.

Key Words
Queer

Sarah Mullan
University of Northampton

Dr Sarah Mullan is a Lecturer in Acting and Drama at the University of Northampton. Her research focuses on the interplay between contemporary lesbian performance, cultural politics, and queer theory. Sarahs work has published in Theatre Research International, edited collections on queer performance and has been presented at conferences nationally and internationally. She is the co-convener of the IFTR Queer Futures working group.
Joe Parslow  
The Royal Central School of Speech and Drama  

Joe Parslow is a PhD Candidate at the Royal Central School of Speech and Drama and a lecturer teaching across the fields of drama, theatre and performance. Their research focuses around drag performance, and the potential ways in which queer communities can and do emerge in contemporary London, particularly around performance. Alongside their research, Joe is the co-Director of queer bar, performance and cabaret space Her Upstairs and queer club space Them Downstairs in Camden, London, which house performance events from across the drag, queer and cabaret scene in London and beyond.

STOP RELYING ON[THOSE BODIES]: LOCAL DRAG PERFORMANCE & MIGRATING DRAG PRACTICES

In the wake of the ever-growing popularity of RuPaul’s Drag Race Logo TV, 2009, an American television series in which drag performers compete for the title of America’s Next Drag Superstar, drag is increasingly considered in homogenised forms across international boundaries. Furthermore, it is often argued by established drag performers in the UK that younger performers only learn their drag via Drag Race, not through local drag traditions or more individuated exchanges between performers. This paper considers how these drag practices are considered to have migrated from the US to other countries in a unilateral flow. Paying attention to the ways in which these drag practices might move, and be moved, across international boundaries, this paper explores what diversities in form, content, style, practice, bodies, and so on get ironed out in the popularisation of drag performance in a post-Drag Race world. This exploration is tempered by a focus on what local practices and resistances remain in the wake of these more global forces, whilst engaging with critiques of the local/global binary in the wake of contemporary work surrounding queer international relations Weber, 2016. Starting from the particular US phenomenon of audiences “tipping” drag performers by handing them dollar bills during their acts, this paper explores one performance that plays with, critiques, and potentially gets folded into this US practice. This paper returns to the body of the performer and insists on an understanding of what emerges on stage as a fertile ground for understanding what hybrid practices can and do emerge when quotidian forms such as drag are illuminated by the bright lights of popular culture.

Key Words  
queer performance, drag, global/local

Lazlo Ilya Pearlman  
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Lazlo Pearlman is a creator, performer, director, and teacher whose work is often but not always generated by his Jewish FTM transgendered experience. He has been making performances since he was a ten 10 year old girl and works in many forms including physical theatre, performance art, installations, cabaret, film and video. Most recent projects include Dance Me to the End of Love, a work exploring the trans body and intimate performance, the feature length documentary on his work Fake Orgasm, and The Not My President’s Day/No BrExit Cabaret. He has also published internationally on Trans* and Queer performance in both academic and popular settings. He is a Senior Lecturer in Performance at Northumbria University in Newcastle upon Tyne and is finishing up his doctorate in performance practice and philosophy at London Universitys Royal Central School of Speech and Drama. www.lazlopearlman.com.

WHAT YOU SEE IS WHAT YOU GET: VISUALITY, EROTICS AND THE DISRUPTIVE TRANS- BODY

Resisting the continuing cultural swing in which assimilation into the privatized and conservative mainstream has become the goal of LGBT activism, this presentation argues for the radical erotics of the un-assimilatable Trans* Body in performance. I suggest constituting transsexuals not as a class or problematic third gender, but rather as a genre—a set of embodied texts whose potential for productive disruption of structured sexualities and spectra of desire has yet to be explored. -Sandy Stone The Empire Strikes Back, A Post-Transsexual Manifesto 1991  In this paper I offer a potential “erotics of trans- bodies in performance. This has elements of a manifesto. It is an exhortation for LBGTQ+ performance makers and audiences to resist the pull toward homo-and-trans-normative identity politics and instead, while continuing to fight against violent discriminatory systems, to nurture radical and pleasurable practices that dismantle normative notions and experiences of genders and sexualities. I define my tools and terms and the current ways I am thinking about Trans-, performance, pleasure and desire, haptic visuality and a potential erotics of trans-* bodies in performance. I offer some examples of these erotic performances looking at my own work and that of the self proclaimed “Transgender Terrorist” Rose Wood and I conclude by posing some questions on how about how we might disseminate these erotics, in the hopes of creating a widening network of pleasurable performance activism.

Key Words  
body, dance, queer, transgender, trans, transsexual, Foucault, Deleuze and Guattari, performance, erotics, Laura U Marks, Susan Stryker, Sandy Stone
Fintan Walsh
Birkbeck, University of London

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GHOSTLY MIGRATIONS, MEMORY AND KINSHIP IN DICKIE BEAU’S “RE-MEMBER ME”

A chorus of overlapping voices announce the opening of Dickie Beau’s Re-Member Me - ‘I remember ... I cant remember ... If he remembers ... Ive forgotten ... one of the many things Ive forgotten ... probably provoked by memory ... Must I remember?’ Resounding like a ghostly incantation at the Almeida Theatre in 2017, from no obvious source, the words evoke a séance, in which the voices of deceased or long-standing players in UK theatre are conjured in the present, channeled through Beau’s distinctive lip-synched performance, to query the compulsory invocation of the past, including that inferred by the production’s own title. These figures’ comments have been cut from recorded interviews, some conducted by Beau himself, as they reflect on their careers, in particular the experience of playing Hamlet or watching the play performed. This paper examines how memory constructs queer history and theatrical kinship in Beau’s production directed by Jan-Willem Van Den Bosch, such that remembrance is as much about narrating the past, and letting past voices filter through the present, as it is about assembling absent bodies, while preparing for the departure of those present. In Beau’s production, migration might be approached as the movement of voices, memories, gossip, anecdotes and souls within theatre traditions, passing among the bodies of actors living and dead, and the roles they have and have not performed.

Key Words
queer - migration - memory - kinship
Working Groups • SAMUEL BECKETT
WHEN “BECKETT ON FILM” MIGRATED TO TELEVISION

The UK television channel, Channel 4, invested in the production of 'Beckett on Film' 2001, a project to produce screen versions of all Beckett’s theatre plays. The films were shown in cinemas internationally, in London and New York, but had always been intended to migrate to the television medium. In 2001 Channel 4 scheduled the 'Beckett on Film' adaptations one or two at a time in the early or late evening, for a general family audience, but their timing bore no obvious relation to the channel’s normal programming pattern. The uncertain relationship between the plays and the rest of the channel’s output, and the unconventional pattern of scheduling, contributed to small audience numbers and confusion about which viewers the plays were aimed at. Then 'Beckett on Film' migrated again, and in 2004 the plays were scheduled as educational broadcasts for schools television, on weekday mornings. They were aimed at secondary school children studying Beckett’s plays in the English or Drama syllabus. Published listings noted the age group for which each drama was intended, to help teachers or parents. 'Beckett on Film' had become a resource for study. This paper analyses how this process of migration between media and between types of audience on Film’ as an object of analysis, but the paper will also evaluate the extent to which Beckett’s work had the capacity to address multiple audiences and fulfil different cultural roles in the processes of its migrations.

Key Words
Beckett television film adaptation audience schedule

SAMUEL BECKETT AND “BORDER THINKING”

A suspicion of unities marked the intellectual development of Samuel Beckett, and his biography and working practices bear out the boundary-crossing nature of his achievement: both novelist and playwright in both French and English, his legacy increasingly crosses the global landscape without much regard for political borders. Instead, in geographic, linguistic, and philosophical terms, Samuel Beckett’s oeuvre reveals the persistent and the porous nature of the boundary itself, initiating a form of dialectic “border thinking” that marks his artistic approach. Looking at histories of performance practices across different cultures, this research examines the resulting tension in the work of Samuel Beckett, especially his work for the theatre, between strict or mathematically precise delineations — strips, striations, boxes, and containers — and the rhizomatic profusion of possible meanings or methodologies as actors, directors, designers, and dramaturgs read “between the lines.” The philosophical dimension of Beckett’s affection for playing along the boundaries of concepts and ideas — whether through parodies of Pythagoras and Descartes, extensions of Dante and Schopenhauer, or through an ongoing fascination with paradox itself — are also brought to bear on whether a form of “border thinking” marks modernism itself. Finally, drawing on the practice-as-research work of Beckett’s oeuvre reveals the persistent and the porous nature of the boundary itself, initiating a form of dialectic “border thinking” that marks his artistic approach. Looking at histories of performance practices across different cultures, this research examines the resulting tension in the work of Samuel Beckett, especially his work for the theatre, between strict or mathematically precise delineations — strips, striations, boxes, and containers — and the rhizomatic profusion of possible meanings or methodologies as actors, directors, designers, and dramaturgs read “between the lines.” The philosophical dimension of Beckett’s affection for playing along the boundaries of concepts and ideas — whether through parodies of Pythagoras and Descartes, extensions of Dante and Schopenhauer, or through an ongoing fascination with paradox itself — are also brought to bear on whether a form of “border thinking” marks modernism itself. Finally, drawing on the practice-as-research work of the Samuel Beckett Laboratory in “Mapping Beckett,” a workshop conducted at the 2018 between. pomiedzy Festival in Gdansk, Poland, this paper also initiates a discussion of whether “border thinking” marks the development of a newly “interwoven” intercultural dimension that may inform the next stage of international Beckett Studies and the future activities/publications of the Samuel Beckett Working Group of IFTR.

Key Words
Samuel Beckett, Borders, Interdisciplinary, Intercultural, Practice-as-Research
Anita Rakoczy  
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Dr. Anita Rákóczy 1980 is a Lecturer at Károli Gáspár University of the Reformed Church in Hungary. As a dramaturg and theatre critic, she has reviewed several international theatre festivals. She has conducted research on Samuel Beckett’s Fin de partie at CUNY Graduate Centre New York as a Fulbright Scholar, and also in the University of Reading’s Samuel Beckett Collection. She has worked for the Hungarian Theatre Museum and Institute and the International Theatre Institute ITI Hungarian Centre. Her paper Godots That Arrived – The First Budapest Productions Before and After 1989 was published in Samuel Beckett Today / Aujourd'hui 29 2017. Her theatre reviews appear in the Journal of Beckett Studies from time to time. She was co-organizer of the 2017 Budapest IFTR Samuel Beckett Working Group Meeting.

RESTLESSNESS, WANDERLUST AND MIGRATION IN ENGAME

Restlessness, Wanderlust and Migration in Endgame  
The idea of the raft is already present in the first two-act preliminary version of Fin de partie, an undated, unpublished manuscript held in the Beckett Manuscript Collection of the University of Reading under the reference number MS 1660. The raft, mentioned multiple times in the play, satisfies A’s longing to be elsewhere, the thought of B following his orders and making a raft for him. Likewise, B welcomes the opportunity of such a job: in Act I, he even promises to start it at once in the hope that A would sail out by himself and be miles away next day. A’s departure would save B the trouble of having to go away himself. In Fin de partie, however, the presence of the raft is greatly reduced, but Clov’s desire to leave the shelter and its live and dead inhabitants remains a key issue throughout. My paper also explores counter-movements in the play, namely the arrival of the man on a Christmas Eve in Hamm’s unfinished story, a stranger, the only survivor of an unspecified cataclysm who approaches Hamm to ask for some bread for his child, crawling on his belly – definitely outside his comfort zone, fully in Hamm’s power, far away from his home to which there is no return. This will lead us to the arcane topic of Clov’s origin – his arrival in Hamm’s shelter to become an exploited household slave.

Key Words  
Fin de partie, restlessness, migration, raft, away, stranger

Teresa Rosell Nicolás  
University of Barcelona

Teresa Rosell is an Assistant Professor of Literary Theory and Comparative Literature at the University of Barcelona. Her lines of research centre on Hermeneutics, Dramatic Theory, Aesthetic Representation in the Post-War Period and Comparative Literature in the European Intellectual Space. She has published articles on these topics and authors like Samuel Beckett, Claude Simon, Herta Müller or Jorge Semprún. She has co-edited Joan Fuster: a Figure of Time 2012 and Comparatists without Comparatism 2018, with Antoni Martí Monterde.

EXTRATERRITORIAL BECKETT

George Steiner coined a concept that has been widely used in Literary Studies: the extraterritorial condition. The critic and philosopher developed it in Extraterritorial. Papers on Literature and the Language Revolution 1971, a work in which he reflects on notions such as criticism, language and estrangement. The “Language Revolution” in the subtitle refers to the profound crisis of language which occurred in Central Europe in the first third of the 20th century and that was experienced in the arts as the “failure of words”. According to Steiner, the emergence of a linguistic pluralism and the “lack of a homeland” in some writers, such as Beckett, Nabokov or Borges, was part of this language revolution. Beyond the strictly linguistic field, today the extraterritorial category suggests global migratory movements and the constant displacement of the modern subject, in Steiner’s words, as “a strategy of permanent exile”. In 1937 Samuel Beckett wrote his famous letter to Axel Kaun and also during this decade he was impressed by Fritz Mauthner. In this sense, through these two threads, one can follow Beckett’s tendency towards the “literatur des unworts” [sic], which will affect not only his works, but also his self-translation and bilingualism. Precisely in this period Beckett began to write in French to guarantee the effect of estrangement and radical insecurity provided by a language that is not one’s own. His writing in French is austere and attenuated, thus assuming a voluntary linguistic exile for, as Beckett himself said, “le besoin d’être mal armé”.

Key Words  
estrangement, exile, homelessness, linguistics, bilingualism
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Yoshiko Takebe is an Associate Professor in Translation and Interpreting Course at Department of Practical English, Shujitsu University in Japan. Her research focuses on the correlation between nonverbal and verbal forms of expressions with respect to drama and theatre. She was born in New York, and studied Drama and Theatre in Research at Royal Holloway, University of London. Her recent paper “Translating the Physicality of Western Texts into Japanese Theatre is to be published in The Body in Translation, the Body and Translation. Eds. Adriana Serban, Soloange Hibbs-Lissorgues, and Nathalie Vincent-Arnaud, Limoges: Lambert-Lucas Publishing, 2018.

TRANSLATING BECKETT IN DIFFERENT CULTURES

This paper aims to examine what it means to translate Beckett’s drama in the context of different cultures. According to Routledge Encyclopedia of Translation Studies, “‘cultural translation’ is counterposed to a ‘linguistic’ or ‘grammatical’ translation that is limited in scope to the sentences on the page. It raises complex technical issues: how to deal with features like dialect and heteroglossia, literary allusions, culturally specific items such as food or architecture, or further-reaching differences in the assumed contextual knowledge that surrounds the text and gives it meaning” (Sturge 67). Translating Beckett’s drama in a different language and different culture requires and enables translators, directors, actors, and audiences to leave the original text and migrate into a new theatrical environment. As suggested by Bandia, the “context of migration, by its very nature, evokes translation and bilingualism as a fundamental condition of being. Translation therefore partakes of the cultural representation of otherness as a primordial instrument” (Bandia 283). This paper clarifies the definition of ‘Beckett’s theatre between migration and stasis’ that transcends cultural boundaries.

Works Cited


Key Words
foreignization, domestication, cultural translation

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Predrag Todorović is a Senior research associate in the Belgrade Institute of Literature and Arts. He has written essays on variety of topics: bilingualism, theories of literature, Samuel Beckett, Julien Gracq, Robert Marteau, Serbian poetry and fiction, Dadaism, musicology, comparative literature, literary genres, pulp fiction, horror fiction, the avant-garde, world literature, etc. He has published in issues of literary magazines dedicated to Samuel Beckett and his work: Treći program Radio Beograda, Delo Samjuela Beketa The Work of Samuel Beckett, No. 67, IV, 1985, Belgrade Vidici, Beket i tradicija, Beckett and Tradition, No. 242/243, 1986, Belgrade. He is editor of Beket, Srbijeni glasnik, Belgrade, 2010. He has published the books Antologija srpskog dadaizma The Anthology of Serbian Dadaism, 2014, Planeta Dada Planet Dada, 2016 and Dadaistički časopisi The Dadaist Reviews, 2016. He is the member of the Editorial Board of the journal Philological Studies.

PERFORMING BECKETT IN DIFFERENT MEDIAS IN SERBIA

In a very rich „love story” between Beckett’s work and Serbian audience, there are some inevitable cornerstones. Since the first translation of Waiting for Godot in 1953, until nowadays, Beckett has been performed not only on stage the famous clandestine performance of Godot in Belgrade in 1954, among many others, but also on Radio Belgrade All That Fall in 1961 and Television. With his radio drama Words and Music there started a broadcasting of the Third Programme of Radio Belgrade in 1965. Unfortunately, there are no traces left of the emitted television programme in the sixties, so the first reliable proofs of Beckett’s presence in this media are from the seventies. Together with his books translated into Serbian novels, stories, plays, poems, essays, we can say that Beckett’s mostly spiritual „migrations” into other cultures mostly since he was our host in 1958, when he spent a few weeks of his holidays during summer were very successful in the case of the Serbian one. Since he himself was a voluntary migrant from one culture to another, and from one language to another, and from an outsider became a worldly famous writer, Beckett was familiar with the migrant experience of being poor and anonymous. Those feelings are giving to his work a universal message that could be understood worldwide much easier than one might think. So, in our paper we will try to trace Beckett’s metamorphosis in different medias in Serbia, and his rise in our culture, during all those decades.

Key Words
Beckett, Serbia, medias, radio, television, spiritual migration
Working Groups

• SCENOGRAPHY
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Dr. Adam Alston is Lecturer in Theatre and Performance Studies and Programme Leader for the BA Theatre and Performance programme at the GSA, University of Surrey UK. His research traverses politics and aesthetics, with particular focus on the engagement of audiences in immersive and participatory theatre, and the phenomenon of darkness. He is the author of Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation Palgrave Macmillan 2016, and co-editor with Dr. Martin Welton QMUL of Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre Bloomsbury 2017. Adam is also co-convenor of the Theatre and Performance Research Association’s Performance, Identity and Community Working Group.

THE RADICAL WITCH: DECADENCE AND THE SCENOGRAPHIC BODY IN LAUREN BARRI HOLSTEIN’S “NOTORIOUS”

Shortly after the closure of IFTR 2017, an effigy of Judith Butler was burned in São Paulo by protestors shouting ‘burn the witch’. They were responding to her participation in a conference she co-convened, falsely assuming that she would be addressing her ‘gender ideology’ as a feminist lesbian. Whilst at the IFTR conference, myself and colleagues found a statue of Robert Baden-Powell – the founder of the Boy Scout movement – in São Paulo’s Praca Republica. This seemed anachronistic save for the ongoing presence of Boy Scouts in Brazil, but in hindsight his statue foreshadowed the effigy burning. As John R. Reed notes, ‘Baden-Powell organized his Boy Scout movement expressly to counter the decadence he perceived in English Society’ Reed 1985: 3. Reed is referring to an understanding of decadence as a ‘falling away’ from normative stasis, particularly a moral failing. This understanding is what resonates with calls to ‘burn the witch’, as Butler’s presence in São Paulo was understood by the protestors to be symbolic of declining moral integrity. Troubled by these events, but also inspired by recent theatre practice, this paper considers the witch as a harbinger of decadence. However, I will be arguing that decadence can be reclaimed as a means of resisting deeply embedded sexist and misogynistic normativity by exploring a recent performance by Lauren Barri Holstein called Notorious 2017, which opened in the UK the same day as the Butler protests. The scenographic body plays an essential role in Notorious, presenting the witch as an agent of decadence. Focusing on the uses of props and costume that clothe or penetrate Holstein’s body, and framing two core features of the decadent body – decay and excess – as movements away from normative stasis, this paper addresses Notorious as an uncompromising reflection of the global pressures faced by feminism today.

Key Words
Decadence, stasis, scenographic body, feminism, Lauren Barri Holstein

Petra Dotlacilova
Stockholm University

Petra Dotlacilova holds a BA degree in Italian Philology Charles University as well as a Master’s degree and PhD 2016 in Dance Studies from the Academy of Performing Arts in Prague. Between 2015 and 2017, she collaborated in the project “Ritual Design for the Ballet Stage 1650–1760” at Leipzig University. Currently she is pursuing doctoral research at Stockholm University, focusing on the costume designs by Louis-René Boquet in Eighteenth-century France. In addition, she participates in the research project “Performing Premodernity.”

COSTUMING THE OTHER: AESTHETIC AND MORAL INTERPLAYS OF THE EXOTIC COSTUME IN THE LATE EIGHTEENH CENTURY

The second half of the eighteenth century saw a rather turbulent development of the theatre costumes, influenced by the ‘Enlightened’ aesthetic debate about art and theatre as well as by the changing social climate. The rococo fashion met the growing demands for historical and geographical authenticity, which started to be slowly applied on the costume on stage. In my presentation I would like to focus on the construction of the exotic characters that appeared on the stage of the French opera and ballet, designed mainly by the prolific dessinateur Louis-René Boquet 1717-1814. Turks, Indians, Chinese, but also Norwegians, Polish or Provençales were considered as the exotic other for the French court society and stylised in a specific manner. Especially in the case of the silent ballets, the costume was the most functional element when it came to defining the provenience of the character function called by costume historian Anna Verdier the ‘dramaturgical efficiency’, in the same time it worked as an eye-catching decoration of the stage and as a sexually provoking image. I will explore the models that served or might have served to Boquet when creating these polyvalent costumes, combining traditional stereotyping strategies with more “authentic” elements. Which images and objects where taken as models for the designer? How were they adapted for stage and why? Through analysis and comparison of the sources and Boquet’s designs, I will consider the specific aesthetic and moral implication of these various medias, connecting them to the growing European interest for the exotic goods, and finally focus on the exotic dance costume as such.

Key Words
exotic costume eighteenth-century France ballet opera

Key Words
Decadence, stasis, scenographic body, feminism, Lauren Barri Holstein
Geneva Foster Gluck  
Arizona State University


WHERE THE FUTURE TAKES PLACE: VIBRANT MATTER, POWER GEOMETRY AND ARTIST EVENT MAKING

What drives this presentation is my desire to encounter and identify the ways that artists use spaces and materials to perform with social, political and environmental implications. This research merges the study of scenography and site specific performance to identify a new poetic modality of performance production. In applying what Doreen Massey calls power geometry 2005 and what Jane Bennett calls vibrant matter 2010 to performance making and artistic events that arise out of ecological concerns, cultural critique and a postcolonial impulses, I hope to articulate what I see as an emergent form of performance and event making poetics. By viewing vibrant matter and power geometry through an expanded definition of scenography, one that accounts for landscape, site specificity and live locations of place. I consider the ways artistic works which take place in these environments activate transformative spatial ontologies to form poetic, post-progress and decolonizing spatial encounters. Scenography, as one way to think through human-environment relations, provides a rich discourse in which the spatial and ontological are linked. The themes of nation, identity and migration as they relate to land-based performance and ecology are inherent withinMassey and Bennett’s propositions as they both include notions of place and space through time and material. I identify three case studies where artist-led projects demonstrate this theoretical and poetic proposition. These sites of inquiry consist of: Alana Bartol’s work with oil fields in Alberta Canada, titled Orphan Well Adoption Agency 2017, the indigenous artist collective Postcommodity, whose work Repellent Fence 2015 activates indigenous aesthetics, politics and technologies along the Mexican-American border wall, and the work of Ivan Puig and Andrés Padilla Domene titled, SEFT -1 2014, a nomadic project that works historiographically with disused train systems across Mexico. I will explore how these works use event making, spatiality and material attunement to shift ontological, epistemological and historical narratives by activating notions of power geometry and vibrant matter. Key Words scenography, interdisciplinary performance, post-progress

Maria Celina Gil  
University of São Paulo

Graduated in Film School and Communication with professional experience in production design and costume. Have worked on more than ten short and feature films, for cinema and television. Nowadays, working as costume designer of the Coletivo Inominável, a Theater Company based on Sao Paulo Brazil. Frequently, teach workshops and courses about embroidery, artisanal work and its social relations. Owner of an experimental embroidery brand that produces decor pieces and outfits. Currently attending Masters in Drama School focused on Scenography and Costume Design, researching the possible narratives that emerge while using embroidery on costumes and also drawing a historical background of the technique. The research also investigates the manual labor and artisanal creative processes.

TEXTILE POETRY AND EXPERIMENTAL COSTUMES

This paper aims to discuss how embroidery and the poetic manipulation of textiles can create different narratives and new results when used as basis to the creation of costumes. In this presentation, we will report on the process and final results of the workshops which were carried out with the undergraduate students in Textiles and Fashion - mainly of the 2nd and 3rd year - during the Costume and Scenography class, taught by Prof. Dr. Fausto Viana, at USP. Students had to create a costume based on Matéi Visniec’s play The Body of a Woman as a battlefield in the Bosnian war. This costume had a peculiarity: it should be both part of the set panels of 2,00m x 1,40m and act independently on the body of the actors. The creation of the costume should involve embroidery as a ritualistic tool for the actor to be in contact with the costume. We chose this play because it opens wide discussion on gender roles, not only discussing the situation of women in war contexts, but also in daily life, raising topics such as gender violence and the position of women in society.

Key Words costume, costume design, embroidery, textile poetry
Nick Hunt
Rose Bruford College

After a career as a professional lighting technician and designer, Nick started teaching at Rose Bruford College, where he is now Head of the School of Design, Management and Technical Arts. His research interests include: the performative potential of light photography, light and performance digital scenography and digital performance the history of theatre lighting and the roles and status of the various personnel involved in theatre-making. Nick is a past co-convenor of the TaPRA Scenography working group in the UK, and is currently a convenor of the Scenography working group of the International Federation for Theatre Research. He is also an Associate Editor of the International Journal of Performance Arts and Digital Media.

CUDDINGTON: AN ONGOING PHOTOGRAPHY PROJECT

The public park is a paradigmatic element of suburbia: a meeting point of the rural and the urban, a constructed landscape that provides a civil amenity to the local residents. Cuddington is my ongoing project to photograph Cuddington Park, in the outer suburbs of south-west London, an attempt to investigate the complex layers and interconnections, unfolding over time, that the public park represents. The surrounding housing was built in the 1920s and 1930s during the inter-war expansion of London. These suburbs were built commercially but promoted utopian ideals, offering a new middle class of railway commuters the opportunity to live in a ‘natural’ environment of tree-lined roads, grass verges, private gardens and public parks, away from the pollution and cramped conditions of the 19th Century inner suburbs and city centre. The new housing was built on farmland, and the public park is both a relic of the previous, rural, landscape and a newly constructed and regulated space for leisure activities. Today, the park is used for walking dogs, informal sports and children’s play, as well as serving as a habitat for wildlife. In my photography project, I am investigating the park’s multiple natures, at once a rural-agricultural landscape, a constructed, idealised landscape in the fashion of the 18th Century landscape architects, and an extension of the domestic suburban garden: a shifting landscape reflecting societal changes. I want to approach the park by referencing representations of landscape in the visual arts, but also by considering it scenographically: as a place of habitation. Residents enact their leisure activities, but the park’s boundary also connects the public realm with the private ‘backstage’ space of the rear gardens that back onto the park. Fences, shrubs and trees ensure a carefully calibrated level of visibility, with houses overlooking the neatly constructed public park, and park-goers able to glimpse the more-or-less orderly domestic zone in turn. http://www.photoscenography.org.uk/cuddington

Key Words
scenography, photography, parkland, boundaries, suburbia

Ewa Kara
Columbia University

Ewa Kara received her PhD in Theatre from Columbia University in New York. Her research investigates contemporary scenography, in particular the emergence of new visual paradigms and their challenge to earlier staging conventions. Previously she studied theatre and art history at the Jagiellonian University in Krakow, Poland, and taught at the Johannes Gutenberg University in Mainz, Germany. Her interests focus on scenography and the visual culture, modern and contemporary theatre, as well as the history of the theatrical avant-garde and Polish drama and theatre.


This paper discusses different modes of presenting the geopolitical humanitarian crisis of conflict migration, with particular focus on spatial experimentation. It focuses on two productions: “Le dernier Caravanserrail” 2005 by the Théâtre du Soleil and “Evros Walk Water 1&2” 2017 by Rimini Protokoll. Both of these pieces are collective works created by important European avant-garde directors, Ariane Mnouchkine and Daniel Wetzel respectively. They respond to the post-2000 refugee crisis in distinctly dramatic and scenographic terms. The transformations of performative spaces were created in the first work by Guy-Claude François, in spectacularly theatrical and epic style, and in second example by Adrianos Zacharias and Magda Plevraki, who combine a highly intimate approach with an immersive and interactive form of theatre. Both productions allow audiences to reflect on and contextualize individual and collective experiences of forced displacement and of increasing multiculturalism within European societies. In analyzing these these works, I emphasize how scenography becomes a vehicle of communication for highly visceral and emotional experiences, intended to appeal to highly heterogeneous audiences. I show how diverse spatial solutions and recent performative practices negotiate socio-cultural issue, ultimately looking to affect social and political understanding. However, I also suggest that spectacular scenography constantly threatens to undermine these socio-political aspects of contemporary theatre. Ultimately, this paper demonstrates how contemporary scenography responds to the processes of dehumanization and helps to shape the theatre as a social force and inter-subjective space.

Key Words
scenography, Ariane Mnouchkine, Théâtre du Soleil, Daniel Wetzel, Rimini Protokoll
Gabriella Kiss
Hungarian University of Fine Arts

Gabriella Kiss is stage- and costume designer. She usually works with independent companies like Kava Cultural Group, Kompania Theatre Association or Balthazar Theatre. She graduated at the Scenography Department of the Hungarian University of Fine Arts in 2007. She has been an Assistant Lecturer there since 2013. She finished her Doctoral School at the Moholy-Nagy University of Arts and Design in 2013. Currently she is working on her DLA dissertation and masterwork. Her research is focusing on site-specific performances.

OUT OF THE COMFORT ZONE-FACING WITH THE OTHERS

I would like to introduce an experimental project from the scenographic perspective, that uses the participatory theatre form. Being the scenographer, this was both an aesthetic and conceptual challenge. Scenography design traditionally doesn’t take place in participatory theatre because of its site-specific and participatory character. Regarding its scenic minimalism in the aesthetic sense, this kind of theatre doesn’t belong to traditional theatre. The aim of design, performance space and atmosphere are to involve audiences to express their opinions in the offered topic. The main focus of the performance is the question of migration conceptually, this is a phenomenon forcefully dividing modern European society. After consulting with several experts and having group workshops - examining our personal motives of this topic -, we decided that we wanted to deal with fear. Fear to leave our comfort zone and fear of meeting with unknown Others. Hence, we searched for situations where we could examine otherness from several sides. Our starting point was: I’m strange for you and you’re strange for me: we are feeling the same. The Comfort zone – our performance’s title – after a long search, became a story of two young couples. One couple lives in Syria, Aleppo the other in Hungary, not far from the Southern border, in a small village. Time has come for each to quit their comfort zone unexpectedly, they have to take a look in the others’ life, and make a decision. Our aim was to open a temporary border crossing for those spectators who are willing to think about this topic. We and we didn’t want to force the spectators to choose either side, we just wanted to have a discussion together about the topic. Lastly, I would like to show videos about the productions and summarise some feedback from spectators from different venues.

Key Words
features of participatory theatre, participatory theatre project presentation

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PhD, lecturer at the Department of Art History, University of Łódź Poland also she is a Head of the Department of Theater, Polish Institute of World Art Studies in Warsaw. She was a convener of Scenography Working Group FIRT/IFTR 2006-2013. She was a member of: Editorial Board of the Journal “Theater and Performance Design”, Routledge and she is a member of Editorial Committee “Theater Art Journal”, Tel Aviv University. She publish two books: Przestrzenie obrazów Leszka Mądzika [Spaces of images by Leszek Mądziak], Lublin 2008 and „Wystarczy tylko otworzyć drzwi... Przedmioty w twórczości Tadeusza Kantora [You only need to open the door... Items in the works of Tadeusz Kantor], Łódź 2015.

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

Tadeusz Kantor Polish director, painter, scenographer in the world known for his performances with the Cricot 2 Theater Dead class, Wielopole, Wielopole, died in Krakow on December 8, 1990. Since then, every year the actors Cricot 2 commemorate the death of Kantors standing as living monuments at the former seat Archive Cricot 2 in Kanonicza street in Cracow. With their gesture, the actors refer to the old parateatrical form called tableau vivant. The presented layout is based on the drawings of Tadeusz Kantor, who often depicted two Hasidim carrying the board as a metaphor for the gesture of the last salvation. Hasidim appeared also in the performances of the Cricot 2, their tribute was also a board. I am interested in the migration and deformation of the plastic sign, which has become something else in the drawing, something else in the theater and something else on the street in Cracow after the death of Kantor.

Key Words
Tadeusz Kantor, Hassid, Polish art
Maiju Loukola
Aalto University

Dr Maiju Loukola is a scenographer and spatial artist, Doctor of Arts and a University Researcher at Aalto ARTS, Department of Film, Tv and Scenography. She is a board member of the online journal for artistic research RUUKKI and the Chair of the Finnish Oistat Center. She is a member of The Floating Peripheries - mediating the sense of place artistic research project 2017-2021, funded by the Academy of Finland. In her current research, she examines the politics of space as well as the spatial, temporal and narrative layers of sites defined as peripheral/marginal/excluded. In her artistic projects she often weighs the sensuous effects of mixing familiarity with rancièrean radical strangeness, and draws inspiration from Lefebvres thematisations of the citizens right to the city. One of Loukolas current projects is a series of urban space installations/interventions in which she mixes fiction-driven means with spatial and temporal narratives related to physical and imaginary sites.

SCENOGRAPHIC PRACTICES FOR RECLAIMING SUBJECTIVITY THROUGH PERFORMING SPACE – CASE "PEOPLE’S ARCHITECTURE"

My paper approaches migration as a political, humanitarian and cultural issue - and more specifically, in terms of the spatio-scenographic practices of inclusion related to the subjectification of the political migrant figure within the public sphere. I will look at inclusive vs exclusive interventional scenographic strategies through an exemplary case called Peoples Architecture, as well as through my own perspective as an artist-activist-researcher in the frame of the Right To Live peaceful standing demonstration, run by a community of asylum seekers since February 2017 in the heart of the capitol of Finland, Helsinki. Peoples Architecture Helsinki was a project for building a temporary dwelling in Helsinki city center. In autumn 2017 the Taiwanese architect HSIEH Ying-Chun launched an open invitation to the citizens to participate and take responsibility of building a transitory shelter. The architects invitation was responded by over thirty asylum seekers, who have an ongoing project of their own perspective as an artist-activist-researcher in the frame of the Right To Live standing demonstration, run by a community of asylum seekers since February 2017 in the heart of the capitol of Finland, Helsinki. Peoples Architecture Helsinki was a project for building a temporary dwelling in Helsinki city center. In autumn 2017 the Taiwanese architect HSIEH Ying-Chun launched an open invitation to the citizens to participate and take responsibility of building a transitory shelter. The architects invitation was responded by over thirty asylum seekers, who have an ongoing project of their own going on elsewhere in the city center - namely, the Right To Live standing demonstration that has since its commencement gathered a large community of supporting citizens and peaceful pro-open-border activists together. The already one-year-long collective human rights stage, what the Right To Live is, has been operated by the asylum seekers themselves, and is thus an excellent example of rancièrean equality at-work at the very core of Jacque Rancières elaboration of the concept of equality lies the question concerning subjectification, which, in everyday terms means taking things at ones own hands and refusing to submit to being categorised as excluded or other. The underlying yet powerful spatial connotations and dimensions play a significant role in the process of politicization. I am looking at the case of Peoples Architecture Helsinki through addressing the performativity of space through this particular case in terms of scenographic practices of reclaiming space. In a rancièrean frame, in terms of equality, what is at stake is a process of reclaiming political subjectivity through space, spatial acts and spatialisation. Following the rancièrean line of thought, I will argue that it is the migrants, the stateless, or the sans-papier, who can truly challenge the borders of the community and its political consensus, through constituting as political actors. In Peoples Architecture the porousness of the borderline between us and others was performed as dissolved, in a space that we can call a dissensual space - a shared space of disagreement in which very different cultural normalcies and contradictory mindsets can come to an encountering.

Key Words
migration, inclusive vs exclusive scenographic practices, public space, performative act, politics of space

Jerome Maeckelbergh
International Organisation of Scenographers, Theatre Architects and Technicians

Born on 1 February 1945 in Blankenberge, Belgium. Studied Fine Arts painting and sculpture, and started his scenographer’s career in 1974, designing since then more than 50 productions. He designed for drama and musicals as free-lancer, combining this with designing and making special props, masks and sculptures for countless other productions. Half of his design work was by order of the famous KJT Royal Youth Theatre in Antwerp, where he finally became Head of Design in 1993. Resigned from the KJT in 2000 and “retired” in 2010. In the seventies, KJT performed in the Bourla theatre in Antwerp that opened in 1834. But also the KNS National Flemish Theatre had this building as their home location. The KNS had their performances in the evening, the KJT was allowed to perform during 3 afternoons, with the restriction that nothing that was hanging in the KNS could be used. Today, the KJT is allowed to perform during 3 afternoons, with the restriction that nothing that was hanging in for the adult performances may be touched. This was a severe restriction to scenographic possibilities. Can you imagine to do a family musical with around 20 scene changes with only 2 or 3 bars left? This was my start to discover the possibilities of this still present but forgotten heritage technology that can be used in contemporary scenography.

MIGRATION OF HERITAGE THEATRE TECHNOLOGY TO CONTEMPORARY PERFORMANCE SPACES

This presentation intends to inspire scenographers, theatre architects and engineers by heritage theatre technology: historic theatre machinery as afflatus for reintroducing this in essence basic and relatively cheap technology into contemporary scenography and theatrical accommodation. An overview of different historic techniques leads to proposals how to use and adapt this versatile technology for present-day performance. Existing theatres as well as “multifunctional spaces” can take profit of the migration of this long time underestimated technology into contemporary use.

Key Words
Scenography, heritage, theatre technology
Nevena Mrđenović
University of Technology, Sydney

Nevena Mrđenović PhD is a theorist and designer with expertise in scenography and spatial design. Her creative work is primarily concerned with performative and poetic capacities of space – and is inspired by the concepts of memory, personal and collective identity, and entwined relationships between people and space. In her recently completed practice-based doctoral research, Nevena dealt with domestic spaces charged with mental experiences and destroyed homes as physical manifestations of interrupted identities. Situated within the field of design, her research practice was established on theoretical framing, historical contexts, field trips and an artistic component. The artistic component was a physical and conceptual investigation of the aftermath of ethnic conflicts, and it aimed to represent live actions and direct experiences. In her creative work, Nevena frames scenography as a discipline that holds the capacity to be utilised in different areas of spatial practices - focusing on those inscribed with fundamentals of narrativity and performativity. Nevena has previously worked across theatre, film, installation art, pedagogy - in Australia and Europe.

**SCENOGRAPHIC STRATEGIES IN TRACING POST-WAR DOMESTIC MISE-EN-SCENE IN THE FORMER SFR YUGOSLAVIA**

Scenography is increasingly perceived as an open-ended structure, continually extending into diverse yet entwined fields of spatial and cultural practice and discourse. These interlaced fields mainly refer to three-dimensional forms of artistic and expressive spatial practice, that variously inscribe the core notions of theatricality, mise-en-scene, narrative, transformation, action, and performativity. This paper explores scenography as both a discipline that is concerned with visual and spatial investigation, and as a transformative conceptual force. It presents a setting in which a scenographic method is applied as an inversion of common scenographic frameworks, and is established from a forensic standpoint. Such scenographic perspective positions war-torn domestic interiors as starting points – interpreting them as abandoned mise-en-scenes inscribed with layers of spatial narratives, traces of time, and tactile remnants of past violence and trauma. In this inverted context, found war-ravaged domestic interiors are seen as scenographic afterimages of violent acts, and emerge as principal physical remnants of a collective traumatic narrative. The presented investigation is accompanied by a series of photographic artefacts, which remain from a physical and conceptual investigation of the aftermath of ethnic conflicts in the former SFR Yugoslavia “TRAVEL 2011-2014. Through the presentation of these artefacts, the paper aims to demonstrate that scenographic strategies hold the capacity to redefine the abandoned mise-en-scenes as critical tools for comprehending history. Insignia of violence and trauma is inscribed in all of the captured dwellings. Through the acts of scenographic ‘decoding’ in terms of spatial and visual exploration and interpretation, the material and immaterial testimony of discovered sites becomes the prime witness to a collectively lived traumatic past.

Key Words
scenography, performance, war, trauma, space, domestic, home, interior, forensic, mie-en-scene, artefact, aftermath, performance, violence, narrative, remnants, monuments

Scott Palmer
University of Leeds


**DESIGNING AUDIENCE EXPERIENCE FOR MOBILE PERFORMANCE: ATMOSPHERES, ENVIRONMENT AND TECHNOLOGICAL AGENCY**

This paper emerges from work undertaken in collaboration with academics at University of Miami and as part of the Leeds Institute of Teaching Excellence’s LITE Creativity and the Mobile Phone Fellowship with Dr Maria Kapsali. It focuses on issues arising from the creation of two public performance projects staged in historic houses and their grounds in April 2017 and May 2018 in which a scenographic sensibility was central to the creation of both live and digital performances. The digital performances were both experienced via mobile phone screens which Dorita Hannah suggests recast spectators as participants and creates scenarios which can facilitate a new reflexive or critical engagement with performance material 2017. Through the mobile phone screen, the realm of scenography is expanded beyond the frame of the stage and these ubiquitous devices consequently offer the potential for new interactions and exchanges to emerge: “the screen has become an extension of the body and lived space as well as a contemporary site for re-iterating or challenging world-views.” 2017: 40What might this mean for making contemporary performance? Arnold Aronson also notes the tensions between the live performance and the screen and wonders if scenographic concepts need rethinking: “Can virtual space or non-dimensional space have power?” 2008: 29 Through examples from two site-specific performances in heritage contexts in which the audience were central to the design and experience of the work, this paper will attempt to address these emerging concerns for scenographic and wider performance practices. Estate 360° 2018 an experimental film delivered via the smartphone screen and VR headset. Temple Newsam House Leeds, UK provides the location for an environmental performance on the site of the First World War Auxiliary Hospital. The durational performance will be augmented through a digital artefact, accessed via smartphone and triggered through GPS location.

Key Words
Scenography, Digital Performance, Audience, Mobile Phone, Augmented Reality
THROUGH FIGARO’S DREAM: SCENOGRAPHY AS MIGRATION TO CHILDREN’S CREATIVE MINDS AND SOCIAL WORLDS

By exploring scenography, children achieve a more extensive understanding of theatre as an aesthetic, collaborative, and ‘designed’ adventure. This paper analyses the structure, the implementation and the results of a scenography-led activity within the large-scale EU-funded educational and artistic research project “Interactive Opera at Primary Schools” led by Greek National Opera GNO, during which GNO toured to over 150 public schools 2012-2015. The project included a new professional staging of Rossini’s The Barber of Seville as a stimulus for schoolchildren to interact actively and creatively with an opera performance, becoming co-creators of the final outcome presented on stage. Here, the term ‘interactive’ does not refer to technological means but to the children’s active participation in the making of the opera in direct interaction/collaboration with the artists-professionals who migrated from their conventional work environment. The children’s contribution affected the design of the performance sets, props and costumes and made each individual performance different from the next. Enthused by the narrative and the characters of the Barber of Seville and Rossini’s life, the schoolchildren were involved in the design and making of a side drop, which complemented the scenographic synthesis on stage. This paper focuses on this specific element, assigned to an interlude scene entitled “Figaro’s Dream”. Invited to imagine what Figaro might be dreaming, interpreted and often filtered through their own dreams, the schoolchildren drew it on a calico surface.

Key Words
scenography, children, opera, creative expression, cultural interaction, social integration
Monika Ponjavić
University of Novi Sad

Monika Ponjavić 1982 is an architect, scenographer, theater researcher and film critic. Holds MA in Architecture from University of Banja Luka BiH, MA in Theater Studies from University of Amsterdam and MA in International Performance Research from University of Arts in Belgrade. She exhibited her work at Prague Quadrennial, Alternativa: Materiality, October Salon, Mixer, BITEF, Sterijino pozorje etc. Most notable workshop she attended was Open Space Lab PQ11 and Double Mirror WSD13, which she led. She is the author of the book Film curation: From the Black Box to the Black Box of the White Cube 2014, representative for BiH at the Eurimages film fund and a member of OISTAT Serbia. Her PaR project Body Never Lies was published in Performance Research: On Scenography 2013. She is the co-author of ten scenographies for theatre and in public space, which she did in Banja Luka, Sarajevo, Belgrade and Pittsburgh. Currently works for the Ministry of Education and Culture of Republic of Srpska as a senior associate for strategic planning of culture and EU funds, as well as a film critic for Serbian Café and Nezavisne. She is a PhD candidate in Scene Design at the University of Novi Sad.

SCENOGRAPHIC BODY IN SHIFTING SCENOGRAPHY: WHO WOULD BE GOD IN BOSNIA?

Using the artistic concept of Who would be God in Bosnia?, a work by Monika Ponjavić, as its premise, this paper will attempt, aside from introducing and describing the term scene design in the context of the theatre, performance and exhibition discourse, to reevaluate the role and position of scenography in contemporary theater art, as well as in art in general. The idea behind this work emerged from the question - is it possible for theatrical, but also other art works to be presented in an exhibition space, even when they are not necessarily intended for such presentation, and is there a point in striving to such a concept, questioning further what actual use does art itself have of it?

The concept in question is an open artistic concept, based on the theory which has its final product - a play, video, performance, exhibition, artistic documentation or scenography - positioned in an equal relation to the methodology it uses. That means that the product of the work itself, although important, is not crucial for the achievement of the set goal. The methodology mentioned here constitutes of such process in which the production of a play, performance, staging an exhibition, and all the accompanying elements of which it will be consisted, would actually happen simultaneously and with a clear intent. The work strives to explore questions dealing with multiple aspects of performance art, history, culture, religion and other areas of human activity and existence, whilst being treated through a production that transcends the traditional perception of space in the context of performing arts, considering that it is predefined as a work that has the capacity of being staged in a theater, as well as in found, public space or a museum, using body and scenography as its principal tools.

Key Words
body, performance as research, scenography, space, text

Lucy Thornett
University of the Arts London

Lucy Thornett is a scenographer and Lecturer in Spatial Design at University of the Arts, London. She is currently co-convenor of the TaPRA Theatre and Performance Research Association Scenography Working Group, and an associate editor for Blue Pages, the journal for the Society of British Theatre Designers. She is also a founding member of London College of Communication’s Space and Place Research Hub.

AESTHETIC SHIFTS: ONLINE IMAGE TOOLS, FILTER BUBBLES AND CONTEMPORARY PERFORMANCE DESIGN

As digital technologies increasingly extend into our lives, there is a need to understand how the technically-mediated subjectivities of theatre practitioners impact on theatre-making practices, even in performances that do not explicitly engage with the digital. Taking the theme of migration in its broadest sense as a shift in practice, I will explore how digital tools used as part of the creative process in scenography create a shift in theatre aesthetics. Specifically, this paper will focus on the use of online image tools for visual research in performance design: how has this created a shift not only in scenographic practice but in the aesthetics of contemporary performance design? Online platforms for searching for and sharing images such as Google image search and Pinterest mean that algorithmic processes are intervening into scenographic practices. Google image search personalises its results according to the location, previous searches and browser history of the user. Similarly, image sharing platform Pinterest uses a visual search function to show users images that are visually similar to the ones they have already looked at. The term ‘filter bubble’ has emerged to describe the impact of such algorithms on politics. In this paper I build on existing scholarship on the impact of these filter bubbles on visual culture, discussing this specifically in relation to scenography. Through a series of case studies and interviews with practicing performance designers, this provocation will explore how algorithmic image tools intervene into the creative process of scenography, on the one hand providing designers with instant access to a vast array of images, and on the other hand perpetuating aesthetic preferences through filter bubbles. I will trace the impact of these technologies on outcomes in performance design, investigating how the circulation of particular kinds of photographic, cinematic and digital images affect the aesthetics of live performance.

Key Words
scenography, digital, online, image, aesthetic
RUSSIAN STAGE DESIGN IN INTER-WAR CZECHOSLOVAKIA: A BEAUTIFUL INVASION OF THE EAST

After 1918, President T. Masaryk invited thousands of refugees from the Russian Empire beaten by civil war to the newly-established Czechoslovak Republic. They were able to study and develop their profession in Czechoslovakia on the basis of a document called the Russian Assistance Event. In particular, a significant intellectual center of Russian emigration, including scientists, physicians, writers, artists, was formed in Prague. One of the fields in which Russian emigrants particularly applied was theater, scenography. The text of the contribution follows this line, which includes both artists whose base was outside Czechoslovakia, but for Czechoslovak theaters they worked abundantly Ivan Bilibine, Nikolai Benois, Xenia Bogouslavskaya, as well as artists who permanently Nikolai Zarecki, Mikhail Romberg in Czechoslovakia.

Key Words
russian emigration-Czech theatre-scenography-Czechoslovakia-civil war-1920s, 1930s
Nick Wood
The Royal Central School of Speech and Drama

After Oxford University, Nick first worked as Playground Leader with Ed Berman in North Kensington, and as Assistant Director with Lindsay Anderson at the Royal Court. Writing credits include Hampstead Theatre, Orange Tree, Kings Head, BAC and radio and television. He was a Founder Member of the Equality Group ICA. Directing credits include a UK tour with the improvisation group ‘Theatre Machine’. Appointed Lecturer in Dramaturgy at the Central School of Speech and Drama in 1994, he was a Convenor of Dramaturgy: A User’s Guide Conference 1999, Edward Gordon Craig Colloquium 2002 and founder of the Dramaturgy Forum 2000. Papers and workshops include: Scenography and Performance Symposium Loughborough University, 2004 How to Act Conference Central School of Speech and Drama, 2007 Improvisation Continuums University of Glamorgan, 2007 Writing Continuums York St John University, 2008, Theatre Applications Central School of Speech and Drama, 2010, and IFTR Conferences Barcelona, 2013 and Stockholm 2016. In recent years he has led a number of walks, culminating in A Short Walk in the National Gallery - considering how space and our understanding of perspective might lead to the generation of a new performance work - including his latest project Flatness and Depth – the Play.

DRAFT C FLATNESS AND DEPTH - THE PLAY

For this new work I propose an event with a particular demographic: ‘Goodness only knows why or how many elderly actors have been gathered together, on the platform, and in the auditorium, or what system of attraction or coercion has been used. Perhaps a rumour went round the pubs and retirement homes. Perhaps a lifelong habit of saying yes has brought them together or the very last time.’ Congregating hopefully in the foyer, this ill-disciplined crew carrying various disabilities work their way through the spaces of a conventional theatre, resisting attempts of the management to impose order and of the youthful director to impose meaning on their impulsive ramblings. Drawing on my contribution Flatness and Depth: Reflections in The Potentials of Spaces ed. Alison Oddey and Christine White, and reflecting in part the progress of my own work from carefully scripted plays to less predictable perambulatory events, this imagined disruptive journey may share certain properties with the shadowy procession of William Kentridge’s ‘The Refusal of Time’ - though in this case the shadowy figures will be three-dimensional and their voices will be loud and clear. By placing images of Walks undertaken in recent years, beside drawings of the old Masters, and showing photos and architectural plans of the Hampstead Theatre alongside sound extracts from the proposed play, I aim to provide a kind of visual and aural map for the new work, useful in itself for provoking discussion and criticism around it, and also offering a model for how such events, in which the activation of the audience plays an increasingly important role, could be imagined and communicated to prospective participants and stakeholders in the future.

Key Words
Flatness and Depth
Working Groups

- THEATRE ARCHITECTURE
This paper addresses the issues of instability and a fragile state of non-theatre performance spaces. In a context of the overall flow of architecture within the turbulent social, cultural and political circumstances that surround it, we want to address the importance of grasping the moment in the idea of exploiting potentials of creative engagement with non-theatre spaces – especially when the goals of such endeavours surpass the sole production of an artwork, and become an inevitable step in a chain of events, aiming towards establishment of a participatory initiative that would result in the opening of the Hempt Museum in 2021. Following the changes in the perception of the location, through a series of site-specific, ephemeral spatial interventions, in a three-year span of actions, the fundaments were set for developing a site-based theatre performance, as the final station towards reaching the initiative’s goals. In the end, we will discuss the events that followed, contributing to the fate of its implementation.

In such a process, there is an inevitable and vibrant fluctuation between the architectural space and the performative actions, which constantly shapes and re-shapes the relationships between space, narrative and time. How can we generate a new cultural requisite that results in a joint professional and public action, through spatial agency? How can theatre act as an agent, shaping public opinion, broadening and deepening the awareness of a specific site with a significant relevance in the history of a city? Through what kind of performative actions, interdisciplinary methods and processes can theatre bring to life an architectural space? What is the potential of the physical space in devising a performance?

Key Words
- site-specific performance
- ephemeral, non-theatre space
- spatial agency
- participatory initiative
- Hempt house, social environment

Attila Antal
University of Theatre and Film, Budapest


Katalin Bagosi
Technical University of Cluj Napoca


**THEATRICAL SPACE AS EXTENSION OF THE SCENOGRAPHY OF A PERFORMANCE**

Theatrical space as extension of the scenography of a performance. This paper will question and analyse the importance and relevance of the theatrical space as crucial part of the performative act. As an architect, my main interest is how to use a given theatrical space, and through a specific case study I will emphasise the connection between the built environment, the theater itself, and the ephemeral theatrical performance. The theater, as neutral it can be, if intertwined with the performances, could generate a whole new understanding of what a construction’s characteristics can offer. Spectator’s senses and perception are triggered through the way of usage of the existent space. My ongoing research is focused on the extended spatial understanding of the built environment, the theatre. Specific researchers are already mentioning scenography as a ‘prostheses’ of a spectacle, but seeking the importance of the spatial characteristics of the theatrical space, could form a greater use of the given, existing theaters. My case study, where I am a creator set-designer and audience in the same time is ‘Nina, or the fragility of stuffed seagulls’ by MateiVisniec, directed by Sardar Tagirovsky at Figura Studio Theatre, held in a multifunctional theatrical venue in Gheorgheni, Romania. This experiment exemplifies our struggle of a spatial transmission of the screenplay, the affect on audience and how scenography and space can operate with them, and not only.

Key Words
- theatrical space way of usage perception spatial understanding scenography
Stephen Bain
University of Tasmania

Stephen Bain is an Aotearoa: New Zealand theatre maker, trained in Architecture (Victoria University of Wellington, NZ), Theatre (Toi Whakaari, NZ) and Scenography (a.pass, BE), he has directed and designed many original plays and performances since the early 1990s. For the past 10 years he has been specifically engaged in public-space performances including audio interventions, theatrical shows and interactive installations presented in Western European countries and throughout New Zealand. In 2016 Stephen began PhD studies at the University of Tasmania (AU) researching public space performance and the strategic role of fiction to unsettle the political dynamics of space.

PERFORMING FICTION AND UNSETTLING REALITY

The city is a place of ever-increasing privatisation, where participation and the ‘rights to the city’ as envisaged by philosopher and sociologist Henri Lefebvre, are mediated by a neoliberal agenda within the dominance of capitalism. While city dwellers seek out public space for some sense of democratically represented reality, it is often socio-politically constructed fiction that adds complexity to the public realm. This paper suggests that deliberately theatricalised acts of fiction slip between the cracks of so-called reality and suggest an alternative symbolic order that unsettles authority, creating sites for public mobility amidst rising homelessness and migrating economic classes. Theatre is founded on shared fiction to form empathic bonds. Many of these techniques are now adopted by political representatives, institutions and individuals, embracing ‘fictional facts’ in pursuit of empathy. Critics of a ‘post-truth’ era claim that fictional narratives obscure truth, however I suggest it may also provide strategic examples of how fiction can resist power and enact alternative realities. Referring contemporary sociologist Saskia Sassen’s suggestion that ‘cities help us hack for new power systems’ (2017, p.3), I will reflect on two urban performance works I have presented: interventions that transplant fictional structures into the public space. The durational performance Baby, where are the fine things you promised me? mobilises the symbol of home as a miniature Victorian (colonial) cottage, inhabited on the footpath and public places of the city. Amidst a ballooning population of those who can no longer afford to live in a home, miniaturisation of the socialist dream is theatrical fiction as resistance. The Floating Theatre treats theatre architecture as mobilised dream space. Floating on water, the imaginative world is cut adrift from the financialized city centre yet still accessible via gangplank. Theatre survives exclusion in a playful game of hide-and-seek with the city, migrating from the privileged centre.

Key Words
Fiction, public space, post-truth

Sarah Blissett
University of Roehampton

Sarah Blissett is an artist and PhD researcher in Performance Studies at the University of Roehampton. She holds a BA from the University of Cambridge and an MA Distinction from the Royal Central School of Speech and Drama. Her research investigates Food and Ecology in Performance, exploring new materialist philosophy in relation to the role played by algae ecosystems in earth’s planetary ecology. Her work explores ecological issues of multispecies entanglement and trans-corporeal relations. In 2016 Sarah was awarded the ASTRA Thom as Marshall Student Award for her paper Biomimicry in Performance: Trans/forming Environments and was selected to participate in the 2016 COST Action New Materialism Training School at TATE. She has presented at several conferences in the UK and internationally, including: PSI 2016 ‘Performance Climates’ in Melbourne, with a paper titled Petro-performance: Fuelling Art Activism, a performance presentation at TAPRA 2016 titled Plates, PSI 2017 ‘Fluid States’ conference in Hamburg, with a paper titled Plankton Performers: Trans-corporeal Tropics, a performance presentation of Sargassum Stew at Work Processing postgraduate forum at Chisenhale Dance Space in Nov 2017. Her work has been published in Feast journal and she is a peer reviewer for the postgraduate journal Platform.

PERFORMATIVE ARCHITECTURE: FLUID STRUCTURES & MIGRANT ECOLOGIES

This paper will explore expanded notions of architecture in performance in relation to new materialist theories of entangled and intra-active bodies and spaces. A central concern is how examples of design, and interdisciplinary forms of practice, respond to shifting materialities, environments and conditions, as a result of climate change. This eco-critical perspective aims to engage with the material effects of climate change, and how this impacts displaced humans and nonhumans around the globe, drawing on Rosi Braidotti’s Nomadic Philosophy and Serpil Opperman’s theorisation of ‘Migrant Ecologies’, to consider how different forms of architecture and spatial practices are emerging in response to environmental change. Another key consideration is how performance theory and applied concepts of architecture, reveal how different methodologies are also embedded in these processes, for example cartography, which Braidotti describes as, “a theoretically based and politically informed reading of the process of relation” Braidotti 2011: 4. Questions around cartography are crucial for investigating the relationship between methodology and potential approaches to reconfiguring boundaries regarding practice, research and sites of performance encounter. This approach to performance and architecture is embedded in an investigation into materiality and vitality that extends beyond and through the human, beginning with modes of relationality. Peg Rawes proposes a theory of ‘poetic biopolitics’ for considering how, “Material and poetic languages of life, generated by performative and spatial art practices, are brought into proximity with feminist and post-structuralist philosophy and are deliberately used to suggest transversal modes of expression between disciplines, people, places and environment” Rawes 2016: 3. Rawes highlights a feminist method that builds on a ‘politics of location’, which is crucial for how this paper will investigate the relationship between bodies, site and practice, in a range of examples that reveal the complex entanglement between geopolitics and migrant ecologies.

Key Words
migrant ecologies, architecture, feminist philosophy, biopolitics, geopolitics, nomadic theory
ROMANA BOŠKOVIĆ ŽIVANOVIĆ
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Romana Bošković Živanović is a graduated engineer of Architecture and she received her PhD in Scene Design from the University of Arts in Belgrade. She is an associate professor at the Department for Art and Design, Faculty of Technical Sciences FTS, University of Novi Sad UNS and was a lecturer at the Faculty of Dramatic Arts in Belgrade and a chair of Undergraduate Academic Studies Scenic Architecture, Technique and Design at FTS, UNS and chair of OISTAT Technology Commission. In the centre of her field of interests are technology of the- atre and architecture, stage management and technical production. She was involved in technical production of many performances, events and art projects on both national and international level.

HOME OF CULTURE IN RAVNOSELO: ARCHITECTURE, TECHNOLOGY AND MANAGEMENT

Homes of Culture[1] are specific cultural institutions, which were established in accordance with political, ideological and moral aspiration at the space of Ex-Yugoslavia, in urban as well as in rural context. These kind of cultural centres had multiple and different functions, primarily related to arts, sports, education and entertainment programs. They all shared the fact that they meet the cultural needs of a local community. Programs of such architectural objects supported decentralisation strategies of culture and art, as well as their own production, while today they infrequently feature unusual and atypical contents for this typology group.[2]

Through the case study of the Home of Culture in RavnoSelo, the paper deals with the functions of such objects in the present time, namely the challenges related to architectural programming and design challenges in creating new cultural institutions above all in rural environments. Home of Culture in RavnoSelo has burned down in March 2016 and since then it is out of function. It is in very bad construction state and it requires serious and comprehensive engineering interventions that would imply reconstructing and upgrading an existing building, equipping it with new stage technology, as well as creating a new polyvalent institution.

Key words: homes of cultures, scene design, scenic architecture, stage technology

ADELA BRAVO SAURAS
Universität Der Kuenste, Berlin

Adela Bravo Sauras (1981) has an architect degree from the Escuela Técnica Superior de Arquitectura de Ma- drid and studied theater direction in the Real Escuela Superior de Arte Dramático de Madrid and currently is doing a MA in applied Theatre sciences at the Institut für Angewandte Theaterwissenschaft (Justus-Liebig Universität, Giessen, Germany). Thanks to a postgraduate scholarship, she is making a doctoral research study in the Universiteit der Künste Berlin among Architecture and Theatre. In June 2009 she founded in Berlin the performance installation group NoFourthWall ([www.nofourthwall.com](http://www.nofourthwall.com)) [4]. She has worked as an architect and has done theater and film direction, installation and dramaturgy in NoFourthWall or in collaboration with others (XII Esposizione Internazionale della Triennale di Milano, Milano Game festival; Thomas Bo Nilsson at Schaubuhne Berlin and Schauspielhaus Viena; The Agency at Volksbuehne and Muenchner Kamerspiele, Circle Line with Enzo Cucchi; Italian Embassy in Berlin; Gustavo Tambascio Teatro de la Zarzuela Madrid; La Fura dels Baus, ”XXX”; Nieto & Sobejano Berlin; Dillbrügge & de Moll; Berlin TAK Theater; European Architecture and Urbanism congress EURAU; Critic-all I International Conference on Architectural Design & Criticism; Lasode COAM; HONG Architekten Projekt-Management GmbH, Sanja Ristic; Popup Theatres New York; Santa Ragione, Aescht & Berthold Architekten…). Some of her projects have been shown in spaces such as Insti- tuto Cervantes, Ballhaus Ost, MicaMoca, FIT, Acudkunsthaus, HAU (100 Grad), Gallery WortWedding or the Prinzessinnengärten in Berlin as well as in Edinburgh (Fringe Festival, Summerhall), Buenos Aires (Bienal Arte Joven), Bucharest (The Future is Feminine,Arscub Center, Teatrul Bucuresti), Basel (Schlachthaus Theater), Seni- galia (Italy) (Rotonda sul Mare, kuratiert Marcello Smarrelli ), Madrid (Tabacalera, Sala Triangulo/ Teatro del Barrio) Frankfurt Oder (Tag der offenen Tür, Messe und Veranstaltungs GmbH ), Frankfurt am Main (Frankfurt Festival Nachtiichter Tagträumer). They got prices in competitions or grants such as the Competition “Per- formance Architecture competition European Capital of Culture 2012” (Guimarães, Portugal),Festival Scena Simulacro 2012, Sala Triángulo (Madrid), “Mobile Schwimmente Architektur”, Großrätschen-Lausitz: “Floating space” (Berlin), 5th Competition’s edition “Design Beyond East and West”, Hannsem Co. Ltd (Architecture Ko- rean Style category),Berlin Förderung (Fachbereich Kunst und Kultur), Kulturamt in hessen, “Neubau Bühnen Köln am Offenbachplatz” or Participar.de, Goethe Institut + Instituto Cervantes (Berlin-Madrid).

THE “ARCHITECTONIC TURN” IN THEATRE OR THE “ARCHITECTONIC THEATRE”

Is there an “Architectonic Turn” happening in some contemporary theatre praxis?, What is the role architecture plays in some theatre projects?, why there are always more architects collaborating with theatre makers or directly making theatrical projects?, why is the term immersive or projects with some of its characteristics so popular these days both in the- atre, art and architecture? There is a rise of projects in different disciplines (architecture, theatre and art) that share very similar characteristics?, are we perhaps witnessing the birth of a new interdiscipline in which building elements are at the core?, Is there no doubt that ex- ists an increasing presence of built elements at the core and not as secondary elements in contemporary theatre. Are built elements enough for us to speak of the influence from archi- tecture in theatre?, or on the contrary there is finally the obligation for architects to admit that theatre has unappealable influenced their discipline in a way that makes it difficult to distin- guish what they create from what theatre makers produce? In many from the analysed exam- ples there is a common use of the space from both the creators and the participants who also co-participate in their creation, and both groups shape a temporary community with their own rules. These rules are slightly different as the ones operating at reality, and therefore these shared spaces might serve as the perfect place to test different ways of being together, a com- munity of different singularities who do not melt their perspectives. Could these models for
life in community utopically not be governed by the capitalistic logic? Some of these theaters attempt to transform the way people participate and to acknowledge the single spectator through individual encounters. These are experiences structured by taking individuals into account and putting into praxis strategies for communication and manipulation that are direct and personalized, so their audiences are not addressed as collections of people. At the same time the tendency to customize the experience at participatory events is sometimes inheriting the worst defects from the neoliberal market’s strategies. Is the non static, free walkable, explorative, and spatial character of these created surroundings maybe preventing the public body or group of visitors to share an experience they can together reflect on? Can these intensive individual experiences, create that allow reflexion and critical distance articulating collective experiences? Or is the breaking of the fourth wall and proscenium stage a situation in which the participant is unable to take a critical distance and therefore experience theatre intellectually and not only through affects? How can a group of individuals absorbed in a performance reach the mutual accord needed to form a community? Architecture transforms abstract knowledge into concretions that can be experienced by the senses. As such, architectural projects produce concrete models in which aesthetics, politics, and economics can be read in specific constructs and spatial situations. What happens to the liminal projects between architecture and theatre?

Key words
community, architecture, participation, immersive, politics

Nadine Civilotti
University of Mainz

Nadine Civilotti is research assistant and Ph.D. student at the Institute of film-, theatre and empirical cultural studies at the University of Mainz, Germany. She studied theatre studies, art history, pedagogy and psychology. Her research focuses on installative spaces and the efficacy of their performative materiality on the recipient as an embodied mind. Her publications include the monograph Gebrochen in Raum und Zeit. Performanzen des Lichts im Dazwischen Marburg 2011.

MIGRATING SPACE-RELATED PERFORMATIVE PRACTICES OF PERCEPTION AND SUBJECTIVATION: LOUVRE ABU DHABI

In November 2017 Louvre Abu Dhabi opened its doors with the claim of “bringing different cultures together”. Not only is this a conceptual idea representing the close collaboration with Louvre Paris concerning name, exhibitions, training and education but it also materialized in the museum building, designed by the French star-architect Jean Nouvel and inspired by the architecture and traditions of the Arab world. Similarly, in a totally different context, Gordon Matta-Clark’s work Conical Intersect 1975, as a ‘western’ example of installation-based architectural performance art, calls on comparable and intensified challenging conceptions of space. In the course of the so called material as well as practice turns, architecture has become a performative object of research. It has ceased to be regarded as a static and self-contained entity, but rather its materiality is conceived to depend on relational practices of performative space- and situation-building arrangements. At the same time the materiality of architectural artifacts gains a status—beyond a mere object of perception—as an interactive partner with agency; architecture and the body emerge co-constitutively in an aesthetic process. Considering the up-to-date relevance of aesthetic space phenomena, I would like to face the question, how the sensual experience of materiality in the spatial situations of Louvre Abu Dhabi and Conical Intersect have a direct corporeal impact on subject constitution beyond the realm of cognitive ascription or discourse. I would like to suggest an ANT-led approach to the experiencing of the performative materiality of spaces and its impact on the materiality of the body of the recipient in order to explain how and why subjectivity can be understood as a non-discursive culturally divergent and intersubjective effect of space. Obviously, the performance of migrating space conceptions is of special interest here.

Key Words
materiality of space, spatial performativity, Actor-Network-Theory, subject constitution, embodied mind

WG
SECTION 37 AND THEATRE ARCHITECTURE IN TORONTO

This paper will examine the two most recently-built theatre spaces in the city of Toronto: the Theatre Centre’s Arts Hub 2014, and Crow’s Theatre’s Crowsnest 2017, in order to discuss how their construction is the product of the current housing price boom, and what impact these interactions with the real-estate market have had on these companies’ practice. These two facilities are the most recent in a spate of new theatre builds made possible by the confluence of rising housing prices, and Section 37 of the Ontario Planning Act. This section allows municipalities to grant zoning concessions that allow developers to build taller and higher-density condominium buildings, in exchange for the payment of monetary sums or the dedication of physical space to community infrastructure. This has resulted in partnerships between real-estate developers and theatre companies to build theatres into, or around, their real-estate projects. These new theatres have significantly increased the capacity and profile of both companies, and have provided Toronto with four new performance spaces. However, these spaces have been shaped as much by the needs of the developments they are part of, as by the theatrical needs of their parent companies. At the same time, these partnerships have tied the Theatre Centre and Crow’s Theatre to the logic of the real-estate market, to the development strategies of Toronto’s municipal wards, and to the fortunes of their developer partners. This paper will ask how has this changed the theatres being built in Toronto, and will question what the implications are for theatre practice in Toronto.

Key Words
Architecture, Real-Estate, Section 37, Toronto, Theatre Centre, Crows Theatre

A CLEAR CUT: DANCE, ARCHITECTURE AND ECOLOGICAL AESTHETICS

This paper will outline the rationale and context for an artistic research project I am developing with dancer Simon Whitehead for a forest location near the border between the counties of Pembrokeshire and Ceredigion in South West Wales. Titled A Clear Cut, the project will explore how the process of designing, building and using an architectural structure - a space for dance - can generate cultural dialogues around experiences of ecological change. A Clear Cut is intended as a response, in part, to the clear felling of the large industrial softwood plantation forests that are a feature of the uplands of Wales. These forests, planted between the two world wars to provide strategic reserves of timber, were imposed on local farmers and communities with little or no consultation, radically changing landscapes into monotonous rows of conifers. When clear felled the forest vanishes, profoundly impacting natural and social ecosystems. The idea of a space for dance, designed and built from available materials and energy self-sufficient, serves as an extension of Whitehead’s ecologically attuned performance practice which has involved the corporeal exploration of landscape through walking, an engagement with animals and their habitats and, more recently, an examination of the interwoven ecologies of his village, Abercych see Lavery and Whitehead 2012. In Abercych, Whitehead, with partner Stirling Steward, has established a programme of artistic residencies, with visiting artists showing the work they generate to village residents, often in the context of a Twmpath, a form of Welsh barn dance. It is at a location close to Abercych that we propose locating this project in a patch of forest currently being clear felled. Here, inspired by Lawrence Halprins Dance Deck 1954, London Fieldworks treehouse studio Outlandia 2010 and Owen Griffiths TŷUnnos 2017 we will respond to the clearing of the forest with a performative process of orienting, spacing and building to creating a structure for dance that operates as a central focus of activity and dialogue within a forest in transition.

Key Words
dance, architecture, ecology
Evelyn Lima
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EVELYN FURQUIM WERNECK LIMA holds a BA UFRI, a MA UFRI, a PhD UFRI/EHESS and is currently a Full Professor at the Federal University of the State of Rio de Janeiro/PostGraduateProgramme in Performing Arts. She is a researcher for the National Council of Technological and Scientific Development CNPq, and has published many articles on History of Architecture, Theatre Architecture and Cultural History. She is the leader of the Theatrical Spaces Studies Research Group and of the Memory and Space Research Group and author of Architectures and Set Designs. Lina Bo Bardi and the Theatre 2012, with Monteiro Architecture and Theatre: From Palladio to Portzamparc 2010 with Cardoso, From the Avant-Gardes to Tradition 2006, Architecture for the Performing Arts 2000/ Brazilian Institute of Architects Award, President Vargas Avenue: a drastict surgery 1990/Architect Olga Verjovski Award. She edited Architecture, Theatre and Culture: Revisiting Spaces, Cities and Playwrights of the Seventeenth Century 2012, Space and Theatre 2008, Space and City 2007, among others. She is the head of the Laboratory of Theatrical Spaces and Urban Memory Studies at UNIRIO and was a Visiting Research Fellow at the Collège de France 2011 and at the UniversitàdegliStudi di Padova 2016.

CITY, MIGRATION AND IMPERMANENT SPACES OF PERFORMANCE IN BRAZILIAN THEATRE

This paper aims to discuss examples of migration and re-adaptation of texts for Brazilian reality, as well as to emphasize the city itself as a theatrical space, both as a representation and as a space for performance. An example of migration would be the play In the Jungle of Cities, written by Berthold Brecht about Chicago in 1912. His text deals with the struggle between two men witnessing the decay of a family which had moved from the countryside to the ‘jungle’ of the big city. In 1969, the director of Teatro Oficina, Zé Celso, moved and adapted the text to the city of São Paulo during the military dictatorship, a semi-destroyed city due to the construction of many high roads. Teatro Oficina, with a set by Lina Bo Bardi containing a garbage-covered backdrop and a stage-in-the-round, became a stimulus for avant-garde practice, establishing a perspective that reaffirmed the spirit of the arts in the second half of the twentieth century. In Aderbal Freire’s productions, after the ‘political opening’ of 1985, historical architecture and the city became stages, due to the cultural policies of the time that stimulated the interface between the theatre and works for the conservation of cultural heritage. At a third moment, already entering the 21st century, Teatro da Vertigem worked with places full of collective memories and history, places that overflow meaning. Real spaces, not only specific to the scenarios, with vestiges of present and past, that test the limit between reality and the imaginative world of transport: destroyed stations, trains, cattle wagons. The stage floor is covered with a thick layer of soil, symbolizing the old and new homelands. Performance “Lemko” concerns their selected statements were compiled into a script. They use simple plastic chairs and create imaginative world of transport: destroyed stations, trains, cattle wagons. The stage floor is covered with a thick layer of soil, symbolizing the old and new homelands. Performance “Lemko” concerns the discussed period – the forbidden subject of public discussion during the communist regime. The discussed period – the forbidden subject of public discussion during the communist regime. The politicians’ decisions taken during the Yalta and Potsdam Conferences. Poles “recovered” the western territories severely destroyed during the war. The result was a displacement of about 3 million people – the forbidden subject of public discussion during the communist regime. The discussed performances: “Transfer!” 2006 and “Lemko” 2007 present the architecture of two different sites, such as Wroclaw Contemporary Theatre and a place in Zakaczawie – neglected district of Legnica. The two site had been a former German varieté in thirties, abandoned after the war. In “Transfer!” a joint Polish - German production directed by Jan Klata, the main element of set design is a high metal construction resembling a bridge which is used by professionals who portray the protagonists of the Yalta: Churchill, Stalin and Roosevelt. These scenes are based on caricatures. The politicians’ elaborate statements are interwoven with the Witnesses’ simple testimony. “Witnesses of history” are nine elderly amateurs, Poles and Germans who experienced first-hand events of 1945-47 and their selected statements were compiled into a script. They use simple plastic chairs and create imaginative world of transport: destroyed stations, trains, cattle wagons. The stage floor is covered with a thick layer of soil, symbolizing the old and new homelands. Performance „Lemko” concerns forced migration of Lemko ethnic group ordered by Polish communist government in 1947. The transferees lost their property and cultural identity. Some of them moved to the village near Legnica. Performance of Jacek Glomb is shown in two-levels stage: the upper one is the ancestors’ seat the lower one – the house and the village.

Key Words
Impermanent Theatrical Spaces Migration of texts Brazilian Theatre

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Born in 1971 in Wroclaw. She graduated Polish Philology at Wroclaw University in 1994, where she has worked since 1995. She was a lecturer in State Drama School in Cracow, Actors’ Department. She holds a doctorate 2000 in theatre from Wroclaw University. Then she works as a professor teaching European theatre, 20th century theatre, theory of culture, anthropology of theatre. She published: Mosaic of Contemporaneity. The Alternative Theatre in Poland Since 1989 2002, The Independent Theatre in Wroclaw 2007, Site and Identity. The Local Theatre in Lower Silesia 2013. She coedited anthology Theatre-Space-Body-Discourse. Explorations in Contemporary Theatre 2007. The anthology was also published in Russian. She writes many articles on contemporary theatre, focusing on site-specific performances in Central Europe, alternative culture and on experimental theatre. She has been a contributor to “Dialog”, “Notatnik Teatralny”, “Teatr” and “Slavic and East European Performance”.

POST-WAR FORCED MIGRATIONS IN CENTRAL EUROPE. SITE-SPECIFIC PERFORMANCES

Polish contemporary performances presenting the past in the border region of Lower Silesia often focus on the issues of forced migrations after World War II. The map of Poland was drawn by the politicians’ decisions taken during the Yalta and Potsdam Conferences. Poles “recovered” the western territories severely destroyed during the war. The result was a displacement of about 3 million people – the forbidden subject of public discussion during the communist regime. The discussed performances: “Transfer!” 2006 and “Lemko” 2007 present the architecture of two different sites, such as Wroclaw Contemporary Theatre and a place in Zakaczawie – neglected district of Legnica. The second site had been a former German varieté in thirties, abandoned after the war. In “Transfer!” a joint Polish - German production directed by Jan Klata, the main element of set design is a high metal construction resembling a bridge which is used by professionals who portray the protagonists of the Yalta: Churchill, Stalin and Roosevelt. These scenes are based on caricatures. The politicians’ elaborate statements are interwoven with the Witnesses’ simple testimony. “Witnesses of history” are nine elderly amateurs, Poles and Germans who experienced first-hand events of 1945-47 and their selected statements were compiled into a script. They use simple plastic chairs and create imaginative world of transport: destroyed stations, trains, cattle wagons. The stage floor is covered with a thick layer of soil, symbolizing the old and new homelands. Performance „Lemko” concerns forced migration of Lemko ethnic group ordered by Polish communist government in 1947. The transferees lost their property and cultural identity. Some of them moved to the village near Legnica.

Key Words
Performing history, Site-specific theatre, forced migration, Central Europe, Lower Silesia
Sidsel Graffer
Norwegian Theatre Academy

Sidsel Graffer, Mag. Art, studied architecture at Norwegian University of Science and Technology, and performance studies at University of Oslo. I have worked as an independent scholar for twenty years, splitting my time between positions as researcher, editor, educator, curator, facilitator, advisor and bureaucrat. My teaching experience is as is from University of Bergen, University of Oslo, University of Agder, Oslo National Academy of the Arts and Norwegian Theatre Academy in Fredrikstad, NTA, which is my current affiliation. I edit NTA’s forthcoming anthology Norwegian Theatre Academy Fredrikstad. My research interests are theatre architecture, scenography, the function of curation within the performing arts. Parallel to teaching theatre architecture and scenography I have acted as advisor to among others The Norwegian Ministry of Culture, Norwegian Directorate of Public Construction and Property and AgderTeater on matters related to preservation, projection and construction of theatre architecture. An ongoing research project Theatre Machines and production Axes is to be completed in 2018. Publications: Spatial Curation in the Performing Arts field 2015, Performing Arts and the Young 2014, Norwegian Theatre Architecture 1802-2002 2006.

THE NATIONAL THEATRE, OSLO, NORWAY - REHABILITATION AND DISCOURSE

The National Theatre, Oslo, architect Henrik Bull, opened 1899, home of Henrik Ibsen’s plays, is a monumental baroque theatre venue containing three stages the main stage, the amphitheatre and the painter’s workshop. As art institutions merge into larger units and relocate to the new harbour area, the National Theatre, centrally located between the Royal Palace, the University and the Parliament and served by the National Theatre Station and the National Theatre metro stations, is one of few remaining art institutions within the original representational inner city. In 2012, the Norwegian Government decided to rehabilitate and modernise with a fifty year perspective. So far: rich and uplifting feasibility studies Report on the possibilities of the redevelopment of the existing theatre and the new development of a complementary building BlueNode Theatre Consultants & Engineers, 2014, The Concept Report Terramar AS, Oslo Economics AS and Snøhetta AS, 2014, and Evaluation of the Concept Report Metter AS and Mareforsking AS, 2015 - and very disappointing decision-making: Spring 2017, the Government supported a downscaled rehabilitation that supports technical upgrade of the main stage only, and no audience facility upgrade. Opposed to the prevailing understanding of rehabilitation as a primarily technical and neutral concept, and taking a critical discourse analysis of preservation, rehabilitation and restoration ideology as a point of departure, I propose to explore and outline rehabilitation of theatre architecture as a re-situating in public space. The concept thinks together institutional mandate, architecture and a complex notion of publicness. Further, it pursues a rehabilitation concept closer to architectural re-interpretation and innovation. Lastly, it shifts focus from the inside to the context through notions as distribution, porousness, transparency, perforation. My argument is that this way of thinking makes possible an architectural and urban presence in line with the National Theatres’s institutional mandate.

Key Words
The Norwegian National Theatre, Architectural rehabilitation, Rehabilitation ideology

Alexandra Halligey
University of Cape Town

Alex Halligey is awaiting examination on her PhD thesis in Drama and Urban Studies through the University of Cape Town’s Drama Department and the African Centre for Cities. Her research is concerned with how theatre and performance as participatory public art might help to explore the everyday place-making Johannesburg’s inner city. She uses her own artistic practice as her primary research method framed by a phronetic methodology – allowing knowledge, meaning and ways of working to emerge through the process of playmaking and experimentation with theatre and performance games. As well as her PhD research, she teaches on an ad hoc basis at the University of Witwatersrand Drama Division, the Market Theatre Laboratory theatre training programme and the University of Johannesburg’s postgraduate architecture course.

PLAYING IN SPACE: WORKING WITH PATTERNS OF MOBILITY AND STASIS THROUGH ARCHITECTURAL DESIGN AND THEATRICAL IMPROVISATION

This paper discusses an experiment with participatory architectural design processes and improvisatory theatre processes to explore the impact of stasis and mobility on spatial construction and daily life. I draw on a workshop series run by myself that combines University of Cape Town landscape architect, Julian Raxworthy’s model for emergent design with exercises from the United Kingdom’s Frantic Assembly. Raxworthy’s model uses the embodied interaction of participants in a gridded space to propose spatial designs, where the Frantic Assembly exercises facilitate the proposal of actions and movement through which story and meaning emerge. In the workshop series I ask participants to draw on the patterns of mobility and stasis in their own lives as the material to inform their movements in Raxworthy’s participatory design exercise and their movement proposals in the Frantic Assembly prompts. All the work takes place in the same gridded space allowing for an emergent spatial design and narrative construction, correlating the two. The improvisation of daily life and the improvisation of theatre become pronounced as distinctly spatial practices. Drama is articulated through spatial relationships and the dramas of daily life shape the use of daily space. The paper propose that theatre improvisation might inform and detail Raxworthy’s participatory design model. Conversely, I suggest that Raxworthy’s improvisations around daily use to find functional daily design inform and detail physical theatre improvisatory process like that of Frantic Assembly’s. Finally I argue that the combination of participatory design and Frantic Assembly’s improvisatory theatre form become allusive tools for working with the impact of migration of mobility and stasis on daily life and on spatial construction. Ideally I would like to propose I deliver the paper in a conventional presentation format within the Theatre Architecture Working Group, but that I also run a practical session through the Performance-As-Research working group.

Key Words
Theatre, space, participatory design, improvisation, narrative, the everyday
Dorita Hannah
University of Tasmania, Australia, Aalto Finland

Dorita Hannah is Adjunct Professor of Creative Arts at the University of Tasmania Australia and Adjunct Professor of Stage & Space with Aalto University Finland. Specializing in Performance Design, her practice-led research focuses on designing and curating live events, installations and exhibitions, as well as expertise in theatre architecture. She co-chairs the Performance-Design Working Group for PSi Performance Studies international, sits on several editorial boards, and has created exhibitions and events for the Prague Quadrennial as design director, architectural commissioner and theory curator. Concentrating on performance space and spatial performativity, Dr. Hannah co-edited Performance Design 2008 and authored Event-Space: Theatre Architecture & the Historical Avant-Garde, 2018.

PHONEHOME: AN INSTALLATION STAGING ARCHITECTURE A/PART

Constructs a communication mechanism from electronic components found around its hosts' house. Exemplifying a stranger in a strange land - exiled from its own home - the detained alien hailing from beyond the known world is yearning to make connection and return to a familiar realm. 35 years later we inhabit an age where countless humans are forced to leave their homelands and seek asylum elsewhere: finding themselves defined as ‘aliens’ and confined in unhomely refugee camps and detention centres environments that epitomise alienating and spatially reductive experiences: barely contains for a bare-life. This paper presents and discusses PhoneHome an exhibition designed and curated by Dorita Hannah with Shauna Janssen and Joanne Kinniburgh, which was created for Chile’s 2017 Architecture & Urbanism Biennial. Responding to the call for Unpostponable Dialogues, the project contemplates the contemporary condition of being alien and architecture’s complicity in detaining bodies via the smartphone as an object that, for many, stands in for home: forming an innate body extension, which situates, documents, transends and resists a life lived in exile. The installation replicates a ubiquitous refugee cabin in miniature, within which mobile phones are embedded their screens playing videos that engage with the pervasive geo-cultural, geo-mythical and geo-political issues of our time and architecture's problematic role in housing those without home beyond the known world. This paper presents and discusses PhoneHome an exhibition designed and curated by Dorita Hannah with Shauna Janssen and Joanne Kinniburgh, which was created for Chile’s 2017 Architecture & Urbanism Biennial. Responding to the call for Unpostponable Dialogues, the project contemplates the contemporary condition of being alien and architecture's complicity in detaining bodies via the smartphone as an object that, for many, stands in for home: forming an innate body extension, which situates, documents, transends and resists a life lived in exile. The installation replicates a ubiquitous refugee cabin in miniature, within which mobile phones are embedded their screens playing videos that engage with the pervasive geo-cultural, geo-mythical and geo-political issues of our time and architecture's problematic role in housing those without home beyond the known world.

Key Words
detention, migration, architecture, design, installation, exhibition

Panayiota Konstantinakou
Aristotle University of Thessaloniki

Panayiota Konstantinakou holds a PhD in Theatre Studies from the Aristotle University of Thessaloniki (2013) as a bursar of the Greek State Scholarships Foundation. She also holds a BA in Theatre Studies (Aristotle University of Thessaloniki, 2000), a Diploma in Drama from the University of Kent at Canterbury (1999), an MPhil (Research) from the University of Glasgow (2002) as a Bakala Foundation bursar. Additionally, she holds an MA in “Information and Communication Technologies in Education” (National and Kapodistrian University of Athens, 2017). Currently, she teaches on an academic level History and Theory of Scenography and Production Dramaturgy (Drama Department, Aristotle University of Thessaloniki). She has worked extensively as a Dramaturg as well as a theatre educator. She has presented papers in meetings and conferences in Greece and abroad (Prague Quadrennial 2007 & 2011 & 2015 – IFTR Munich, 2010) and articles published in journals and conference proceedings. Her research interests include the theory and practice of dramaturgy, the history and theory of scenography and theatre architecture as well as the aesthetics and ideology of space.


The paper will present and assess a 12 month programme of research, artistic and place-making activities in the main square of Athens, Greece by OhiPezoume Theatre Company under the general title UrbanDig_Omonia (2016-2017) [https://www.urbandigproject.org/omonia]. The programme focused on the diminishing public space of Omonia Square, which is occupied mainly by immigrant population, in an attempt to address questions such as “What makes Omonia a square?” “What could make Omonia a better square for the people who use it and the market around it?” “What is the importance of its public space?” The paper will focus on the site-specific performance given on and around Omonia square, in a mobile space of performance par excellence. The performance (included in the Athens and Epidaurus Festival, June 2017) was inspired by the needs of Omonia people and addresses issues of exclusion, containment and Otherness. The analysis will explore the encounter of mobile, moving bodies and urban architecture, the construction of community and identity through the UrbanDig_Omonia project as well as the way such activities leave traces on the public space. Rather than viewing the UrbanDig_Omonia as an isolated moment of thecurrent artistic practice in Greece, it will attempt to place it in the wider context of exploring the urban and public space through artistic means in a country in crisis.

Key words
mobility, Otherness, community, identity, urban space, site-specific performance
Architect, Ph.D. and Dr. Sc. in the discipline of Architecture and Urbanism (2016). She is an academic teacher and scholar at the Faculty of Architecture, Cracow University of Technology since 2001. She is the author of the monograph Współczesna architektura teatralna a nieformalna przestrzeń teatru (2015) [Theatres of interference. Contemporary theatrical architecture and informal space of a theatre], which is a key phase of her scholarly research on the public use architecture, esp. on theatrical one. She works in a design team with Dr Ing. Arch. Marek Kozię and M. Arch. Eng. Katarzyna Kozię-Kornecka. Their creative activities were awarded with dozen of prizes and mentions. The National Museum of the Przemysl Region was nominated to the European Mies Van Der Rohe Award 2008 and mentioned in the SARP Award of the Year Competition in 2008. Capitol Theatre in Wrocław won the Grand Prix in the Piękny Wrocław competition 2013 and was mentioned in the SARP Award of the Year Competition 2013. Contemporary Art Gallery BWA in Nowy Sącz became the best building of Nowy Sącz in the 1st decade of the 21st century. The oeuvre of the Kozię Architekti team was published and presented at the architectural exhibitions both in Poland and abroad (Budapest, Praga, Bratislava, Lublana, Oslo, Brusela) and published many times.

THEATRE ARCHITECTURE FOR NON-EXCLUSIVE COMMUNITY

Architecture shapes space, builds the boundaries between what is public and what is private, what is ours and what is foreign. The way architecture builds the relationship between viewers and between viewer and actor, the theater space and the public space, expresses ideas common to a specific community. Theater venues can become a variable and open field of discussion and participation, joint search, creation of values. Open to differences, the non-exclusive public community can be supported by the way of shaping the theater space, the building, its relation with the neighborhood, or the way of usage. Theaters can be divided into three groups. There are theaters that isolate the theater space from the public space, giving the first of them a character of a certain intimacy. There are theaters of emanation, that is buildings dominating in cities, symbols of social order. There are also theaters of interference, which give the opportunity to penetrate the public space with the theater space, in an unexpected and unique way, special for a given place. For each of these types of theatre buildings, examples of the desire to create theater architecture that builds a community without exclusions can be found. The article will present three examples of Brazilian theater architecture that illustrate this idea. The first one is Teatro Oficina in Sao Paulo designed by Lina Bo Bardi. In this, hidden from the outside world theatre of isolation, an exceptional, informal theater space emerged. The spatial organization not based on the traditional archetype. Actors and spectators are not closed in their roles and places. They all participate in a joint search for the answers. It is different in Oscar Niemeyer’s Teatro Popular de Niteroi. Here the big red door is opening towards an open public space, manifesting the mission of an open, gratuitous, accessible theater for all. Teatro Municipal do Rio de Janeiro, based on the model of the Opéra Garnier in Paris testifies the importance of theatre architecture in the city. On the 108th anniversary of its uprising, the queue of people willing to see the building for free stretched along the whole four facades. Everyone wanted to take part in this event, a day of creation common values. In this way, architecture does not set boundaries, it does not define the community anymore. It is the people who recognize differences, engage, participate and create principles.

Key words
Theatre architecture, Teatro Oficina in Sao Paulo, Teatro Popular de Niteroi

Rafaël Magrou
Ecole nationale supérieure d’architecture de Nantes, Paris malaquais ACS research laboratory

Rafaël Magrou is architect and associate professor at the Ecole d’Architecture de Paris Malaquais. He’s member of the ACS Laboratory and he’s actually working as a scholar on a research dealing with the fourth wall, from Denis Diderot to Joël Pommerat, at Université Bordeaux-Montaigne CLARE.

BOUNDARIES BETWEEN ACTOR AND SPECTATOR: THE SPACE AT STAKE / POMMERAT & SOYER’S ‘CA IRA. FIN DE LOUIS 1: THE FOURTH WALL QUESTIONED

Created in 2015, director Joël Pommerats show Ca ira Fin de Louis 1 has been a big success in France and worldwide. This contemporary political fiction is inspired by the constitution of the National Assembly during the 1789 French Revolution, founding history of French society but also participating to universal ideas. The show is not a book adaptation but a text written while the rehearsal, supported by historical documentation. Then, success is not only about writing and playing, it might be due to how to incorporate the audience into this adventure. Participatory show? Immersive show? Subversive show ? Political show ! The present study proposes to approach the theme Theater Nation identity: between migration and stasis by this show, in trying to decipher the scenographic and spatial devices in order to bring out the tensions and the situations of distensions. The lighting designer Eric Soyer, who collaborates in all the shows of Joël Pommerat - Compagnie Louis Brouillard, sculpts space with light and plays with contrasts and dazzling situations. In the scenographies he developed for the previous shows, the boundary between the seats and the stage was clearly affirmed: the audience was plunged into absolute darkness for the changes of scene, the luminous focus was carried on a defined area of the plateau. In Ca ira Fin de Louis 1, the spectators seemed to be included in the scenographic device, an option that might suggest the bursting of the fourth wall between the stage and the audience, this invisible screen often located at the stage level. Did it really ? How is it combined in different theatre halls ? We will try to grasp if this border between actor and spectator is indeed broken or if it has other locations, and can exist at different degrees, extending this notion to wider configurations.

Key Words
fourth wall, Pommerat, Soyer, assembly, participative, distance
Indian Dance and Theatrical Spaces: A Complex Migratory Dialogue

This paper is an attempt to foreground the connect between the different theatrical performance spaces built and natural and the numerous typologies of dance presentations in India. Beginning with the earliest references to dance in treatises to the modern day it seeks to highlight the possibilities that these myriad dance traditions have resulted as a consequence of the migration of not just content but a physical transportation of the art form from one spatial setting to another. Classicism’ as seen in the early 20th century was when the traditions migrated to different spatial scenarios, a move away from the precincts of the temples to the proscenium stages. Eventually an ideological move away from this ‘classicism’, constituted the heterogeneous movement of contemporary dance languages. As we move into a new era of vision –perspective, the visual viz screen / TV the idea of visualization of movement and execution has ominously changed Indian dance. With newer forms such as site specific dances emerging, the idea of space is taking on a wholly different meaning. The changing performing spaces inform the artistic choices and dance idioms of artists today. Thus at every principal juncture in the history of Indian dance traditions, a radical change in the nature of presentations and the world view towards them was intertwined with the change of presentations spaces.

Key Words
- Natya mandapas, classicalism, migration, site specific, theatre
Sven Mehzoud
Massey University

Sven Mehzoud is a designer and full-time academic at the College of Creative Arts, Massey University, Wellington, New Zealand. His creative work lies at the intersection of exhibition, scenography, and interior architectural design and centres on curatorial practices for experiences of the everyday. It explores how interpretive design strategies can extend an institution’s agendas into an urban and other spatial context to achieve broader participation, inclusion, and agency. Projects include design in the fields of Interior Architecture, Exhibition, Curatorial, and Performance Design, and include collaborations with theatre companies, art, and design collectives and research centres.

PRESENCEING COLLECTIONS: A MIGRATION EXHIBITION PROJECT FOR A REGIONAL AUSTRALIAN MUSEUM

The museum has traditionally been a place that contributes to the construction and communication of narratives about cultural heritage, identity, community, and place. Migration narratives, in particular, have been critiqued for constructing hegemonic narrative representations within a multicultural context. The staging of such narratives through exhibitions often produce all-encompassing, harmonised narratives and so conceal difference and the reality of conflict and dissent. Alternatively, conditions are being considered that offer counter-hegemonic narratives as expressions of difference and plurality, and to also provide an opportunity for reflection. This paper discusses scenographic exhibition strategies for the critical engagement with hegemonic and counter-hegemonic narratives and presents a migration exhibition project for a regional Australian museum. The premise for the project lies in an understanding that migration is a natural manifestation of humanity—the flow of people, things, and ideas which have occurred in the past as well as today, and that traces of this manifestation can be recognized in our contemporary environment, in artefacts, sites of significance, everyday practices. The museum’s collections serve as a starting point to generate and present multiple historical and contemporary migration narratives as a way to connect to the community’s everyday context. Engagement processes are suggested that identify the community’s intangible heritage through craft, performing arts, and other cultural practices in order to expand the collection’s relevance for the museum visitors and to be complemented with performative elements. The museum can be shifted to become experiences of encounter. They also probe design collectives and research centres.

Key Words
Scenography, Exhibition Design, Site-Specific, Museum Studies

Charlotte Østergaard
The Danish National School of Performing Arts

Charlotte Østergaard is an independent Danish visual artist in space between costume, object and textile who over the last 20 years has worked with the body as a cultural and artistic expression. Charlotte has designed costumes more than 50 contemporary dance performances for numerous contemporary dance companies and independent choreographers in Denmark and abroad, several of which has received theater awards. Charlotte has received several grants from the Danish Art Foundation and has exhibited at juried national and international exhibitions—recently “World of Threads festival” in Canada and “From Laosanne To Beijing - the 9th International Fiber Art Biennale” in China. Charlotte is an experienced teacher in costume, fashion and textile form fixation techniques. In 2015 she was employed at the Danish National School of Performing Arts DDSKS. At DDSKS Charlotte has developed an artistic research project “Textile Techniques as a Potential for Costume design”. She recently received funding from The Danish Cultural Ministry to continue the artistic research on costume design at DDSKS. In the period 2013-15 she in collaboration with the colleague Barbara Wilson developed another artistic research project “Stedsspecifikke iscenesættelser” site specific staging.

DISCONNECT – RECONNECT

“Disconnect - reconnect” examines the relationship between body and costume. “Disconnect - Reconnect“ introduces an idea of a multi-person performative costume as a possibility for relating to the other form a perspective of being in between an individual and a collective body. Identifying the Other as a conceptual base of intersubjectivity, of the relations among people in a ethical and social-political perspective. In this frame, the multi-person costume becomes a performative site to investigate power dynamics of a collective moving body. This presentation invites participants to wear (or to watch others wear) and explore a multi-person costume to reflect on the effect on their bodies. The multi-person costumes attaches several bodies in different body areas to each other in a landscape of crocheted lycra material on and in between the bodies. In wearing the wearer’s perception is forces not only to focus on the individual body but also on the collective body experiences of the spatial dimension of the costume. The experience of wearing the costume is affected by and dependent upon the relationship to the Other(s). In the wearing does the multi-person costume trigger a disconnection to the individual body, does the costume trigger tension between the individuals, and/or is the individual body re-connected through or even transformed by the experience of the collective body? The presentation “Disconnect - Reconnect” is a part of Charlotte Østergaard’s current artistic research project “In Dialogue with Material”. The project examines how bodily experiments and experiences can part of the costume designers tool box with an aim to develop methods that equates aesthetic expression and sensory qualities/ experiences of costume in the design process.

Key words
performative costume design

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Key words
performative costume design
Factories of Soviet time, border areas and theatre

Kristiina Reidolv
Tartu University

Kristiina Reidolv is doing a PhD in theatre research at Tartu University, Estonia. During PhD studies she has been a visiting fellow at the School of the Arts of Columbia University USA and the School of Arts of the University of Kent UK. She has a M.A. in Philosophy specializing in analytical philosophy of art. The theme of her M.A. thesis was “The Concept of Interpretation in Arthur C. Danto’s Philosophy of Art”. Her minor was in theatre studies and art history. Kristiina Reidolv is the Executive Manager of the Performing Arts Centre Vaba Lava Open Space, Estonia. She has been the Executive Manager of Estonian Association of Performing Arts Institutions. Kristiina Reidolv is the member of the board of Estonian Association of Performing Arts Institutions and Estonian Association of Independent Theatre Companies. She is a member of the Association of Scholars in Theatre Studies. She has written theatre and film reviews for various newspapers and documentary for Estonian Public Broadcasting.

THEATRE ON BORDER AREAS

In September 2014, the Performing Arts Centre Vaba Lava Open Space was opened as a new creative space for the performative arts in Tallinn, Estonia. Formerly a Baltic Railway Factory founded at the turn of the century, Vaba Lava is now one of the venues of the Telliskivi Creative City, a 25 000 m² creative hub for over 200 businesses, companies and NGOs. It is situated in the neighbourhood of Kalamaja, a rapidly developing urban district with a potential of becoming a future cultural centre of Tallinn. In November 2018, the second venue is going to be launched in Narva, in the former military factory complex Baltiets. Narva is a border town with Russia, which has historically been under both Swedish and Russian rule. Narva is located in socially and economically deprived area, which is populated by Russian minority community. Narva, which is over 95% Russian-speaking, is the third largest town in Estonia. Eastern Virumaa has comparatively high unemployment, poverty and crime rate. The project launched by Vaba Lava Open Space aims to revitalize Narva’s cultural life by opening a black-box style venue in the former factory complex Baltiets. The new venue will provide performing space for local theatre companies, and will also provide an opportunity to present guest performances by both Estonian repertoire theatres and independent companies as well as theatre and dance companies from Russia, Western Europe and Nordic countries. The new space will be also used for festivals, concerts, seminars, workshops, master classes etc. Estonian Government has acknowledged the utter necessity to strengthen the cultural identity, improve the socio-economic conditions as well as cultural and cross-cultural opportunities for inhabitants of the border areas including Narva. In my presentation I am going to focus on following issues: how to revitalize factories of Soviet time, how to launch new theatre venues and how culture can help to integrate minorities of society?

Key Words
Factories of Soviet time, border areas and theatre

Efrat Shalom
Technion IIT

Ms. Efrat Shalom, B.A., M.F.A with distinction Design, Tel-Aviv University, is a scenographer and costume designer. Currently a doctorate candidate at the Faculty of Architecture and Town Planning, Technion, I.I.T. Research interests: Fiction-reality, Theatre-city interactions Tel-Aviv urban-scape Theatre semiotics Performance studies Image of the city Scenography.

PATTERNS OF EXPERIENCE: THEATRE AND URBAN LIFE

A city, more than bricks and mortar, is life that takes place in it. The fabric of everyday lives within their space/time frameworks and carrying their socio-cultural meanings, were referred to by Christopher Alexander as patterns. Patterns are archetypes: similar physical configurations that foster alike life situations and are likely to be found in different cultures and times. Still, in any specific context a pattern bears its singular realization, providing for a unique urban experience. But what is this specific urban life experience for a given city at a given time? This paper offers the theatre as a medium to unfold the unique experience of a selected urban space/time. It will focus on a case study in Tel-Aviv, a city of migrants and migration. Characterized by ‘patterns’ of local physical and climatic conditions, Tel Aviv has accommodated a diversity of people, who live within a structured tension between here and there and between the city’s aspiration to grow into an anonymous, global hub versus the intensive, localized neighborhood life. In the 1970s, city of balconies was a Tel-Aviv major patterns, a concise expression of a unique, quotidian urban experience. This is clearly expressed in the theater of Hanoch Levin - the renown Israeli playwright and director. His play ‘Krum’ follows the protagonist, returning to his neighborhood after a failed attempt to realize his dreams overseas. ‘Krum’ performed three times in Israel 1974, 2000, 2017, and eight times throughout Europe, in 2000 - 2013. Reading urban life of ‘Tel Aviv through different ‘Krum’ performances in different time segments, reveals the radical change in the urban experience over the span of forty years. The paper suggests that similar reading of different productions of a selected play, might illuminate the meta-morphosing urban experiences of any city.

Key Words
Urban Life, Fiction-Reality, Image of the City, Scenography, Patterns of events
Helen Stratford
University of Sheffield

Helen Stratford is an architect, artist and part time practice-led PhD Candidate at Sheffield University, researching Performative Architectures. Located between live art, visual art, architecture and writing, Helen’s work is collaborative - working with architects, artists, curators, diverse communities and publics to develop site-specific interventions, including live events, video-works, speculative writing and artists’ books. While exploring everyday processes of place-making, these interventions search for modalities that work between and expand architectural conventions. A former studio and residency artist at Wysing Arts Centre Cambridge, Helen’s work and research has most recently been presented at KTH Stockholm AHRA Architecture and Feminisms Conference, AHRA Festival and The City Conference, Birmingham alongside Yorkshire Sculpture Park, g39 and Oriel Davies Gallery: Wales, RIBA, Tate Modern and ICA: London, Akademie Solitude: Stuttgart, Center for Contemporary Arts: Celje, Škuc Gallery and P74: Ljubljana. Helen has recently finished a 2-year residency supported by Arts Council England with UK national arts organisation METAL, developing a new app with artist Idit Elia Nathan that playfully critiques approaches to the urban environment and landscape – further developed through commissions for Cambridge Junction, Yorkshire Sculpture Park and walks for The National Theatre, London. Helen is the 2013 recipient of the RIBA LKE Ozolins Studentship in Architecture.

PERFORMATIVE ARCHITECTURES - BETWEEN THEORY AND PRACTICE

Architecture requires movement and interaction with the body to be understood. In this inter-relationship, buildings and public space are better understood as ‘performative conditions’ – “acting on us and activated by us.” (Petrescu 2007) Bringing together concepts of performativity from visual/live-art, feminist theories and performance studies, this paper aims to foreground spatial knowledge accumulated through embodied/tactile forms, asking what can such ‘performative research’ bring to the understanding and production of architecture and urban politics? In visual, live-art and theatre practices, many people/groups are working between concepts of art, architecture and performance; where “performative research” is well known (Haseman 2006; Harvie 2009; Nelson 2013; Rufford 2016/18, Hannah 2015/18) Simultaneously, within architectural practice and theory, the idea of the performative has become prevalent, however, the term is still readily conflated with performance or material technologies rather than a ‘site of group co-ordination in space over time’ (Jackson 2011). I am a practice led researcher working with live art in public space, researching how performative methodologies differ from conventional architecture practice and what kind of spaces they produce. Focusing on concepts from performance studies, alongside interventions from my practice within a non-functioning market building in Celje Slovenia, and informed by the ‘situated knowledges’ of Braidotti, Barad and Haraway, this paper will explore what is at stake when substantiating performative approaches in the context of ‘quantifiable’ forms of spatial knowledge production. Focusing on performative methodologies as dramatizations of shared concerns around regeneration processes affecting migrational/generational exclusion and sedimentation of public space, this paper will explore critiques around iterative productions of spatial subjectivities in relation to ‘intra-action’ (Barad 2003). Ultimately, this paper will ask to what degree different groups who inhabit cities/public spaces through performative actions produce new ways of knowing and further, what potential these performative practices, situated in everyday politics, have for alternate models of practice-based knowledge production in architecture.

Key Words
performativity architecture public space feminism

Cathy Turner
University of Exeter

Cathy is Associate Professor in Theatre and Performance at the University of Exeter. Her primary research focuses on the relationship between performance and public spaces. She is currently leading an AHRC funded interdisciplinary research network with researchers at the National Institute of Advanced Studies, Bengaluru, looking at the politics of performance in relation to urban expansion in South India. She is also working on a monograph on performance and garden spaces. Her book, Dramaturgy and Architecture: Theatre, Utopia and the Built Environment was published by Palgrave Macmillan in 2015. Previous publications include Dramaturgy and Performance, co-written with Synne Behrndt 2nd edition Palgrave 2016. She is a founder member of artists collective, Writings & Sites, whose work concerns place and space. Their work includes The Architect-Walker: A Mis-Guide in press A Mis-Guide to Anywhere 2006 and An Exeter Mis-Guide 2003, as well as performances, curating/mentoring and more recently, public art works.

PERFORMANCE, ENVIRONMENTAL ACTIVISM AND THE STRUGGLE FOR CHENNAI’S BEACHES

Urur-Olcott Kuppam is a fishing village on the outskirts of Chennai, neighbouring the bustling, newer area of Besant Nagar. Less well known, and less well visited, it is a place under pressure. Fishermen along Chennai’s coast have repeatedly had to fight government authorities to resist damaging transport developments or ‘beautification’ projects, and the land is always subject to housing developments for newer, richer residents. Meanwhile, the area is under-served in terms of garbage collection, sanitation or community spaces and affected by industrial plants along the coast. The Urur-Olcott Kuppam Vizha is an annual festival that is about ‘equalising spaces using arts and vice versa’, as environmental activist Nityanand Jayaraman puts it. Set up in 2015, the festival presents not only the classical forms of Carnatic music and Bharatanatyam dance, but also folk forms: Koothu, Villuppattu, Paraiaatam, and other contemporary music indigenous to the village. Though Carnatic musician T M Krishna is a spokesperson and figurehead for the festival, it is a local concern and, for instance, fisherman and environmental activist K Saravanan was a key representative from the beginning. This paper will report on the 2018 festival and consider the importance of this performance platform for the development and support of Urur-Olcott Kuppam in terms of both environment and ways of life, in the context of Chennai’s growth as a city. This emphasis on the cultural capital of Urur-Olcott is a re-imagining of Chennai as inclusive city. Does it, however, revise geographies of caste, educational and economic privilege, or merely extend these interests into new areas? Can it assist the fisherfolk in their resistance to redevelopment and environmental degradation that threatens their livelihoods?

Key Words
Urbanisation, periphery, Tamil Nadu, festival, temporary stages, ecology, community, equality
Višnja Žugić
University of Novi Sad

Višnja Žugić is an Architect, a Teaching Assistant and a Ph.D. candidate at the Faculty of Technical Sciences, University of Novi Sad, Serbia. She is a co-founder of Ephemera Collective EC, a non-profit organization of architects specialized in creative practices, interdisciplinary research and education in the field of Spatial Design. As a member of EC, she works with a vast and diverse pallet of methods and strategies borrowed from the other artistic disciplines, aiming towards the profound understanding and the production of space. As an author and a mentor, she is actively engaged in numerous site-specific projects, as well as creative research dealing with relations between body and space, ephemeral architecture, and performativity of architecture, which refer to her main interests.

GRASPING THE MOMENT: THE EPHEMERAL NATURE OF NON-THEATRE PERFORMANCE SPACES

This paper addresses the issues of instability and a fragile state of non-theatre performance spaces. In a context of the overall flow of architecture within the turbulent social, cultural and political circumstances that surround it, we want to address the importance of grasping the moment in the idea of exploiting potentials of creative engagement with non-theatre spaces – especially when the goals of such endeavours surpass the sole production of an artwork, and become an inevitable step in a chain of events, aiming towards establishment of a specific cultural identity, in which both architecture and theatre play an important role. Through the case study of The Hempt House in Novi Sad, Serbia, the paper deals with the process of detecting its co-performative potentials, through the stages that lead towards a participatory initiative that would result in the opening of the Hempt Museum in 2021. Following the changes in the perception of the location, through a series of site-specific, ephemeral spatial interventions, in a three-year span of actions, the fundamentals were set for developing a site-based theatre performance, as the final station towards reaching the initiative’s goals. Lastly, we will discuss the events that followed, contributing to the fate of its implementation. In such a process, there is an inevitable and vibrant fluctuation between the architectural space and the performative actions, which constantly shapes and re-shapes the relationships between space, narrative and time. How can we generate a new cultural requisite that results in a joint professional and public action, through spatial agency? How can theatre act as an agent, shaping public opinion, broadening and deepening the awareness of a specific site with a significant relevance in the history of a city? Through what kind of performative actions, interdisciplinary methods and processes can theatre bring to life an architectural space? What is the potential of the physical space in devising a performance?

Key Words
site-specific performance, ephemeral, non-theatre space, spatial agency, participatory initiative, Hempt house, social environment
Working Groups

• THEATRICAL EVENT
Susan Bennett  
University of Calgary

Susan Bennett is University Professor at the University of Calgary, Canada. She is widely published across a variety of areas in theatre and performance studies. In 2018, her volume, co-edited with Sonia Massai, on the director Ivo van Hove will be published by Bloomsbury Methuen. Her current research concerns the relationships between performance and value. She is series editor, with Kim Solga, of the series “Theory for Theatre Studies” with first volumes appearing early in 2019.

**PERFORMANCE IN THE NATIONAL CONTEXT: CANADA 150**

2017 marked the 150th anniversary of Canada’s Confederation – an occasion that the Canadian Government sought to celebrate as ‘Canada 150’ with events throughout the year and from coast to coast, and rumored to have involved a Can. $0.5 billion budget commitment. From the outset, Canada 150 was contentious since, for many Canadians, these festivities were tantamount to revelling in the colonization and genocide of Indigenous peoples and their cultures. Through the examination of popular performance events staged in Canada’s capital city, Ottawa, during 2017, I will pry open the variety of contexts in which these events were produced and the discourses that promoted, engaged and/or critiqued them. At the same time as these performances aimed to reproduce the national context that they were intended to celebrate both for Canadian and tourist audiences, the contexts in which they were received were, at least in some cases, more explicitly political, aesthetic and/or popular. I am interested, then, in contested terminologies: how an asserted critical language can be challenged by unexpected and countervailing frameworks in which performances take place and are understood.

Key Words  
performance, nation, terminology, production, reception

Vicki Ann Cremona  
University of Malta

Prof. Vicki Ann Cremona is Chair of the School of Performing Arts at the University of Malta. She graduated from the Université de Provence, France and was a Visiting Scholar at Lucy Cavendish College, University of Cambridge. She was appointed Ambassador of Malta to France between 2005-2009, and to Tunisia between 2009-2013. She is an executive member of the International Federation of Theatre Research IFTR and has contributed towards founding Icarus Publishing Enterprise, a joint initiative between TARF, Odin Teatret Denmark and The Grotowski Institute Poland. She has various international publications, mainly about theatrical events and public celebration, particularly Carnival, Commedia dell’Arte, theatre anthropology, Maltese Theatre and costume. Her most recent publication is entitled: Carnival and Power. Play and Politics in a Crown Colony Palgrave Macmillan 2018.

**STRATEGIES OF POWER AND PROTEST**

In his book, the Structural Transformation of the Public Sphere, Jurgen Habermas shows the how the public sphere is situated in the space between civil society and the state, and how it brought about the shift of power ‘for’ the people to that ‘by’ the people. The public sphere implies a certain self-consciousness of a public sector that is voiced through critical discourse by means of a pen, or more importantly, through cultural or spectacular manifestations. The type, form and extent of these manifestations is determined by the social context and the political environment in which they take place. This paper will focus on manifestations of protest and rebellion and analyse the negotiation of power between the protesters and the political forces they are pitting themselves against. Starting out from Chantal Mouffe’s rejection of the unified subject, the paper will examine the relationship between de-centring ‘which prevents the fixation of a set of positions around a preconstituted point’ and its natural and opposite consequence: the institution of nodal points, and the way this affects power relations. It will also examine the strategies of power that are applied through the staging of theatrical events, following Christopher Balme’s claim that the public nature of theatre makes it a ‘natural object of political control’. It will try to discuss the language used within and with regard to these theatrical contexts, and to what extent it determines the type of performance and spectacularity that is shown. Through different case studies, the paper will observe the protest mechanisms that are used in public events, and contrast them to more restricted, private environments.

Key Words  
public sphere, protest, politics, control
Peter Eversmann
University of Amsterdam, department of Theatre Studies

Peter Eversmann 1955 studied a year at the Wittenberg University, Ohio, USA and after that completed his studies in History of Art and in Theatre at the University of Amsterdam in 1982. His dissertation De ruimte van het theater The Space of the Theatre was defended in 1996. He is currently associate professor at the department of Theatre Studies, University of Amsterdam. He teaches and has published on the theory and history of theatre architecture as well as on empirical audience and reception research. Current research interests include the theatrical experience of the spectator as a specific form of the aesthetic encounter, theatre iconology and the use of information technologies for education in the performing arts. He is editor in chief of the Themes in Theatre series Brill.

CONTEXTS FOR UNDERSTANDING THEATRICAL EVENTS. THE ROLE OF REAL WORLD KNOWLEDGE AND EXPERIENCE WITH FICTIVE WORLDS FOR ENGAGING WITH THEATRE.

For understanding theatrical events we apply not only our knowledge of the real world places, times, people and events and what is impossible in that world but also our experience with stories, fictional worlds and aesthetics. The mental models and schemata that we use to construct meaning function as so many contexts in which we apprehend and evaluate the theatrical event. The cognitive processes by which we bring these contexts into play can be subsumed under four headings: comparing does the performance resemble in some way the world and/or fictions that I know?, anticipating formulating hypotheses about how events will unroll, modifying changing ones ideas about the world and/or fictional structures and achieving overcoming the challenges presented by the theatrical event. So, when dealing with theatrical performances spectators are constantly processing them within at least two contexts: their perception of the real world and their experiences with stories, theatre and art. The paper will not only address the question how these two contexts and their interplay are necessary preconditions for our assessment of theatrical performances, but will also explore how more or less forgetting these contexts accounts for feelings of immersion and identification.

Key Words
cognition possible worlds theory immersion identification

Rikard Hoogland
Stockholm University

Rikard Hoogland is a senior lecturer in Theatre Studies at Stockholm University. He has published in peer-reviewed journals such as Nordic Theatre Studies and Peripeti. He has also published book chapters in anthologies published by Rodopi, Cambridge Scholars, Palgrave, Ohlms, and Cambridge University Press. During spring 2017 he was a visiting researcher at the Freie Universität in Berlin.

THE CALL AGAINST LOW QUALITY AND IMMORALITY AT ALBERT RANFT’S THEATRES IN STOCKHOLM 1921.

I will exam the turbulence that was started by the premiere of Mikhail Artsybashev’s Jealousy in March 1921. In the Christian daily paper Svenska morgonbladet published the 6th April the headline was “Albert Ranft – a front man for theatre decadence”. The daily paper was connected to the Free Church movement, and reported also about a private investigation of the public entertainment in Stockholm and its low standard of morality. The art and the investigation was reported about in several other daily papers, and often not in support of Ranft. In the same time he was also criticized for being too much of a businessman and that his repertoire not could be considered as high art. The question was even object for a debate in the Parliament. Of interest is that the main critic Per Lindberg that accused Ranft for holding a love artistic quality, had produced the same play two years earlier. During this time the theatre field was reaching the level of an autonomous field in Bourdieu’s sense, and this made it possible to accuse one of the fields rulers for no longer keep up the standard. This is what Bourdieu describe as a struggle on the field, and there alliances are built up in this case the Royal Dramatic Theatre and Per Lindberg. But they did also build alliances outside the field with guardians of morality. From this standpoint it is possible to see the context through Bourdieu’s lens. Five years after this struggle the empire of Ranft had collapsed and the field of theatre was redesigned.

Key Words
High art, Bourdieu, Morality, Theatre organization
Smadar Mor
Tel Aviv university

Smadar Mor PhD, serves as a lecturer and pedagogical instructor in Tel Aviv University, and at the Preschool Age Creative Unit, HaKibbutzim Seminar College, Tel Aviv, Israel. Her research focuses on reception of theatre performance among kindergarten children 5-6, childrens understanding of the theatre communication and the cultural foundation in early age. She is interested in Theatre for young audiences TYA, Creativity and Arts in Education.

MEANING MAKING OF LIVE THEATRE PERFORMANCE AMONG YOUNG AUDIENCES: THEATRE RECEPTION MODES APPLIED BY KINDERGARTEN CHILDREN

The aim of the research was to increase the understanding of the experience and meaning making of kindergarten children age 5-6 in a live theatre performance. The findings of this research enrich the knowledge upon cultural and emotional worlds of kindergarten children. Few universities around the world offer programs in children's theatre. Few researchers focus their research on Theatre for Young Audience. We lack knowledge about audiences of kindergarten age, and their reception of a live performance therefore, these findings contribute to the literature of theatre and culture studies. The research is located in three arenas of culture studies: theatre for young children, reception of theatre performances and theatrical communication. The aesthetic-qualitative research with 24 children was conducted in Israel. Participants attended two professional theatre performances. Four Qualitative tools were accommodated and applied: observations in the theatre hall, theatre talks after performances, drawing the experience and personal interviews. Data was analysed using theme analysis. In researches with children, consent is required from parents, educational institute and board of education. I also asked the children for their consent, and insured them they can leave at any time. The findings present reception modes that kindergarten children use in order to make meaning of a performance: 1 Social-Cultural baggage children possess 2 Emotional baggage emerges from participating in the performance 3 Cognitive baggage derives from previous knowledge and current event. This research enlightens the amity and necessity of live theatre performances for very young children in society at the 21st century.

Key Words
Theatre for young audience, Reception, Meaning making, Kindergarten children, aesthetic-qualitative research

Willmar Sauter
Stockholm University

Willmar Sauter is Professor Emeritus in Theatre Studies at Stockholm University. He was the first convenor of the Theatrical Event-Working Group when it was established in 1997. He has participated in all publications of the group.

THE EXPLANATORY VALUE OF CONTEXTS

In most books on theatre history, each chapter on a new epoch or century is introduced by an overview of the societal, political, technical and intellectual advances that characterises the period in question. Such-like introductions are supposed to serve as a ‘background’ of historical innovations, necessary for the understanding of the artistic developments of theatre and performance. What is the explanatory value of such background chapters? In contrast to these general chapters on contemporaneity, arguments are established that describe the cause of particular theatrical events: because A happened, B was possible. I see the description of general, contemporary events, on the one hand, and the causal explanation of particular events, on the other hand, as extreme positions in the range of contexts that are assumed to explain a theatrical event. There is an obvious risk that the general ‘background’ is interpreted as a causal argument for why something happened in a certain period, and there are similar risks that causal explanations are expanded to general observations. Therefore I would like to propose some further distinctions concerning the use of various contexts in order to discuss their explanatory value of theatrical events. Instead of asking what various contexts are, my main question will be: what can a context do? How is a context related to theatrical fields, theatrical playing and playing culture?

Key Words
Context, explanation, causality, event
Beate Schappach
Institute for Theatre Studies, University of Bern, Switzerland

Beate Schappach studied Theatre and German Literature at Freie Universität Berlin and at the Universities of Zurich and Berne. Since 2002 she has been working as a research assistant and lecturer at the Institute of Theatre Studies, University of Berne. In 2011 she finished her PhD Aids in Literature, Theater und Film. Zurkulturellen Dramaturgie eines Störfalls AIDS in Literature, Theatre, and Film. The Cultural Dramaturgy of Disorder. She is currently working on her habilitation project Dramaturgy: The Art of Tidying up. She is president of the Swiss Society for Cultural Studies and convener of the working group Literature–Medicine–Gender. In addition, she worked as a dramaturg for theatre productions in Germany and Switzerland, e.g. in 1997 The Fall of the House of Usher by Edgar Allan Poe, in 2006 Turandot by Carlo Gozzi, in 2004 Judgement by Barry Collins and in 2006 Rich – Beautiful – Dead adapted from No Exit by Jean-Paul Sartre. She curated several exhibitions, e.g. in 2013/14 Education as an Adventure and in 2011/12 Half Time. Looking at the Middle Age at VögeleKulturZentrum Pfäffikon Switzerland and in 2008 The Generation of ’68. Short Summer – Long Impact at Historisches Museum Frankfurt am Main Germany.

FROM PAGE TO STAGE – AND BACK. TEXT AS CONTEXT OF THEATRICAL EVENTS

Literary texts and theatrical performances have a complex relationship, which differs depending on the definition of text and the view on the functions of theatre. By conceptualising the dramatic text as context of the performance the paper explores different forms of this relationship: a. The performance as a transfer from page to stage, which is considered to be true to the text b. The performance as an interpretation of the text highlighting certain aspects of the text c. The performance as a postulate using the text as a resource d. The performance as a critical examination of the text or even opponent to the text approaching the text with suspicion e. The performance as an experience of alterity focusing on the otherness of the text. The paper aims for a model of the relationship between text and performance, which can be used to describe and analyse, how theatre practitioners, playwrights, spectators and critics understand the text-performance-relationship. The presentation discusses the following hypothesis: The discourse about the relationship between text and performance is less about literature and theatre, but it negotiates the function of theatre in society. By analysing the discourse on the text-performance-relation theatre scholars are enabled to reflect the underlying discourse on the function of theatre.

Key Words
Drama, Text, Performance, Dramaturgy

Naphtaly Shem-Tov
The Open University of Israel

Naphtaly Shem-Tov is a senior lecturer in the department of literature, language and the Arts at the Open University of Israel. His research focuses on social aspects of Israeli theatre and applied theatre. His publications include articles and Acco Festival: Between Celebration and Confrontation, Boston: Academic Studies Press, 2016. Today he is studying the Mizrahi theatre in Israel.

MIZRAHI AUTOBIOGRAPHICAL PERFORMANCE

The article deals with three Mizrahi autobiographical performances in Israel, which construct Mizrahi identity in different ways. Mizrahi Jews are literally Easterners or Orientals, and the term refers to Jews and their descendants originating in the Muslim and Arab countries. Most of them immigrated to Israel during the 1950s, and they make up about half the population of Israel, but yet their ethnic identity and culture are considered outside the dominant Israeli Western cultural orientation. Inherent in the autobiographical narrative underlying these three performances, Mizrahi identity is enhanced by displaying real elements: physical virtuosity, the preparation and serving of food, and the use of official documentation and family records in performance. The acting modes and the focus on real elements in the autobiographical performance display the Mizrahi identity not only in opposition to the cultural stereotypes with social oppression of the Mizrahi population in Israel, but also, in most cases, position the Mizrahi identity as an alternative and assertive one.

Key Words
autobiographical performance, acting modes, Israeli theatre, Jewish theatre, Mizrahi identity, ethnicity
Daria Skjoldager-Nielsen  
Stockholm University

Holder of two MAs – in Marketing 2007 and Theatre Studies 2012, both from the University of Lodz Poland. She is a PhD Candidate in theatre studies at the Department of Culture and Aesthetics at Stockholm University Sweden. She has large experience in cooperating with cultural institutions, especially with theatres and theatre festivals as project manager, public relations and marketing advisor. Vice-chairwoman of the Rococo Foundation since 2012, where she researches management and performance of cultural institutions. Her research interests lie within the fields of audience development, marketing approach to the theatre, cultural policy.

HOW CAN AUDIENCE DEVELOPMENT PROJECTS INFLUENCE THE CONTEXTS OF THEATRICAL EVENT?

Audience development as a concept combines “financial, artistic, social and educational aspects of institutional efforts in order to address the audience in new ways” Lindelof 2015. Many European theatres introduce audience development projects to their programmes due to their common problems: the decrease of audience numbers and the increase of their age. Often their motivation is strengthened by marketing goals of the institution selling more tickets and cultural policy goals including diverse audiences. What is being overlooked is the theatrical event understood as a complex social and aesthetic phenomenon. Lindelof calls it “a blind spot” of audience development. My research project looks at audience development from the three points of view: marketing, cultural policy and theatrical event. In this paper I will focus on the theatrical event and its context, which plays a significant role both for the presentation and perception of the performance. I will focus on the contexts of the spectator and use Martin and Sauter’s 1995 differentiation between theatrical and non-theatrical contexts, including development of this concept Sauter 2008. I am interested in how audience development projects can influence the contexts of theatrical event. In my paper I will focus on more dynamic structures of the spectator’s context e.g. education, previous experiences, audience development projects can influence the contexts of theatrical event. In this paper I will focus on new ways Lindelof 2015. Many European theatres introduce audience development projects to their programmes due to their common problems: the decrease of audience numbers and the increase of their age. Often their motivation is strengthened by marketing goals of the institution selling more tickets and cultural policy goals including diverse audiences. What is being overlooked is the theatrical event understood as a complex social and aesthetic phenomenon. Lindelof calls it “a blind spot” of audience development. My research project looks at audience development from the three points of view: marketing, cultural policy and theatrical event. In this paper I will focus on the theatrical event and its context, which plays a significant role both for the presentation and perception of the performance. I will focus on the contexts of the spectator and use Martin and Sauter’s 1995 differentiation between theatrical and non-theatrical contexts, including development of this concept Sauter 2008. I am interested in how audience development projects can influence the contexts of theatrical event. In my paper I will focus on more dynamic structures of the spectator’s context e.g. education, previous experiences, taste or preferences and how it possibly could be influenced by audience development employing the method of “theatre talks” Sauter 1986, Scollen 2007, 2009, Hansen 2013, 2014 as influencing, inspirational and democratising tool and explore other comparable approaches. Theoretically, I will draw on Gadamer’s concept of “horizons” of our world, Sauter’s cultural context and Goffman’s micro-sociology.

Key Words  
audience development, theatre talks, theatrical event, context

Janne Tapper  
University of Helsinki

I hold a PhD in theatre studies from the University of Helsinki, Finland 2012 and MA in theatre directing from the Theatre Academy of Finland 1987. I have worked as a theatre director for 20 years since 1987 in several Finnish City Theatres, and in the Finnish Broadcasting Company YLE. I have worked as a postdoctoral researcher in the Universities of Helsinki and Jyväskylä, Finland. At the moment I am continuing my research project Theatre’s Philosophies on the Edge Between Correlationism and Speculative Materialism funded by Finnish Cultural Foundation. This project examines what implications the concept of contingency has on theatre practices and studies. It is inspired by philosophers Quentin Meillassoux’s 2008 studies.

SET THEORY IN THEATRE: PHILOSOPHY AS AN EVENT

My paper examines theatre that employs mathematical set theory to illuminate thought as a reality. As a scientific influence set theory is one cultural context of theatre Gibson 2006. It reveals an alternative view of reality in relation to everyday realism. It illuminates not physical action on stage, but rather hidden movement of thought in problem solving. A confrontation of these two levels cause ruptures in everyday life and on stage as thought’s realm illuminates there stop-overs, deadlocks, dimensions of finitude and infinity and contradictions its dramaturgy is problem solving see Berto 2009 Rokem 2016. Language creates thought’s problems Benjamin 1916 Fvenes 2011. Some theatre makers philosophy seems to be that set theoretic problems are reality that theatre can represent. Philosophy is a horizon that defines how we perceive reality, while a rupture caused by a new philosophy is an event see Zizek 2014. My research interest is to theorize above confrontation of these levels. I define problem solving as finite and infinite. Problems like taking a boot off in Samuel Beckett’s Waiting for Godot 1949 are finite, yet ontological and epistemological problems of Estragon and Vladimir that ensue endless pondering are infinite. I will derive from set theoretic patterns in Kafka’s literature what kind of action illuminates thinking that never achieves a goal Steinsalz 1992 Knudsen 2017. In Sophocles’ Antigone Antigone and Creon employ contradictory models of justice, which proves that justice as an important context of human society has not been defined properly. Onstage the finite level is expressed through vivid action and problem solving, the infinite level through motionlessness and silence: in Beckett’s plays and in Shakespeare’s Hamlet the protagonists’ motionlessness and silence generate fierce discussion and a rupture. I will eventually examine above dramaturgies in contemporary productions of Estonian Theatre NO99’s Filth 2015 and Unified Estonia 2010.

Key Words  
set theory, philosophy, thought, action, problem solving, dramaturgy, finitude, infinity
Frithwin Wagner-Lippok
University of Hildesheim

Frithwin Wagner-Lippok – theatre director and theorist in Berlin, Barcelona and Rio de Janeiro. Professor for representation and presence technics at Technical University DualeHochschule Baden-Württemberg Karl-sruhe, Germany. At the University of Hildesheim he is writing his PhD thesis on the theatrical event as an affective space in productions of Jürgen Kruse und Bruno Beltrão. His theoretical-practical projects focus upon contemporary aesthetics, performativity, and the restructuring of affects by medialization and its effects on contemporary theatre. After theatre formation in Canada, he has founded the avantgardetheatregroup Tantalus, was employed by several German theatres and collaborated in opera productions. He directed over 15 plays and developed with Christina Schmutz in Barcelona new formats such as entrevistasperformáticas and lecturas2go performáticas combining theory and media-performance and including theorists and performers like She She Pop and Rimini Protokoll, the results leading to several publications. After working at the Institut del Teatre, Barcelona, he cooperates with scientists, artists, and students at the PontifíciaUniversidadeCatólica PUC in Rio de Janeiro, Brazil, within the project „Theoretical Imagination in Contemporary Literary Studies and Theatre Practice“ and the XII. International Congress of Literary Studies: Affective Spaces.

AFFECTIVE FRAMING OF THE THEATRICAL EVENT – A PHENOMENOLOGICAL APPROACH TO JÜRGENKRUSE’S “LEONCE AND LENA”

The theatrical event may be, from a phenomenological view, conceived as a dialogical process in the interspace of stage and audience, that consists in an onstage action framed by the contexts attributed by the spectators – to constitute meaning. In Jürgen Kruse’s 2016 version of Georg Büchner’s Leonce and Lena, a neat additional character called “Lady Büchner”, invented by the director for the mise-en-scène, is writing throughout the play on sheets of paper which after a few lines she throws to the ground. It stays obscure what the actress is writing and what it means in the comedy’s context. Only much later, someone picks up one of those sheets and reads the famous phrase of Kubrick’s Shining “all work and no play makes Jack a dull boy” – typed by the mad protagonist over and over again. This retroactive meaning production can be discussed in the terms of Frederic Tygstrup’s situational, relational, and corporeal affective space concept where affectivity is conceived as a spontaneous, complex, multi-layered temporal-spacial phenomenon. Related to the issue of migration – conceived, for its spatial and temporal dimensions, as a structural phenomenon of the theatrical event, rather than a content-related one, unexpected theatrical events can be seen as “migrating” into the play, changing and widening a given context. The paper discusses the consequences for the theatrical event and its corresponding affective space, using Michel de Certeau’s space concept of transforming a place into a space by human agency, and Goffman’s frame theory as a background.

Key Words
Affectivity, affective space, Jürgen Kruse, frame theory, theatrical event, phenomenology
Working Groups

- TRANSLATION, ADAPTATION AND DRAMATURGY
Ken Cerniglia
Disney Theatrical Productions

Ken Cerniglia is dramaturg and literary manager for Disney Theatrical Group, where since 2003 he has developed over fifty shows for professional, amateur and school productions, including Aladdin, The Hunchback of Notre Dame, Peter and the Starcatcher, Newbies, The Little Mermaid, High School Musical and Tarzan. He has adapted several Broadway scripts for young performers, including Beauty and the Beast JR., The Little Mermaid JR., The Lion King JR. and The Lion King KIDS. Recent freelance projects include Oliverio: A Brazilian Twist Kennedy Center, Monticello Wakes Fisher Ensemble, Bridges Berkeley Playhouse, and Hadestown New York Theatre Workshop. Ken holds a Ph.D. in theater history and criticism from the University of Washington and is co-founder of the American Theatre Archive Project, artistic director of Two Turns Theatre Company, and president-elect of Literary Managers and Dramaturgs of the Americas LMDA. He has published several articles and book chapters and is editor of Peter and the Starcatcher: The Annotated Broadway Play 2012 and Newbies: Stories of the Unlikely Broadway Hit 2013. He has been a member of IFTR since 2000 and is a former convener of the Historiography Working Group.

MIGRATIONS OF THE LION KING: THE FIRST 20 YEARS ON STAGE

In 1997, avant-garde director and designer Julie Taymor led a team of international artists with virtually no commercial theatre experience to create what would eventually become the most recognizable and profitable live productions in theatre history. Now, over 20 years since its Broadway premiere, The Lion King has been translated into over a dozen languages and seen on every continent except Antarctica, with its 26th production touring new markets in Asia. As Disney Theatrical Productions’ resident dramaturg and literary manager, I will offer an insider’s perspective on the migrations that have helped create, narrate, and disseminate the musical inter-nationally. Although rooted in the music of South Africa, The Lion King features elements and texts from real cultures onto an imagined stage space. The musical’s dramaturgy itself is rooted in a story of personal and physical migration: birth, growth, exile, maturation, and return. Finally, for over two decades the production has migrated into new languages and cultures across the globe, constantly exploring new ways to reach, inspire, and delight audiences with its iconic awe.

Key Words
musical, Disney, migration, translation

Dorothy Chansky
Texas Tech University

Dorothy Chansky is Director of the Humanities Center at Texas Tech University, where she is also Professor in the School of Theatre and Dance. She is the author of Kitchen Sink Realisms: Domestic Labor, Dining, and Drama in American Theatre University of Iowa Press, 2015 and Composing Ourselves: The Little Theatre Movement and the American Audience Southern Illinois University Press, 2004 and co-editor of Food and Theatre on the World Stage Routledge, 2015. Her work has appeared in TOR, Theatre Journal, Theatre History Studies, the Journal of American Drama and Theatre, Text and Performance Quarterly, and the Journal of Adaptation in Film and Performance.

ADAPTING TO THE TIMES: MARVIN’S ROOM AND MEDICINE THEN AND NOW

The migratory route traversed by all humans is the passage from life to death. Some experience an abrupt arrival at the border others wander, experiencing the migration as a long, meandering trek across a landscape lacking legible boundaries. For many, the condition of travel is medicalized, with the sojourner understanding her situation in terms of current scientific knowledge controlled by authority figures. Such knowledge typically determines the actual care palliative, aggressive, chemical, homeopathic and help prosthetic, prescription, psychotherapeutic, everyday available at the end, the latter inflected by government policies, personal assets, and popular prejudice. This paper considers dramaturgical challenges to understanding the production and reception history of Scott McPherson’s 1990 Marvin’s Room, which won the New York Drama Desk Award for Outstanding Play in 1992 twenty-five years later closed quickly on Broadway after receiving decidedly mixed reviews. The play treats the vicissitudes and ultimate coming-together-in-need of an extended family with limited means, two of whose members are terminally ill, a third of whom is in the “dotty” stages of early dementia, with a fourth who has been in psychiatric lockdown. In 1992, the New York Times hailed the work as “one of the funniest plays of this year as well as one of the wisest and most moving” Frank Rich. But the 2017 reviewers shrugged, seeing in “yesterday’s clear-eyed reflection on life’s blessings and blights . . . today’s saggy, sentimental Lifetime movie manqué” and noting the failures of its “long-ago vantage” to deliver any emotional punch. How can twenty-seven years be so very long ago? Or, in today’s lightning-speed technology innovations, how could it not be? What changes in popular awareness of disease and decline—primarily underwritten by the aging Baby Boom cohort—trouble this depiction of family rapprochement, making it both legible and illegible across generations and geographies?

Key Words
dramaturgy, medical, dementia
Bernadette Cochrane
University of Queensland

Bernadette Cochrane is a lecturer in drama at the University of Queensland. Publications include New Drama- turgy: International Perspectives on Theory and Practice Methuen Drama, co-edited with Katalin Trencsényi and “Screening from the Met, the NT, or the House: what changes with the live relay”. Theatre to Screen. Spec. issue of Adaptation, July 2014 with Frances Bonner. Forthcoming publications include “Blurring the Lines: adaptation, transmediality, intermediality and screened performance?” for the Routledge Companion to Adaptation and “Stage to Screen: remediating the remainders of authorship”. She is a contributor to the Cambridge Encyclopedia of Stage Directors and Directing, forthcoming 2019.

ETHICS, AGENCY, AND THE ‘OTHER’: PLAYS RESISTING TRANSLATION

“Nura-Da Nura-Da Nura-Da Nura Nura Da”. The Secret River, by Andrew Bovell, begins with a scene of Indigenous domesticity and a mourning call to country. Only some in the audience may have understood the language being spoken, but few Australian audiences would have doubted that they were about to see violent expropriation rendered theatrically. The Secret River, the multi-award winning novel by Kate Grenville, is internationally acknowledged as one of the most significant contemporary versions of the so-called Australia settler narrative and its disastrous consequences for Indigenous Australians. The signal difference between novel and its theatrical adaptation is the presence of the Darug language sections could be translated and the Dharug language sections should not, I argue there are language sections could be translated and the Dharug language sections should not, I argue there are. Erroneously, the artistic team assumed that Dhurag was one of these. The correction of this mistake gave rise to one of the most striking production decisions: the settler characters to speak in Dharug without translation.

The signal difference between novel and its theatrical adaptation is the presence of the Darug people. Grenville chose to place the Dhurag at one remove Bovell, et al positioned the Darug, centre-stage. Since European contact, over 130 Indigenous Australian languages have become extinct. Erroneously, the artistic team assumed that Dhurag was one of these. The correction of this mistake gave rise to one of the most striking production decisions: the settler characters to speak in English and the Darug characters to speak in Dharug without translation. While both novel and production have attracted considerable critical attention, only some in the audience may have understood the language being spoken, but few Australian audiences would have doubted that they were about to see violent expropriation rendered theatrically. The Secret River, the multi-award winning novel by Kate Grenville, is internationally acknowledged as one of the most significant contemporary versions of the so-called Australia settler narrative and its disastrous consequences for Indigenous Australians. The signal difference between novel and its theatrical adaptation is the presence of the Darug people. Grenville chose to place the Dhurag at one remove Bovell, et al positioned the Darug, centre-stage. Since European contact, over 130 Indigenous Australian languages have become extinct. Erroneously, the artistic team assumed that Dhurag was one of these. The correction of this mistake gave rise to one of the most striking production decisions: the settler characters to speak in English and the Darug characters to speak in Dharug without translation. While both novel and production have attracted considerable critical attention, little, or no consideration, has been given to the ethical implications of translating River for audiences outside Australia. The cultural specificity resulting from Australia being treated as “terra nullius” challenges translation norms regarding language and place. Translating Dhurag into a different indigenous language raises questions of cultural substitution and obscures notions of cultural specificity. To shift location is to elide the importance of place and language to Indigenous Australians. Examining the proposition that the English language sections could be translated and the Dharug language sections should not, I argue there are playtexts that resist translation. Using the instance of River, this paper explores broader theoretical reflections on the ethics and agency of translating Indigeneity.

Key Words
translation adaptation agency

Christophe Collard
Vrije Universiteit Brussel

Christophe Collard lectures in European literature, critical theory, and contemporary performing arts at the Vrije Universiteit Brussel Free University of Brussels. He holds a BA and MA in English and German Literature, and a PhD in American Drama. Articles of his have appeared among others in Adaptation, New Theatre Quarterly, Performance Research, Performing Arts Journal, Literature/Film Quarterly, Re-Thinking History, as well as Studies in Theatre and Performance. He is also the author of the monograph Artist on the Make: David Mamet’s work Across Media and Genres 2012, which was shortlisted for the 2014 Young Scholar Book Award of the European Society for the Study of English ESSE.

ECOLOGICAL HOMOLOGIES: BETWEEN METAPHORICAL MIGRATION AND TECHNOLOGICAL EXTENSION

This paper proposes to present theatrical productions as performative phenomena functioning as ecologies – i.e. evolving environments in a constant interaction with other environments, technologies, and cultural contexts an interaction which itself accordingly allows for differences while operating simultaneously through metaphorical migration and technological interconnectedness. Foregrounding the interaction and interpenetration of multiple signifiers and signifying systems, the ecology angle presents theatre as an artistic platform at once limited in space and time while elusive and multidimensional, and thus arguably far more representative of human cognition than one-dimensional, ‘single-track’ artistic texts. Starting from the reasoned hypothesis that ‘reality’ as perceived through the lens of human cognition is complexly entangled, inaccessible in an absolute sense, yet materialized at the same time, and hence only partially accessible via a collage of myriad constituents, this paper will rely on the advances achieved by the TAD working group in defining dramaturgy as the coordination of a creation’s conceptual coherence. Interestingly, a first element that strikes when studying practitioners of this kind of thinking and creating is the recurrence of homologies, and a tendency towards stimulating “process conscious[ness]” Trencsényi & Cochrane, 2014, theatre making has gradually expanded from the traditional hermeneutics of understanding, interpreting, and representing a text, to understanding, interpreting, and negotiating between different cultural and signifying systems. Re-routing connotations from a text-based linear progression of sorts to a technology-induced sense of simultaneity as organizing principle, the study of said ‘ecological homologies’ should allow to study the epistemologically troubling tensions between received conceptions of ‘meaning’ and an increasing awareness of the processes that bring them about – a brittle balance, in short, between materialized complexity and processual logic.

Key Words
Dramaturgy, ecology, homology, technology, metaphor, migration
Graça Corrêa
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Affiliated with the Center for the Philosophy of Science of Universidade de Lisboa, Graça Corrêa was until recently an FCT post-doctoral research fellow at CIAC-UAle. She holds a Ph.D. in Theatre from The Graduate Center of the City University of New York an M.A. in Theatre Directing and Education from Emerson College, Boston an Architecture degree from Universidade Técnica de Lisboa and a B.A. in Acting at Escola Superior de Teatro e Cinema, Portugal. She was the beneficiary of a doctoral FCT Fellowship 2003-7, a Fulbright Scholarship 1995-7, a Calouste Gulbenkian Foundation Fellowship 1995-7 a Vera Mowry Roberts Dissertation Award 2009, and a Louisa Woods Memorial Fund Award 1996. She has worked in professional theatre productions as director, dramaturg, translator, and designer, in experimental projects as well as for the National Theatre D. Maria II, Teatro da Trindade, TEC, Artistas Unidos, and other major theatre companies in Lisboa. She is the author of a number of plays, five of which were produced. She is has published several essays on theatre, as well as a book, Sensory Landscapes in Harold Pinter: A Study on Ecocriticism and Symbolist Aesthetics 2011. The publication of a book on Gothic Theory and Aesthetics is forthcoming in 2018.

LONGING AND BELONGING THROUGH MIGRATION: DRAMATURGICAL CONCEPTS OF ALTERITY IN PHILOSOPHY AND THEATRE

This paper examines how philosophy may critically contribute towards discussing and understanding the concepts and percepts of identity and alterity, in the context of the ongoing massive surge of migration across the globe. Drawing on concepts from philosophical works by Brian Massumi Para/bles for the Virtual: Movement, Affect, Sensation, 2002, Gilles Deleuze & Felix Guattari A Thousand Plateaux, 1980 What is Philosophy, 1991, Luce Irigaray An Ethics of Difference, 1993, and Jacques Derrida On Hospitality, 1996, I will investigate how different dramaturgical techniques, utilized in particular dramatic texts, interrogate notions of identity, alterity, empathy and hospitality. Plays examined include ancient dramaturgies such as Euripides's Children of Heracles c.430 BCE Anglophone dramaturgies such as Harold Pinter’s Mountain Language 1988 and David Greig’s Damascus 2007 as well as other contemporary pieces such as Migraaaants! 2016 by Romanian-French writer Matei Visniec, The Golden Dragon 2009 by German playwright Roland Schimmelpfennig, and Incendies 2002 by Lebanese-Canadian author Wajdi Mouawad. By addressing ethical-affective percepts such as empathy and hospitality in a theatre dealing with migration experiences, I will be linking social, cultural and physical globalized deracination to the rising imbalance in the distribution of wealth, and to shifts and abuses of poverty triggered by political and corporate unconcern and apathy towards the “minor” Other. ---NOTE: I would like to be considered for a working-group sponsored open panel

Key Words
Philosophy and Theatre Ethics and Dramaturgy Contemporary Drama Affect in Theatre Identity and Alterity

Silvia Dumitriu

Silvia Dumitriu is a recent graduate 2017 of the PhD programme at Royal Central School of Speech and Drama. The title of the research project is Postdramatic Theatre and Deconstruction: An Anti-mimetic Approach to Contemporary Dramaturgy. She has written two plays, Mad About Love, a Commedia dellArte play for the 21st century, and Cruel Games, a tragic farce. She has translated plays by Bernard Marie Koltes, Sarah Kane, Eric Emmanuel Schmitt, Israel Horowitz. She has been project developer and theatre director for productions that participates in important festivals in Romania and abroad.

TEATRALITY AND IN TRANSLATION

Thinking about theatricality as the irreducible trait of a text that refuses to settle down into a unique translation onto stage matters, involves thinking about the relation between texts and multiplicities. Traditionally mediated by mimesis, the subordination of the singular to the general is problematized and questioned in postdramatic works. In postdramatic theatre text apparently loses its primary status, as there is a fundamental and inseparable alterity that haunts the articulation of the themes and other types of aesthetic structures and technical procedures. Sarah Kanes Crave, a play constituted politically by a musically orchestrated series of interruptions and resistances, is an extreme example of an apparently free play of signifiers, which seem to stand for a corruption of rationality, to point towards the dissolution of meaning, and to establish theatricality as an empty signifier. I would like to argue that postdramatic theatre theory, by privileging the idea that representation is always already a political act Lehmann 1999 manifests a tendency towards oversimplificating the contribution of context into the production of theatrical meaning, overlooking its instrumental role in manufacturing the artistic meaning. Using concepts created by Derrida analysis of the logoscentric tradition, I will attempt to recuperate the reverberation of the contexts into the production of theatrical truth. Text and context relate to one another in Crave, conjuring the catastrophe of meaning and the collapse of a dominant and seemingly imperfect concept of world context that structured the expectation of theatrical meaning. The theatrical translation has to recuperate the dramaturgy of the work which overwhelms the confines of the textual and recuperates the resonances and resistances that structure the role of silence. No poem without accident, no poem that does not open itself like a wound, but no poem that is not also just as woundingDerrida in Kamuf 1991:233

Key Words
postdramatic theatre, the Other, context, text, deconstruction
Ulla Kallenbach
University of Southern Denmark

Ulla Kallenbach, PhD, is a postdoctoral researcher at the Department for the Study of Culture, University of Southern Denmark. Her principal field of research is imagination and drama analysis informed by two main perspectives: 1 a philosophic perspective informed by the history of ideas and 2 a scenic perspective exploring the performativity of the text and the point of view of the spectator. Her current research project, funded by the Carlsberg Foundation, is entitled “Imagining Imagination in Philosophy and Drama 1960-”. She is book review editor of the peer reviewed journal Nordic Theatre Studies which she co-edited with Anneli Saro 2013-15 and works as a dramaturg, most recently for the theatre group Livingstones Kabinet. Publications include stage/page/play: Interdisciplinary approaches to theatre and theatricality edited with Anna Lawaetz, 2016, “The Disenchantment of the Wonderful - A Doll’s House and the idealist Imagination” Nordic Theatre Studies, 2014 and “Beautiful dream” or “loathsme delusion”: Imagination and Ideality in Nineteenth-Century Denmark, European Romantic Review, 2018. Her forthcoming monograph, The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage will be published by Palgrave Macmillan 2018.

DRAMATURGY AND IMAGINATION

This paper will address the relevance of the concept of imagination to dramaturgy. Like dramaturgy is a discipline that looks both to the composition of the drama text, to the theatrical performance, and to the reception by the spectator, so is imagination a multifaceted concept with multiple interpretations. Especially recent theories of imagination seem relevant to the conference theme of migration in that they emphasise the suspension of the boundaries between e.g. the mind and the body or the real and the imaginary. While in a historical perspective, the cognitive capacity for imagining was clearly set apart from sensory perception – albeit that in practice they might be difficult to tell apart – recent studies of imagination e.g. Berger, C. C. & Ehrsson H. H. ‘The Fusion of Mental Imagery and Sensation in the Temporal Association Cortex’ 2014 suggest that a border between imagination and sensation is an illusion. Not only does sensation transition into imagination, imagination is migrating into sensation and may alter our sensory experience. So how do we make sense of what we experience, if the real and the unreal, sensation and imagination, in fact blend and cannot be separated? Such questions are highly pertinent to the theatrical experience of the spectator and to the ways in which the drama text and performance dramaturgically anticipates, frames and structures this theatrical experience. The paper will accordingly be exploring analytical strategies for studying the ‘dramaturgy of imagination’, the imagination without limits, in the drama text.

Key Words
Imagination, Dramaturgy, Drama analysis

Katja Krebs
University of Bristol

Dr. Katja Krebs is Senior Lecturer in Theatre and Performance at the University of Bristol in the U. K., and her research is mainly concerned with the relationships between translation, adaptation and reception. Focusing on European Theatre History, with particular emphasis on British performance histories, her work is particularly concerned with the relationship between adaptation and translation practices, products and concepts, and the construction of dramatic traditions. Related research interests include pan-European theatre exchanges, and the investigation of translation as performative practice. She has published widely on the relationship between translation and adaptation in performance and is one of the co-founders of the Journal of Adaptation in Film and Performance as well as co-editor of the forthcoming Routledge Companion to Adaptation.

ENFORCING MUTATION: THE VIOLENCE OF ADAPTATION

This paper explores what we mean by ‘adaptation’ both in terms of positions claimed within Adaptation Studies as well as in relation to ideas of migration. It attempts to establish what we mean by ‘adaptation’ when discussing classic Greek tragedy in performance and to what extent terms such as translation, version, rewriting, re-imaging etc. can or indeed should be distinguished from one another. The juxtaposition of the canonical classical play with its contemporary theatrical reimaginings can contribute to as well as complicate notions of the so-called original and its adaptations. Is performance a related modality to adaptation, is the relationship between text and performance similar to that of source text and target text, or are other considerations necessary when discussing contemporary theatrical revisions of Greek plays? Can a relationship which involves a considerable degree of transcoding, updating, and/or re-contextualization, be legitimately described as adaptations or do we need to employ an alternative conceptualisation of the relationship between the classic text and the contemporary performance than that of adaptation, and thus invoke a more specific nomenclature? Addressing some of these questions, this paper investigates whether notions of performance of the classics and of adaptation are in a constructive relationship with each other.

Key Words
Adaptation as migration, mutation and appropriation Contemporary Re-Imaginings of Classic Drama
EMMA DANTE AND FAUSTO PARAVIDINO IN TRANSLATION: DEALING WITH FOREIGN AUDIENCES

This paper investigates the work of two Italian dramatists, actors and directors, Emma Dante and Fausto Paravidino. Since the late 1990s/early 2000s, Dante and Paravidino have both enjoyed considerable national and international acclaim, but the mode in which spectators have experienced their work abroad has been significantly different: while Paravidino’s plays have been translated into foreign languages and staged with local casts, Dante’s productions have toured untranslated, with their original Italian performers, mostly accompanied by surtitles. Both authors dissect aspects of contemporary Italian culture in their writing, often focusing on dysfunctional family relations, the pervasiveness of sexism and other forms of discrimination, and the intimate effect of politics and the economy on characters’ lives. These similarities might suggest that Dante and Paravidino depict similar characters and stories, but nothing could be further from the truth. The world of Paravidino is that of the urban, literate, Europe-facing North of Italy who speak current standard Italian, but his stories could be easily relocated anywhere in Europe or in the western world; on the contrary, Dante’s characters are inspired by the marginalised inhabitants of the rural, desolate and destitute areas of the South, especially Sicily, where people only or mostly speak local dialects and see the rest of Italy, let alone the European continent, as a distant, unknown land who has forgotten them. There’s animal rights, and puppetry.

Key Words
playwriting, translation, translatability

NO-LONGER THE IBSEN’S LANGUAGE OF THE GODS: VERSE AND UNDERREPRESENTED COMMUNITIES IN POLISH AND BRITISH THEATRES

This paper explores how in recent years, verse has become a theatrical language of underrepresented communities and individuals. It argues that verse offers heteroglossic quality facilitating multilingual contexts and identities who escape simple geographical, national, or cultural boundaries. Through performance analysis of three productions from Poland and the UK, the paper explores how the theatre-makers use verse to provide the platform for migrant voices, challenging monolingualistic contexts, complicating the relationship between native and foreign, and confronting the dominant political contexts in which their works are created. Poland and the UK have been selected as two countries in which there seems to be an increased need to redefine national as different to foreign and whose theatres are predominantly monolingual. The three productions are: “The Other Solos” directed and produced by a Spanish-British actor Paula Rodriguez 2017, “YEMAYA – Królowa Mórz” [YEMAYA – the Queen of the Seas] written by Małgorzata Sikorska-Miszczuk and directed by Martyna Majewska for the Wrocław Puppetry Theatre 2016, and Adam Mickiewicz’s “Dziady” [Forefather’s Eve] directed by Radek Rychcik for the Nowy Theatre in Poznań 2014. “The Other Solos” presents YouTube recordings of selected monologues from Shakespeare performed by actors based in the UK and with various mother tongues, none of which is English. “YEMAYA – Królowa Mórz” explores the refugee crisis calling for solidarity that goes beyond the nationality, language, or species. My analysis will look at the appearance of Slawomir Przepiórka as the Molecule. Finally, in “Dziady” Rychcik uses verse rhythms to translate this Polish national masterpiece from the worship of national uniqueness and suffering to celebration of diversity. In his production, Polish and English languages are both used, and non-native Polish speakers and the actors of colour finally get the opportunity to be represented on Polish stages. I would like to be considered for a working-group sponsored open panel.

Key Words
verse multilingualism Polish theatre British theatre

Margherita Laera
University of Kent

Margherita Laera is a Senior Lecturer in Drama and Theatre at the University of Kent, Canterbury, where she is co-Director of the European Theatre Research Network based in the School of Arts. She has published widely on Italian theatre, theatre criticism, theatre translation and adaptation in edited collections and scholarly journals such as Contemporary Theatre Review, Modern Drama and Performance Research. She is the author of Theatre & Translation Palgrave, 2019 and Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy Peter Lang, 2013, and the editor of Theatre and Adaptation: Return, Rewrite, Repeat Bloomsbury, 2014. Margherita is the Senior Book Reviews Editor for the Journal Theatre Research International.

Kasia Lech
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Dr Kasia Lech is a scholar, actor, storyteller, puppeteer, and a Senior Lecturer at Canterbury Christ Church University. She holds a PhD from University College Dublin. She trained as an actor at the Ludwik Solski State Drama School in Poland and has performed in numerous productions in Poland and Ireland, including starring as the Grey Cat, a puppet that co-hosted the awarded live TV show for children CyberMysz on Polish national television. She is a co-founder of Polish Theatre Ireland – an intercultural theatre company based in Dublin. Kasia also runs Bubble Revolution a multimedia project that combines theatre, virtual exhibition, social networks, and storytelling to explore new ways of translating theatre it also looks at the role of non-native speaking actors in staging translation. Kasia has published on verse and verse drama in contemporary performance, theatre translation, multilingual theatre, multilingual actor, Spanish, Polish, and Irish theatres, theatre and animal rights, and puppetry.

Underrepresented Communities in Polish and British Theatres

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Mark O’Thomas
University of Greenwich

Mark is Professor of Theatre and Performance at the University of Greenwich and formerly held chairs at Newcastle University and the University of Lincoln. He has worked as a playwright, translator and dramaturg for a number of theatres including Soho Theatre, The Royal Court Theatre and the Royal National Theatre, and has adapted a number of novels for the stage where his credits include Jorge Amado’s Dona Flor and her Two Husbands and Fernando Pessoa’s Book of Disquiet. His most recent work is a musical with jazz composer Andrea Vicari based on the impact of austerity in the north east of England. Mark is Associate Editor of Revista Brasileira de Estudos da Presença - the Brazilian Journal on Presence Studies - and his main research interest lays at the interface between translation, adaptation and dramaturgy. His work in this area has crossed many disciplines including musicology, film and literature but his main focus remains on performance writing and the history and cultural policy of the Royal Court Theatre.

BOTH ALIKE IN DIGNITY - THE ROYAL NATIONAL, THE ROYAL COURT AND THE PRECARIOUS STATE OF THE NATION

Theatres capacity to articulate the current state of a nation remains a critical and vital component in its ability to respond to the here and now, where the immediate and the present become re-presented in time and space affording opportunities for a shared experience of critical reflection. In the UK, its Royal National Theatre in London has risen as a central cultural hub offering a diverse programme of work that seeks to speak to the contemporary nation state in a variety of ways. Four kilometres west, the Royal Court Theatre stands as a national theatre of new writing where it, too, endeavours to offer a programme that articulates the contemporary context within the nation state. In this paper, I want to consider how these two national theatres, operating concurrently in the same city, approach issues of nationhood, identity and migration through their direct engagement with works from other countries where both translation and adaptation become engines that drive, maintain and sustain a national cultural machine. In a contemporary climate that has seen a newfound populism for the establishment of borders, walls, and new nationalisms, two questions therefore emerge - what role can these two national theatres play in provoking dialogue and disension? And, how can a national theatre become a pivotal force in provoking a sense of nationhood that eludes nationalism?

Key Words
national theatres nationalism translation royal court theatre

Karen Quigley
University of York

Karen Quigley is currently Head of Theatre at the University of York, UK. Her forthcoming book project, Tracing The Unstageable: Conditions at Theatre’s Limits Bloomsbury discusses moments of impossibility in modern European theatre. Her recent writing on theatre and performance has appeared in Theatre, Dance and Performance Training, European Drama and Performance Studies and Journal of Contemporary Drama in English, and in the edited collections Radical Contemporary Theatre Practices by Women in Ireland and Performance and Ethnography.

THE PLAY IS GETTING IN THE WAY OF ME EXPLAINING IT: NEGOTIATING THE BORDERS OF THE POSSIBLE

The naming of a text as seemingly unstageable or unadaptable can provoke an irresistible and creative response in makers as they negotiate the borders of the possible. It seems that the draw of a seemingly impossible task, the belief that everything can be staged, and/or a desire to encourage theatre to reach beyond limits continues to influence the ways in which theatrical adaptation evolves in both textual and performative terms. This paper focuses on Irish company Dead Centre’s Chekhov’s First Play 2015-17, their intra-medial adaptation of Chekhov’s Platonov frequently labelled as unstageable, and the company’s engagement with processes and principles of adaptation for the stage. This production acknowledges and celebrates the inherent impossibility at the heart of adaptation, particularly in terms of the complex network of relationships between the adapted text and the adaptations in an intra-medial context, and the potential oscillations between these in theatre-making and spectatorial terms. Dead Centre’s acknowledgements of impossibility reveal themselves performatively on the stage in the production in a number of exciting ways, contributing to the sense that unstageability is paradoxical and stubborn, and that impossibility can be a form of dramaturgy. Chekhov’s First Play, then, stands as a fascinating example of the articulation of unstageability within the framework of performance. The production interrogates its own processes of adaptation, rehearsal, labour and analysis via live commentary relayed through headphones to the audience, alerting us to the impossibility of the endeavour, even as we watch it unfolding. The play slips through Dead Centre’s and our fingers, disintegrating and exploding as it progresses. Simultaneously positioning the adaptation in relation to and as distinct from the adapted text, my paper explores this production in order to spark a conversation about impossibility in adaptation as a way of thinking about productive resistance between text and performance.

Key Words
Adaptation, dramaturgy, unadaptable, impossibility, Irish theatre, Chekhov
Annika Rink
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Annika Rink is research assistant at the Department of Theatre Studies at the Institute of Film, Drama and Empirical Cultural Studies of Johannes Gutenberg University Mainz, Germany. There she got her master degree in Theatre Studies and German Philology and her state examination in German and Greek language and literature. Her main topic in research are performances and adaptations of ancient Greek drama on contemporary stage. Furthermore she works as a dramaturg and assistant director for different theatres with young performers and professionals.

ADAPTATION AS MIGRATION. MIGRATING STRUCTURES

When focusing on adaptation under the topic of migration it becomes obvious that migration is right at the core of adaptation. In metaphorical terms, adaptation is always a sort of wandering from one location to another whereby the ways are intertwined and the subject of wandering is changed through the influences of migration. The question that concerns adaptation and theatre is who or what wanders in which way and why. For example not only themes and content can move from one genre or form to another but thematic aspects and dramaturgical structures can be transferred without changing media and by staying within the same genre. Apart from adaptations based on form and content, structures and conditions of production and reception can be adapted as well. This becomes evident regarding examples of productions of ancient plays in contemporary theatre where the institutional requirements for promoting young authors relating to a concrete performance, especially in the German speaking area, evoke conditions of production and reception of the ancient Greek. Because the source and the final product are dramas there is a lack of the usual constitutive metaphor of whiteness in order to get her work seen and heard. Biohs SCHOOL GIRLS represents an important dramaturgical moment in the history of African female representation. School Girls Or, The African Mean Girls Play, by Jocelyn Bioh, is a dizzying romp through nasty-coming-of-age teen dramedy that pays homage to Tina Fey’s classic Mean Girls. Taking place in a Ghanaian girl’s boarding school during the 1980s, Bioh’s first full-length play addresses cruel, clique-ish competition among adolescent women using the template of the American genre, yet something fresh emerges. The story follows the queen of the school, Paulina MaameYaa Boafo as she vies to be named Miss Ghana and participate in the Miss Universe Pageant. While the comedic ending is not significantly surprising, there is a poignant and timely theme that emerges through the exploration of African beauty. Paulina wishes to be white so desperately that she dangerously bleaches her skin. When a fairer-skinned Ghanaian-American girl enrolls in the school, Paulina’s jealousy flares. The pageant recruiter clearly prefers the lighter skin and modern style of the new girl, Ericka Nabiyah Be, who is eventually chosen to represent the school. Bioh’s thematic exploration of beauty carries through to the end of the play as the girls watch the Miss Universe pageant on television and witness Ericka get passed over in favor of white women. Yet the real beauty in the play is captured within the community of support the young school women form that defies all expectations.

Key Words
adaptation, structures, conditions of production and reception, ancient Greek drama

Stephanie Sandberg
Washington and Lee University


TEENAGE BORDERLINES: TINA FEY’S “MEAN GIRLS” AND JOCELYN BIOH’S “THE AFRICAN MEAN GIRLS PLAY”

Jocelyn Bioh, a Ghanaian-American playwright, takes on the tropes of the girls coming of age narrative in her play SCHOOL GIRLS or THE AFRICAN MEAN GIRLS PLAY. This play uses Tina Feyes 2004 film MEAN GIRLS not as an adaptive platform, but as a strategy to get her work staged in New York. In fact, while Ms. Biohs Ghanaian play is brilliant and does draw on the cross-cultural stereotypes of teenage girl-cliques, bullying and hazing, SCHOOL GIRLS has very little to do with the Tina Fey original. This paper explores what Biohs play accomplishes along with the advertising and marketing strategy used by her, her agent and the theatre company who produced it. She had to use and perform inside a metaphor of whiteness in order to get her work seen and heard. Biohs SCHOOL GIRLS represents an important dramaturgical moment in the history of African female representation. School Girls Or, The African Mean Girls Play, by Jocelyn Bioh, is a dizzying romp through nasty-coming-of-age teen dramedy that pays homage to Tina Fey’s classic Mean Girls. Taking place in a Ghanaian girl’s boarding school during the 1980s, Bioh’s first full-length play addresses cruel, clique-ish competition among adolescent women using the template of the American genre, yet something fresh emerges. The story follows the queen of the school, Paulina MaameYaa Boafo as she vies to be named Miss Ghana and participate in the Miss Universe Pageant. While the comedic ending is not significantly surprising, there is a poignant and timely theme that emerges through the exploration of African beauty. Paulina wishes to be white so desperately that she dangerously bleaches her skin. When a fairer-skinned Ghanaian-American girl enrolls in the school, Paulina’s jealousy flares. The pageant recruiter clearly prefers the lighter skin and modern style of the new girl, Ericka Nabiyah Be, who is eventually chosen to represent the school. Bioh’s thematic exploration of beauty carries through to the end of the play as the girls watch the Miss Universe pageant on television and witness Ericka get passed over in favor of white women. Yet the real beauty in the play is captured within the community of support the young school women form that defies all expectations.

Key Words
Dramaturgy, Adaptation, Cross-Cultural Boundaries, Coming of age Narrative, African female narrative
This paper will look at the recent shifts in the theatrical landscape of the city of Berlin and its effects on repertoire and audiences of the capital. It understands dramaturgy as an institutional practice that influences and shapes the profile of and discourse around theatre institutions. Shifts in their make-up and policies have to be negotiated with and communicated to audiences in an attempt to create accessibility and facilitate an understanding of and potential identification with these institutions. After the much discussed new directorship of Turkish-German producer Shermin Langhoff as the head of the then so-called postmigrant theatre Maxim Gorki Theater at the beginning of season 2013/14, the recent nominations of Oliver Reese as artistic director of the Berliner Ensemble 2017/18 and especially of Chris Dercon at the Volksbühne 2017/18 gave new rise to heated discussions about the purpose and function of these artistic institutions within Berlin’s cultural landscape. Labelling Dercon a curatorial director instead of, so many argue, a truly artistic director like artist and previous Intendant Frank Castorf, the new artistic directorship has trouble establishing itself within the capital’s landscape. Actors, directors and maybe even audiences are seeking their “Volksbühne” experience elsewhere, with, for example, many finding it at the rival institution Schaubühne Berlin. In reference to recent scholarship on institutional theory and by drawing on critical notions of cosmopolitanism, this paper seeks to analyse the discourse around these recent shifts in the German capital’s cultural landscape with a specific focus on dramaturgical challenges around repertoire building and potential audience migration.

Key Words
audiences, dramaturgy, institution, repertoire, cosmopolitanism

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Dr. Kornelia Slavova is a professor of American literature and culture at the Department of English and American Studies, St. Kliment Ohridski University of Sofia, Bulgaria. She has taught courses in Cultural history of the US, popular culture, American drama, postmodern literature and culture as well as gender studies at Sofia University, SUNY at Albany USA, UBC Canada, and other universities. Her publications are in the fields of American drama and literature, cultural translation, and gender studies. Her most recent books are The Traumatic Re/Turn of History in Postmodern American Drama Sofia University Press, 2010 and American Drama on the Bulgarian Stage: Theatre as Translation of Cultures Polis, 2014. She has translated many Anglo-American plays for the Bulgarian stage. She has been awarded the Christo G. Danov National Prize in the humanities and the Paul Celan International Award. She served as associate editor of The European Journal of Women’s Studies SAGE between 2008-2018.

MIGRATION AND CULTURAL TRANSLATION: THE TRAVELS AND TRAVAILS OF EUGENE O’NEILL ON THE BULGARIAN STAGE

The paper discusses the uneven and winding journey of Eugene O’Neill to the Bulgarian stage under three different political regimes during the 20th century. Drawing on the critical discourses surrounding his Bulgarian productions as well as paratextual material, several major patters can be observed: in the 1930s his drama was embraced enthusiastically by Bulgarian theatre-makers and audience for its modernist aesthetics and the novelty of Broadway during the peak years of the Cold War his works were dismissed by the communist censors as “marred with Freudianism, drug abuse, alcoholism, and too much experimentation,” whereas since the late 1970s - and especially after the fall of communism - his plays have been subject to more heterogeneous appropriations for the purpose of aesthetic renewal, cultural prestige, experimentation, and reflection on the anxieties of Bulgarian society. By looking at drama in translation not simply as migration of texts but as culturally translated practices, embedded in the real context of political and social conflicts, the paper discusses diverse ways of performing and creating otherness both on and off stage, as well as issues of representation of America and self-representation. Special attention is paid on the power relations enacted through translation and adaptation, raising significant questions: How can theatre as a “travelling structure” cross over or displace national boundaries? What can be been lost and gained in the movement and repositioning of dramatic works across space and time? Which themes and ideas from the ten O’Neill plays staged in Bulgaria have travelled best and which have been suppressed or re-accentuated? How did his symbols of disintegration, disillusionment and decay correlate with the communist symbols of enforced optimism? For its analysis the paper relies on drama reception theory as well as cultural translation theory.

Key Words
translation, migration, theatre as culturally translated practices, Eugene O’Neill, Bulgarian stage
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Professor Stuart Young is Head of the Department of Music, Theatre and Performing Arts at the University of Otago. His research interests include: Russian drama, in particular Chekhov, and its reception abroad Translation Studies and translation for the theatre modern British drama and theatre documentary/verbatim theatre New Zealand theatre and gay and queer drama. He has published in Modern Drama, Theatre Journal, New Theatre Quarterly, Australasian Drama Studies, New Zealand Slavonic Journal, and Journal of Dramatic Theory And Criticism. He is also a director, translator, and performance reviewer. He has translated plays by Chekhov, Pushkin, and Simon Gantillon. Circa Theatre, Wellington, has produced his translations of The Cherry Orchard and Uncle Vanya. His practice-led research on documentary theatre has resulted in the creation of Hush: A Verbatim Play about Family Violence, which played in various parts of New Zealand from 2009 to 2011 Be | Longing 2012, 2015, which explores immigrants’ experiences of settling in New Zealand and The Keys are in the Margarine: A Verbatim Play about Dementia 2014. He was co-convenor of IFTR’s Translation, Adaptation and Dramaturgy Working Group until 2017.

MIGRANT, THEATRE OF THE REAL, DRAMATURGY

Migration is as an act of movement whereby, to quote Peter Nyers writing about refugees, “bodies encounter and confront one another, ... developing relationships that constitute the myriad ways of being and living in the world” Rethinking Refugees x. Theatre is an exemplary site for staging such encounters and, since the Ancient Greeks, has staged the story of the migrant, the foreigner. Nyers argues that such encounters “are structured and performed is of intense political significance.” In a theatrical context those encounters are between not only representative bodies onstage, but also the bodies onstage and those in the auditorium. This paper examines the very different dramaturgical and theatrical strategies of two contemporary plays, both exponents of Theatre of the Real, that focus on the migrant and migration, and that understand migration to be necessarily relational and inherently performative. Be | Longing 2012, 2015 is a verbatim play that tells stories of immigration in New Zealand and shows how “Kiwi” culture is seen through the eyes of migrants. Milo Rau’s Mitleid: Die Geschichte des MaschinengewehrsSchaubühne, 2016 is a semi-documentary play that takes its cue from the inundation of refugees into Europe during the summer of 2015, placing that crisis in a larger geo-political and historical context by shifting the focus to the Central African civil wars of the 1990s. Be | Longing’s mise-en-scene involves a double signification between actor and character that parallels the experience of the immigrant, who resides between original and adopted homelands, and it seeks to bridge the gap between stage and auditorium, between “them” and “us”. Meanwhile, Mitleid, confronts audiences with that gap: its two separate narratives of witnessing and prominent use of live feed onto a large screen draw attention to the spectator’s gaze and to the spectator’s position as a performing witness.

Key Words
Migrant, Theatre of the Real, Dramaturgy
Samson Akapo
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Samson Akapo currently teaches Choreography, Dance and Theatre design in the department of Theatre Arts, University of Ibadan where he bagged his MA. Currently working to earn his PhD from the same department, Samson is a scholar whose drive for academic excellence is second to none.

NIGERIAN CONTEMPORARY DANCE AND ITS DEFERENCE TO INDIGENOUS DANCE FORMS

African dance performances have entered a dynamic new phase as a result of the influence of globalization on culture and conversely, the impact of culture on globalization which is consequently referred to as African Contemporary Dance and this invariably has had its influence on the Nigerian dance theatre stage. The nature of the Nigerian contemporary dance is one that constantly solicits clarifications concerning its nomenclature, authenticity, components and techniques. As a formal Artistic category, contemporary dance has a rather unformulated origin. Although the field did not come to be so named until 1989s, the various techniques and ideologies that eventually melded to constitute the genre can be traced to a more distant past, to the United States in the 1950s, and such pioneer dancers/choreographers as Martha Graham, Merce Cunningham and Lester Horton. Today, the various innovations and departure from received dance forms initiated by these choreographers are exemplified in the radical and experimental nature of contemporary dance. What are the identifiable indigenous culture-specific characteristics of African contemporary dance within the styles akin to the prototype traditional dances? What are the key issues to be considered by an ‘African dance’ critic, analyst and choreographer in proposing a concrete argument for African contemporary dance? The objective is to establish a tradition that travels into every instance of contemporary dance across the globe; one which would clearly be implicated in our characterization of a contemporary African dance. This paper, using Qudus Onikeku’s Iwalewa, seeks to establish paradigms of Nigeria traditional dances within the framework of contemporary dance.

Key Words
Dance, Performance, Contemporary Dance and African Dance
PERFORMING MADNESS IN RADIOCHEHRAZI: AN INQUIRY INTO OVERLAPPING POLITICS OF TRANSNATIONAL AND MAD IDENTITIES

I propose a short presentation on one of my case studies, Radiochehrazi, which I plan to further develop into the first chapter of my dissertation. Drawing on various concepts and theories in post-colonial theatre and performance studies, my presentation contextualizes and studies how these concepts are manifested in the performative gestures and strategies of this anonymous Iranian performance group in diaspora who used SoundCloud to podcast monthly narratives about the madness of three middle class Iranian intellectuals in a mental hospital. I will use this online performance as a case study to explore different strategies applied in order to create a piece that best reflects the madness of three middle class Iranian intellectuals in a mental hospital. I will tackle the following questions in regard to their performance: How does Radiochehrazi build a digital archival body that so heavily depends on embodiment? How does accessing this digital archive become the embodiment of such archive? How does its narrative engage the Iranian social memory and identity? How does accessing this digital archive become the embodiment of such archive?

Key Words
digital performance and embodiment hybridity, otherness and cultural identity, Middle East Iran and diaspora transnational cultural communication, performance and politics of social memory, globalization and information economies, feminist and post-colonial theory

COMING “HERE” AND GOING “BACK” – TWO EXAMPLES OF STAGING MIGRATION IN 21ST-CENTURY GERMAN THEATER

“Are you scared we’ll take away your language? Are you scared we’ll take away your skin colour? [...] [Y]our tradition? [...] [Y]our religion? [...] [Y]our freedom? Your safety?” These are the questions the audience of SAFE PLACES by dramatist Falk Richter is confronted with by an international dancing ensemble which represents refugees seeking shelter in Europe. Meanwhile four German actors embody typical German debates, Europe herself and the abstract “Völkische Wir”, as well as Beatrix von Storch. The German – or western – fear of “the others” who “come here” is contrasted by hounded, haunting dancing which transcends the mere rational approach of the so-called “refugee crises”. At the same time Common Ground 2014 by Yael Ronen explores the memories of 5 actors whose lives were directly influenced by the Ex-Jugoslavia-war in the 1990’s. All of them are professional actors in German-language theatres and were brought together to go on a trip into the past, visiting their old homes and their old country – which no longer exists. On stage, they tell their seemingly autobiographic stories through contrasting different realities and emotions. Pop cultural references and absurd situations seduce the audience to laugh, while at the same time being confronted with a war which threatens to fall into oblivion in Germany. My paper explores the different strategies of Falk Richters and Yael Ronans recent projects. Both are highly successful in Germany and important parts of the theatrical consciousness. Therefore, it is important to question how they work and which image of migration they evoke.

Key Words
Falk Richter Yael Ronen migration war post-dramatic theatre

Nazli Akhtari
PhD Student, University of Toronto

Nazli Akhtari is a PhD student at the Centre for Drama, Theatre, and Performance Studies at University of Toronto. Her dissertation explores how matters of social memory and cultural identity are performed through the lens of transnational digital embodied expressions. Nazli is also a performance maker who works at the intersections of performance, video art, installation and theatre. She is an active member of Digital Dramaturgy Lab DDL where she has collaborated on several projects including Stare. Print. Blue- Voueyuring the Apparatus in both Toronto and Berlin. Nazli has been involved in Le Grande Continental by Sylvain Emard Danse as a dancer and has performed in Vancouver’s Fight with a Stick’s debut performance Steppenwolf presented at Push International Performing Arts Festival in 2015. She holds a BFA in Theatre Performance from Simon Fraser University School for the Contemporary Arts. Nazli has presented her research at several international conferences such as HASTAC 2017 Humanities, Arts, Science, and Technology Alliance and Collaboratory at the University of Central Florida, Mellon School of Theater and Performance Research at Harvard University, and American Association for Theatre Research ASTR 2017.

Verena Arndt
Theatre Studies, University Mainz

Jan. 2018: Award for the best Master Thesis in the fields of european-jewish Literature by the Foundation for european-jewish Literature-studies since 07.2017: Scientific Co-worker for theater studies at the Johannes Gutenberg University Mainz 06.2017 Master of Arts final grade 1,2 at the University Mainz - Title of Master-Thesis: “Where was the comedy?” - Lachen im Angesicht des Unvorstellbaren in Theater und Film nach 1945. “Where was the comedy?”—Laughing in the face of the unimaginable in theater and film after 1945. 03.2015: Invitation to the Workshop »Remembrance – Imagination – | Referring Back while “Going Further” with Hannah Arendt« at Vanderbilt University Nashville, Tennessee. Title of presentation: The Banality of Evil in Contemporary Drama: Reading Elfiriede Jelinek’s ‘Rechnitz The Exterminating Angel’ with regard to Hannah Arndt’s Philosophy 05.2014 Bachelors of Arts final grade 1,5 at the University Mainz - Title of Bachelor-Theis: „Life is a Cabaret” – Das Musical zwischen Unterhaltungstheater und Gesellschaftskritik. “Life is a Cabaret”–Musicals between entertainment and social criticism 05.2007 Wilhelm Hittorf Gymnasium Münster Nordrhein-Westfalen Abitur university-entrance diploma, final grade 1,5
Neslihan Arol
Berlin University of the Arts

Neslihan Arol, born in Istanbul, finished her master’s degree in Theatre Department of Kadir Has University in Istanbul with a practice-based research on clowning from a feminist perspective. For this purpose, she created a solo clown performance with the title “The Ideal Woman,” that she further developed and performed in Vienna for the Clown International Women’s Clown Festival and in Helsinki for Red Pearl Women’s Clown Festival, among others. Currently, she is a PhD student in the Faculty of Performing Arts at the Berlin University of the Arts, where she continues her research on the relationship between laughter, feminism and solo performance forms. Apart from her solo works on clowning, meddahlık and stand-up comedy, she performs with “Bühne für Menschenrechte”, “gastkollektiv” and “Clowns ohne Grenzen”.

MEDDAHLİK: A SMALL UNIVERSE

Meddahlık[2] was one of the popular genres of folk theatre prior to the advent of European-style theatre in Ottoman Empire. Meddah literally means panegyrist because the word comes from the Arabic verb “mēth”, which means to praise. There is a prevalent view that Hassan Bin Sabit, an Arabian poet and one of the Sahabah[3], was the first meddah as a praiser of the prophet Muhammad, his family and caliphs.[4] But the usage of this word in the context of Turkey indicates a comedic storyteller. Nicholas N. Martinovitch addresses the role transition of meddah from panegyrist to storyteller and claims: “...when the Mohammedan clergy forbade any reference to the saints in the plays, Meddahs went over to secular themes; at first, to be sure, these were of panegyric character. It was only very gradually that the Meddahs developed into story-tellers...”[5]

Even though meddahs moved to more secular themes with time and humor became an important part of their performances, the connection between meddahlık and Islam has not been broken. So it is no surprise that today meddah performances can be seen mostly during Ramadan in Turkey. By combining Islamic values and humor, meddahlık can potentially serve as a counter-resistance to the hegemonic ideas on Islamic culture being humorless and the demonization of Islam since 9/11. Moreover, meddahlık lends itself to the discussion of migration in theatre. Because the basis of meddah performances is a solo performer imitating multiple characters with different cultural backgrounds just by using few traditional props. This way meddah models the fluidity of identities and opens up possibilities for ambivalence and creation of new meanings.[6]

In my paper, I would like to discuss these points in more detail and support my discussion by showing examples from my meddah practice, which premiered in December 2017 in Berlin.[7]

Key Words
Meddah, Islam, Folk Theatre, Turkey

[1] Since meddah undertakes roles of many characters, animals and sometimes even objects in his stories, he was identified as a small universe bearing the contents of the whole world. Sahih Nuzhat-i Gerkəz. See Sahih Nuzhat-i Gerkəz, Türk Təqəqqəl: Meddah, Kerpiç, Orň Oyunu, İstanbul: Karavat Kitabevi, 1942), 8.
[6] Jill Dolan’s questions regarding monopo-logues supports my argument: “Is it because the simple complexity of the solo performer’s presence and transformation across multiple identities asks us to suspend our disbelief in particular ways that let us see and hear other people with more empathy and understanding? Because we’re willing to look, through the solo performer as dramatic guide, at subjects we would otherwise avoid?” See Jill Dolan, Utopia in Performance: Analogue Hope at the Theater (Ann Arbor: The University of Michigan Press, 2005), 68.

Maude B. Lafrance
University of Quebec in Montreal

Maude B. Lafrance is a PhD student in theatre studies at the University of Quebec in Montreal. She has been a Visiting Scholar of TSCH’s School of the Arts of New York University in 2015. Her thesis analyzes the presence of pop culture in contemporary theater through the question of affect. She earned a master of the University of Montreal on the theater of Romeo Castellucci. She also holds a formation in French literature McGill University and Italian studies University per Stranieri di Perugia. Her researches also addresses issues of intermedial dramaturgies, sound space and the politic of affects. She has written for JEU, Aparté, the Annuaire Théâtral, for the Dictionnaire des oeuvres littéraires du Québec. At the Rennes University Press France, she contributed in 2017 to Mettre en scène aujourd’hui : identité artistique en question? Today’s Directors: Artistic Identity in Question? et Faire théâtre sous le signe de la recherche Making Theater Under the Sign of Research. She has participated in conferences in Canada, United States, France, Spain and England. She is also a member of the PRint - Interartistic Practices & Contemporary Scenes research group.

THE AFFECTIVE RHETORIC OF POP CULTURE IN CONTEMPORARY EXPERIMENTAL THEATRE: THE CASES OF THE WOOSTER GROUP, BIG ART GROUP, AND OLIVIER CHOIÑIERE

This paper examines the transfer and recuperation of what I call an “affective rhetoric” specific to pop culture in contemporary experimental North-American theatre. It interrogates the presence and experience of pop culture within postdramatic shows from the 2000s, namely The Wooster Group’s House/Lights 1999, the Big Art Group’s SOS 2008, and Olivier Choiñiere’s Mommy 2013. These plays articulate what is now a common feature of contemporary legitimate theatre: the mixing of high and low culture. In particular, I analyze how they display and distribute forms images, sounds, acting, text, etc. according to two main axes: singularity/trouble for high culture and standardization/entertainment for pop culture. I then interrogate how the paradigm of singularity in art Heinich, 2014 and its presumed critical function Caillet, 2008 generate a certain affective mode – just as the value of standardization in popular culture Morin, 2008 and the expected entertainment effect Grossberg, 2014 create their own. The frontier between high art and popular entertainment is increasingly disappearing and even sometimes proclaimed to be dead. In contrast, in the works studied in this paper, such frontier reemerges through a cold affective rhetoric in the case of high art and through a warm affective rhetoric in pop culture’s case. In sum, based on an aesthetic analysis of the three pieces, this paper explores the dichotomy of these two different forms of affective rhetoric.

Key Words
Contemporary Theatre, Pop culture, Affect, Wooster Group, Big Art Group, Olivier Choiñiere
Matthew Bent  
Northwestern University

Matthew Bent is a PhD student in the Interdisciplinary Theatre and Drama program at Northwestern University. He is also affiliated with Northwestern’s Middle East and North African Studies program. Matt received his BA from the University of Warwick, and his MA from Queen Mary, University of London - both in Theatre and Performance Studies.

PLANTS AND POLITICS: NASSIM SOLEIMANPOUR AND THE WORK OF THE ACTOR

One of the first things that most people learn about the work of playwright Nassim Soleimanpour is that it is performed by someone new every night. Each fresh performer has never seen the script before, and the secret of its contents are revealed to actor and spectator simultaneously, in the time of performance. In Nassim, Soleimanpour’s first new work since moving from Iran to Germany in 2013, he joins each new performer onstage, as well enlisting volunteers from the audience, to tell a story of his childhood. In this paper, I will engage recent triangulations of labor, affect, and temporality in performance theory (Schneider, 2011, Ridout, 2013, Palladini, 2017) to focus on the way in which the work of these onstage volunteers inspires unexpected affective responses in relation to the artist. The participation of the unprepared performer raises the specter of the theatrical “plant”, with attendant slippages around work and time in the theatre. This dynamic, I argue, plays out uniquely in relation to the labor of the circulating artist, as the border between social roles in the theatre are blurred.

Key Words  
Work, Affect, Circulation, Iran

Debjit Bora  
Jawaharlal Nehru University

A doctoral student in Theatre and performance studies JNU, working on the The History of Assamese theatre. He has completed his M.Phil from School of Arts and Aesthetics, JNU in 2015. The thesis entitled Performing History, Identity and Cultural Politics: the Ojapali performance of Assam. Earlier he earned a Masters in Mass Communication from Tezpur University, Assam. He has worked with NCERT, as Project fellow for Developing online course on Art Appreciation.

MIGRATION, ETHNICITY AND IDENTITY CONFLICTS: LOOKING AT RABHA COMMUNITY THEATRE OF ASSAM

The proposed paper is looking at Migration in the context of Assam and the conflicts between micro communities, the migrants viz-a-viz local tribal communities with the Rabha tribe as my specific example. Migrations for labour are complex economic, social and cultural issues but potential spaces of violence when they are woven with religious and caste identities. Assam, the eastern state of India shares a border with neighbouring Bangladesh and since the partition of India and Pakistan, of which Bangladesh was Eastern Pakistan 1947, there have been large scale migrations from Bangladesh. This has created tensions and conflicts between the migrant labour and the local tribal populations. The tribal people in certain sense belong to the lower castes scheduled tribes as categorized by the colonial census. With the coming of the Hindu right wing government at both the national and state level in 2014 and 2016 and trying to create modifications to the citizenship laws of the country to create a vote bank particularly from the ‘Hindu’ migrants from Bangladesh, the tension in Assam has worsened in the last few years. On the 31st of December 2017, the first draft of National Citizen’s register NRC has been declared creating new tensions among the migrants and indigenous people of Assam, whose name are not included into the draft. In this paper I want to look at both these examples from Jeremy Cover’s idea of performing identity and Baz Kershaw’s concept of politics of performance in relation to environment and demography.

Key Words  
migration, identity, theatre, assam, conflicts
Franziska Burger
Institute for Theatre Studies, University of Bern

PhD Student Franziska Burger studied Theatre Studies and German Literature at the Universities of Bern and Leipzig. Following her M.A., which she completed in 2013 with a thesis on the work of contemporary theatre director Gisèle Vienne, Franziska Burger was awarded a full Doc.CH-scholarship to conduct her PhD research on the relation between artists and objects in contemporary puppetry. Franziska Burger regularly contributes to theatre journals such as double and figura and is a staff member of the Figura Theatrefestival Baden.

Beside oneself. Configurations of players and puppets in contemporary puppetry

The description and analysis of the stage relationship between puppeteers and their objects is of vital importance for a deeper understanding of visible manipulation, the predominant technique in contemporary puppetry where the puppeteer is interacting visible next to / over / under / besides the puppet or object on stage. Drawing on theories of acting and methods of theatre analysis, this presentation will investigate how, in contradistinction to conventional acting as a corporeal practice predicated on the human body alone, puppetry produces fictional characters in the interplay between puppeteer and object. This interplay necessarily entails the de-prioritization of the human body as the pre-eminent signifier of the theatrical sign system, and the emphasis of the ‘action force’ Veltrusky of puppets and objects – their inherent potential to act – similar to the in theories of New Materialism described agency, as the presentation will demonstrate with reference to select theatrical productions from 2000 to 2017 such as Gisèle Vienne’s Jerk 2007 or Blind Summit Theatre’s The Table 2011. How can the emergence of the fictional character out of this interplay be described? And how is the co-presence of man and object related to the self-referentiality of the visible manipulation?

Key Words
Puppetry, Puppet and Object Theatre, Contemporary Theatre, Theatre Analysis

Vlad Butucea
University of Glasgow

Vlad Butucea is a first year doctoral student at the University of Glasgow, UK. His research explores the relationship between embodied spectatorship, queerness and technology in theatre and performance. His PhD project asks how the use of technology and media on stage can contribute towards challenging strict gender binaries and sexual orientations. Outside academia, Vlad is a practicing playwright, whose work engages with themes such as gender, migration and the social impact of technology.

The cyborg spectator: blurring corporeal boundaries in intermedial theatre and performance

This paper explores questions of embodied spectatorship in intermedial theatre and performance. Specifically, it asks how intermedial spectatorship can be described as a cyborgian experience, in which the corporeal boundaries between the spectator and the technological design become blurred. Building on Jennifer Parker-Starbuck’s concept of cyborg theatre - first introduced in her seminal study Cyborg Theatre. Corporeal/ Technological Intersections in Multimeda Theatre and Performance 2011 - I will argue that not only the relationship between performer and technology can be described as cyborgian (Parker-Starbuck, 2011), but also the relationship between technology and the spectator. I suggest that intermedial performance invites a visceral journey in which the body of the spectator is physically affected by, and affectively immersed in, the technological design. Technologies such as projections, animations, sound effects or virtual reality can generate such deep bodily sensations that, even in the absence of direct physical contact, the boundary between spectator’s flesh and technology becomes blurred. This close, physical, tactile and immersive engagement gives birth to new bodies: posthuman bodies (Hayles, 1999), hybrid bodies, bodies that are half flesh, half machine, half real, half virtual - in other words, cyborgs (Haraway, 1991). By enabling the fluidization of corporeal boundaries between spectator and technology, the intermedial performance space could then become the locus for new subjectivities, where other strictly defined boundaries such as gender, race or sexual orientation might also become blurred or reconfigured. If so, could we imagine new political potential for intermedial performance?

Key Words
Gender, queerness, cyborg, theatre, technology, spectatorship
Priscilla Carbone
School for Arts and Communication – University of Sao Paulo ECA-USP

Priscilla Carbone is a Brazilian dancer, actress, performance artist and drama teacher. She has a degree in Performing Arts from the University of Sao Paulo focusing on movement and theatre pedagogy. She is in the 3rd semester of a Masters Degree in Dramatic Arts at the University of São Paulo, investigating the genealogy of the body within the pedagogical practices in theater, under the supervision of Professor Dr Alice Kyiomy Yagyu. From 2008 to 2010 she trained in contemporary dance at Centro em Movimento CEM in Lisbon with various choreographers. In 2010 she trained Contact Improvisation at London’s The Place Contemporary Dance School for six months. In 2015, Carbone concluded her postgraduate studies on Rudolf Laban Movement Analysis in an educational context at Sedes Sapientiae Institute. Over the last six years she has been teaching Body Expression and Theatre Theory in professional drama schools in Brazil for young actors. She is member of Sem Palavras’s Dance Theatre Company, for which their last work ‘Secas’ was chosen by the government to tour around various cities around the state of Sao Paulo. She has collaborated with choreographers and theatre companies like Maura Baicocchi, Wolfgang Pannek, Veronica Veloso, Teresa Borges among others.

THE ACTOR’S BODY GENEALOGY WITHIN PEDAGOGICAL PRACTICES

This research will examine the emergence of the actor’s body in pedagogical discourse and practice between 1850-2010. The research is based upon the studies of archives that are on the margins of official historiography; sourced from articles and newspapers, as well as teaching plans from the two important drama institutions in Brazil: The Sao Paulo School of Dramatic Arts (Brazil’s oldest drama school) and the Bachelors Degree in Acting from Sao Paulo University (the most renowned theatre course in Latin America). The study will take Michel Foucault’s approach to exploring historical sources, known as ‘Archaeogenealogy’. This approach uses both archaeological and genealogical methods to research history. The aim is to construct another kind of history of the physical actor’s education, one that considers how other disciplines (such as medicine, psychology) have impacted and changed actor training. For example, advances in health and wellbeing in the mid twentieth century gave ac-
sors not only a new understanding of their body artistically, but also subjectively- they gained a new sense of governance in relation to themselves and others. This deeper awareness of the self created the following subjects, in order of importance: 1. Received pronunciation: (it was the first time that Portuguese grammar was given Brazilian pronunciation); 2. History: ancient, medieval, modern and Brazilian; 3. Speech and voice: which focused on the interpretation of texts; 4. Fencing: “For the sense of governance in relation to others. This deeper awareness of the self created the following subjects, in order of importance: 1. Received pronunciation: (it was the first time that Portuguese grammar was given Brazilian pronunciation); 2. History: ancient, medieval, modern and Brazilian; 3. Speech and voice: which focused on the interpretation of texts; 4. Fencing: “For the

Key Words
Body actor education Michel Foucault

Suchetana Chanda
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I am Suchetana Chanda, Ph.D Scholar in the Centre for Studies in Social Sciences, Calcutta, affiliated to Jadavpur University, Kolkata. I am doing my doctoral thesis on the subject of ‘child development’ through ‘children’s theatre’. I did M.Phil in Theatre and Performance Studies 2013 and my Masters in Arts and Aesthetics 2009 from the School of Art and Aesthetics, Jawaharlal Nehru University, New Delhi. The title of my M.Phil dissertation was In Search of ‘Community’: A Journey through Children’s Theatre. I have completed my. I did my Graduation in Sociology from St. Xavier’s College, Kolkata 2009. I have worked as a children’s theatre facilitator, for more than a decade. My research interests are contextualizing children and childhood, children’s theatre, child development, dialogic education etc. I passed the National Eligibility Test with Junior Research Fellowship in Performing Arts – Dance/Drama/Theatre by UGC, India 2013. I had presented papers titled: 1. Theatre in School Curriculum: A Possibility, A Problem, in Bangalore University 2014 2. Missed Opportunities: Contextualizing Children’s Theatre, in the XIIth ISTR Conference, themed Interactivity and Performance Practice: Local and Global Paradigms 2016. 3. Excuse me, Whose Pedagogy, in Graduate Seminar on Knowledge, Education and Society: Interdisciplinary Perspectives, ZHCES, JNU

BIRDS MIGRATE. DO WAVES TOO?

We are all witnesses of an invisible migration which invokes a universal nostalgia. Being predominately temporal it also entails spatial dis/re-location. The unnoticed migrants of human civilization are the ‘children’ who leave one identity behind, in the journey for another. They embody the border and the process of crossing the border; inhabit a ‘liminal’ space with enormous possibilities. It is a narrative of individualistic, yet, collective migration. ‘Children’ hardly write about this journey(s), until the migration is complete, when they are no longer ‘children’. As if the act of writing itself marks the death of the ‘authentic author’. Children, standing as the ‘other’ of the adult world, are always re-presented. The language of the body, the most organic mode of expression for a child, is denigrated for being incomprehensible to the adults. Conceptually, ‘children’ is not a monolith-ic-homogenous idea. Marking the boundaries of childhood is an act of normative ‘archiving’. Yet, I consider ‘children’ as an example of “Lieux de Memoir”, after Pierre Nora; a floating identity. An archived childhood is devoid of the child; a melancholic nostalgia. In the open space of theatre the body of a child can be a powerful medium of expression, which celebrates the lively ‘here & now’-ness. As a children’s theatre facilitator, I have witnessed, children writing ephemeral texts with their bodies, and by doing that creating their own identities, as G. H. Mead had argued. Slightest changes like making eye contacts, smiling, are indicators of re-discovering and reclaiming one’s identity. With a few anecdotes –gathered from a yearly residential theatre-workshop, now twenty years running in West Bengal, India- I aspire to show that the individual migration-journey from one identity to another- of every child can only be grasped through their bodily writings.

Key Words
Migration, Children, Dis/re-placement, Aging, Liminality
EMERGENCE AND TENSIONS BETWEEN BOURGEOIS MORALITY AND WORKER MORALITY

This work analyzes the spaces of dissenting representation of the hegemonic imaginary of national modernization configured in the work Desdicha obrera (1921) by Chilean writer and political activist Luis Emilio Recabarren. With this purpose, we will follow the philosophical reflections of Michel Foucault regarding the concept of discourse, in addition to adopting the reading of this scriptural project, a gender perspective that allows us to explore the ideological struggles of the immediate political scene and its resonances in the current ideological frameworks. In this way, we find in Recabarren's scriptural production the articulation of alternative subjectivities, specifically feminine, that fissure the corporal orderings elaborated by the twentieth-century state discourse and the model of capitalistic modernization, but in no case define certainties that seek to obtain definitive solutions to the disastrous consequences of industrial capitalism or the unresolved conflicts of contemporary Chilean society. The Chilean production of workers character operationalizes mechanisms and strategies that allow writers as to denounce the exclusions and invisibilizations experienced by peripheral subjects. However, they masculinize the workers movements by closing the feminine semiotic space instrumentalizing the subjectivity of women by virtue of a universal exploitation of man. However, Luis Emilio Recabarren in Desdicha obrera configures dissident and fragmentary feminine identities that fissure national modernization programs. The protagonist of Workers Unhappy accuses the Catholic Church of plunging women into ignorance, with the aim of enslaving and instrumentalizing their bodies. The exploitation suffered by women, is no longer limited exclusively to the domestic and labor space, now we must add to the scenario of the early twentieth century, a new body of female subjection: the Catholic Church. We are interested in recognizing the discursive strategies that distinguish the speech of Rebeldia protagonist that configure subjectivities against hegemonics.

Key Words
Luis Emilio Recabarren, capitalist modernization and representation

POST-SECULARISM, GENDER PERFORMATIVITY, AND PERFORMANCE IN THE POSTCOLONIAL WORLD

Known as "the secularization thesis," the notion that "the more modern a society becomes, the more secular it becomes," has largely fallen out of favour among sociologists of religion since the beginning of the new millennium. In the current context of globalization and mass migration into Europe, Jürgen Habermas argues that there is a place for religion in the political public sphere on the basis that economic migrants and refugees from countries with religious cultures will never be integrated otherwise. This presentation will examine how this new world of post-secularism is reflected in performance in a new wave of British writers attempting to renegotiate postcolonial identity through discourses of religion and sexuality. Under secular modernity, these were considered the quintessential elements of private life, and in the public sphere, they create what Saba Mahmood has called "an explosive symbiosis." For example, _What Fatima Did…_ by Atiha Sen Gupta, which was first performed at Hampstead Theatre, London, in 2009, deals with the fallout surrounding British Muslim Fatima’s unexpected decision to adopt the hijab on the eve of her eighteenth birthday, culminating in an Islamophobic attack when her non-Muslim boyfriend rips the hijab off her head. Through analysis of performances such as this, this presentation will argue that although post-secularism in its intersection with gender performativity presents the best opportunity yet for the renegotiation of the identity of the colonizer and the colonized on a more equal basis, ultimately it is a missed opportunity through the colonial power’s reassertion of the Self.

Key Words
post-secularism; gender; performance; postcolonialism; contemporary British theatre
Nadya D’ Almeida  
University of São Paulo

Nadya Moretto D’Almeida – is performer and PhD student at the department of performing Arts University of São Paulo /USP- Brazil. She has a masters degree in performing arts by the same institution and a Bachelor in Dance from UNICAMP. Her research interest includes contemporary dance, creative process, Japanese performing arts and Japanese aesthetic.

MOVING IN TERRITORIES -THE SPACE IN THE PERFORMANCE OF SHOICHI FUKUSHI

Shoichi Fukushi 1953- is a dancer and retired official based on Aomori, Japan. His artistic influences includes Shuji Terayama and butô dancers like Shigea Mori 1947-. His main activity as a dancer is on performing in no-theatrical spaces which include streets, landscapes and any environmental that Fukushi is interested in. Considering the Japanese culture element Ma as a cognitive operator that allows a communication oriented by the sense Okano 2012, in this presentation I will analyse the usage of space by the dancer Shoichii Fukushi, looking at two of his performances. First one I analyse took place in a gallery of art in Tokyo in 2014 where he performed with an installation work by the visual artist Minako Miwa 1942- the second held in the Mount Osorezan in 2015. Osorezan is considered as one of the sacred places in Japan. Because of its geography, with mountains and it river, Osorezan fits the Buddhist description for hell and paradise, that similarity have made this place be known as afterlife entrance in the Japanese legend. Through the idea of Ma spatiality - the materialization of Ma culture element- proposed by Okano, I investigate the way that the performer interacts with space, intending to figure out what kind of movement and actions can be generating in this inter-space.

Key Words
Shoichi Fukushi, Japanese dance, Ma spatiality

Samik Dasgupta  
Jawaharlal Nehru University

Samik Dasgupta is a doctoral candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University. He is researching on actor-training pedagogies which evolved in the post-Independence context of three urban centres, Calcutta, Delhi and Bombay. His earlier work tried to theorise the theatre workshop as an alternative paradigm for writing the theatre history of a region. He has published on the performativity of regional identities circumscribing club football in West Bengal. His research interests include applied theatre, theatre pedagogy and comparative aesthetics. His activism involves working with the Animal Welfare Board of India, in regulating the life of animals in JNU and New Delhi.

PERFORMING GUILT IN A REFUGEE CRISIS: DECONSTRUCTING REGIONAL IDENTITY POST-1971 IN CALCUTTA

In the aftermath of the war between India and Pakistan in 1971, a huge exodus of around ten million people entered the state of West Bengal in India from former East Pakistan now Bangladesh. The international relations discourse around this event categorically differentiated these refugees from those who had migrated during the Partition of 1947. Dominant theatre groups in the city were focussing their energies on capturing the spirit of the revolutionary left, so much so that the figure of the refugee is absolutely absent. While 1947 had initiated a competitive cultural legacy around the binary of “ghoti” a person who was born and brought up in West Bengal and “bangal” a person who was born and brought up in East Pakistan, the crisis in 1971 saw a shift in discourse as the refugee now came to be identified as “outsider” and “infiltrator” by the state. In my paper, I propose to explore the breakdown of the binary of “ghoti” and “bangal” identity through the Calcutta trilogy of English-language Indian playwright Asif Currimbhoy, one of which was titled “The Refugee”. In this play, we see the affective power of guilt at work, dividing generations against each other. Currimbhoy constructs the mis-en-scene through stereotypes of behavior by a Hindu professor and a Muslim professor in the University of Calcutta, where the Hindu professor gives “asylum” to the Muslim boy, Yassin, son of his long- forgotten paramour, Rukaiya. The Hindu professor is shown to have two children the same age as Yassin, who are more actively involved than Yassin, in working to resolve the refugee crisis. Yassin is successively put through different stages of guilt about his stateless existence, in the nation state of India. I perceive this guilt not merely as a catalyst in sparking an individual’s conscience and problematizing the state’s responsibility, but as producing an abject body whose performance dismantles the long-held cultural solidarities across the two states of West Bengal and East Bengal.

Key Words
guilt, otherness, desubjectivation, rehabilitation
**A QUEST FOR MERIT: A CLOSER LOOK AT FORMATION OF SIDDI IDENTITY IN/THROUGH THEATRE**

Siddis, a micro-minority of African-Indians, are said to have migrated to the Indian subcontinent over four centuries ago. Against the backdrop of a race and caste based society in India, and the stigma associated with new racist narratives about Africans living in India today, Siddis have attempted to assimilate themselves into Indian society with or without the support of the State. This paper will thus focus on the participation of the Siddi community in modern theatre which in recent years has served them as a site for articulating and positing their merit within the modern Indian society. The discourse of a marked body within these theatrical performances, enable addressing experiences of being perceived as an immigrant/foreigner in one’s homeland and at the same time it allows for creation of a positive body image based on appropriation of cultural stereotypes. This paper will look closely at the stage adaptation of Achebe’s Things Fall Apart done as a theatre workshop, organized by Ninasam theatre Institute, with the Siddis of Manchikeri, a village in Karnataka. By analyzing process of the workshop, production and rehearsals, it will try to unravel the ways in which a Siddi identity was formulated through a past negotiated between the participants and the conductors of the theater workshop. By analyzing the play’s content and narrative, this paper will also elaborate on the performance’s capacity to create a temporal overlap enabling remembering of a past long forgotten for generations. Following Rebecca Schneider’s thesis on theater’s dealing with the past within re-enactments and their role in re-telling/re-inventing history, this paper will also analyze how different bodies choose to tell different histories. Borrowing Jane Desmond’s use of Physical Foundationalism within the context of Tourism studies and applying it to theatre, it will also explore theater’s role in negotiating perceptions of a marked body within society.

Key Words

Identity, Physical foundationalism, Performing race

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**THE RETURN OF AN EXILE – GUILLIAM VAN NIEULANDT’S ANTWERP SUCCESS**

How valid is the long-assumed chasm between the Northern and Southern Netherlands in the seventeenth century regarding their respective theatrical regimes? That is one of the questions I confront in my doctoral thesis, particularly from the angle of the representation of violence. Methodologically, this question demands a case-based approach in order to assess the complex equilibrium that existed at any given time between the parties involved on both sides of the border. For this workshop, I will discuss the painter-poet Guiliam van Nieuandt. Like many others at the end of the sixteenth century, most of his family moved from Antwerp to Amsterdam and that offered an instrument of reflection in politically turbulent times all over Europe. Van Nieuandt’s case raises the question whether his plays cannot also be read in light of his migratory background. Hypothetically, his mysterious move to Antwerp might have been motivated by the strong hope for reunification that existed in the Southern exile community, but that faded as a result of political circumstances in the 1620s. This brings us to some old questions in theatre historiography: to which extent do theatrical practice and the exotheatrical reality that it relates to, respectively, contribute to the comprehension of the other? Or: does the detail and specificity of the case study outweigh the bias of its particularity? In this case, does it suffice to study one person, a lone wolf perhaps, who despite his influence is representative of neither North nor South? Or does he inspire us to release these strict categories altogether? Solving my starting question demands a position in this historiographical framework.

Key Words

Exile community Early Modern Low Countries Senecan tragedy case-based research

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I am an M. Phil student in Theatre and Performance studies at the chool of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. For my M. Phil dissertation, I have been working on the performances of the Siddi community within Gujarat and Karnataka for the last year. I am currently interested in the role of merit and evaluation within performances and the role of performance in ascertaining merit within society at large. Furthermore, I have continued training in other performing art forms other than theatre. I have trained in Hindustani classical music since childhood and Kathak, a classical dance form from India. Maintaining such close proximity with the classical arts of my country has not only given me a very deep understanding of these forms but has also equipped me to engage in the political and cultural discourse around the classical that pervades these forms. I have also taken a contemporary dance class during my three years at JNU through which I have become familiar with a body principle and pedagogy different from the Indian classical style.

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**Yannice De Bruyn**
Ghent University

Yannice De Bruyn is a joint PhD candidate at the universities of Ghent and Brussels Belgium. Her project, called Violence on Stage in the Netherlands 1630-1690, focusses on the theatrical representation of violence. She is part of the research group ITEMP-Violence, which is short for Imagining Violence, Techniques of Early Modern Performativity. Using concepts such as theatricality and spectacularisation, this team investigates how media both constitute and reflect the collective imagination in the Early Modern Low Countries.
Jennifer Decolongon
The University of Melbourne

Jennifer Decolongon is a PhD candidate in the School of Culture and Communication at the University of Melbourne under the supervision of Elizabeth Anne Maxwell and Denise Varney. Her project, Border disputes: Philippine drama in English - practice, theory and formation[s] of postnational identity, is in its final stages. Her research aims to develop a pioneering critical dramaturgy of the complex political and cultural tensions that continue to test the contemporary Philippine social imaginary. She does this by showing how these cross-currents are articulated in the production and critical reception of English-language drama. As the status of English as an ‘appropriate’ language for Philippine theatre has been hotly debated by Filipino scholars since the nationalist movement of the 1960s, her work posits a uniquely archipelagic sensibility that Filipino playwrights forge in this former language of colonisers. Born and raised in Manila, Jennifer worked extensively as a professional actor until 1987 when she left the Philippines for Australia. She holds a Diploma in Dramatic Arts from the Victorian College of the Arts School of Drama in Melbourne and a Bachelor of Arts Honours in Literary Studies from The University of Melbourne.

THE FILIPINO FAMILY AND COSMOPOLITAN NATIONAL IDENTITY IN POST-WORLD WAR TWO PHILIPPINE ENGLISH-LANGUAGE DRAMA

This paper develops a strand of my doctoral research project in which I analyse national identity tropes in Philippine English-language drama to demonstrate the valuable role English-language texts play in moving critical and practice-based discussions about identity into a dynamic space imbued with an archipelagic sense of ‘Place,’ history and culture. The Filipino family is arguably the most significant trope of national identity in the Philippines. However, despite its importance as a source of identity formation and social capital, theatrical representations of the Filipino family have received scant attention from scholars. In this paper, I examine key maternal relationships in three popular plays that wrestle with Filipino political culture, class representation and transnational social flows, refracted through the lens of generations of fragmented, translocated families. The Ladies and the Senator (Montano, 1953), Flipzoids (Peña, 1996) and The Folding Wife (Berry, 2007) all boast extensive production histories in different locations (Manila, New York and Sydney/Melbourne, respectively) and are considered by scholars to be significant theatrical milestones of their time. I examine how these cosmopolitan texts are imbued with a sense of what Bhabha calls the ‘unhomely’ (1992). For Bhabha, in the moment of what he calls “extra-territorial initiation”, what is enacted is a kind of redistribution of space, place and of belonging in a sudden abject recognition of the public world and the private home as no longer separate, not merged either, but interconnected. These texts address the tensions of postcolonial Filipino family relations at the same time that they embrace family life as the transportable locus of an archipelagic Philippine identity and national (de)longing. I aim to demonstrate how such instances of Philippine English-language “theatre and performance help us experience our place in the cosmopolitan community” (Rebellato, 2009), beyond rigid confines of a nationalist, indigene Filipino polity.

Key Words
Philippines, national identity, diaspora, archipelagos, cosmopolitanism

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THE CORNER - A PRACTICE AS RESEARCH PROJECT

How can we produce a space of a new and better politics? A politics of radical democracy, encompassing the pluralist ideals of Chantal Mouffe? Since “space is ideological and performance [can] play a key role in the making and unmaking of its politics (Jestrovic), and recognising that art provides “a space of refuge for dissensual practice” (Rancière), two students set out to examine if, in an era dominated by Trump, Brexit and a rise of nationalist populism across Europe, theatre and performance practices could be used to create spaces of resistance to this toxic politics, hopeful that “the tiny acts of micropolitics [could] make a difference [to] the macropolitics that make a difference” (Miller). Inspired by Homi Bhabha’s idea of Thirdspace, being that space which “displaces the histories that constitute it” and which “sets up new structures of authority [and] new political initiatives”, and taking cues from the work of George Lakoff and Manuel Castells, interventions were staged in the real world from posters in pub toilets to anonymous letters sent around the country to invite the public into online spaces in an attempt to provoke discussion and foster a productive dissensus as an antidote to the echo chambers which have helped to strengthen and encourage this political lurch to the right we are witnessing in the public sphere. The project showed that dissensus is being policed out of public spaces in surprising ways, but that resistance occurs in the unlikeliest of places and comes from the most improbable of participants, whilst those moments of resistance that do appear are precarious and vulnerable and thus need careful protection and encouragement to ensure that those voices do not disappear in this effort our art has a vital role to play.

Key Words
Hybridity, Thirdspace, Practice as Research, Birmingham
Gemma Edwards
University of Nottingham

Gemma Edwards is a doctoral researcher in the School of English at The University of Nottingham and is funded by the Midlands3Cities/AHRC DTP. Her research interests focus on performance, place and spatiality and her PhD will examine the representation and reception of the English rural in contemporary theatre. She is also one of the coordinators for the Landscape, Space and Place Reading Group, an inter-institutional and interdisciplinary group which is held at the University of Nottingham each month.

MUCK, PIGS AND CATTLE: ICONOGRAPHIES OF THE FARM ANIMAL ON THE UK STAGE

Questions about how rural places and rural lives are represented through performance are increasingly urgent at a time when tensions between rural and urban spaces are becoming more pronounced: in 2016 both the UK’s EU referendum and the victory of Trump in the US Presidential Election exposed the latent dislocation between rural peripheries and metropolitan centres. This paper analyses representations of the English rural on the contemporary British stage through a unique focus on the uses of rural animals, looking in detail at two recent performance texts - Richard Bean’s Harvest 2005 and Bea Roberts’ And Then Come the Nightjars 2014 - where the animal functions as pet, companion and work machine. In order to do so, I combine insights from animal philosophy Derrida, 2002 and animal geography Philo and Wilbert, 2000 to enable the spatial analysis of the animal’s changing place in the represented rural landscapes. Through this blended analytical framework, this paper seeks to recalibrate the existing urban-centric focus on the domestic animal in these disciplines by turning to theatrical representations of the farm animal in rural spaces. By attending to the multiple theatrical functions of farm animals in Bean and Roberts’ plays, this paper will show that the farm animal can be used as an index for reading alternative often anti-romantic rural imaginations into the landscape - which in turn serve to complicate and subvert the dominant representation of the English rural as an idyllic but finite space which is caught in the past.

Key Words
Contemporary Theatre, Rural Studies, Animal Geography, Animal Philosophy, Livestock

Fabian Escalona
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Fabian Escalona is completing his Ph.D. in Theatre and Performance at the Graduate Center of CUNY, City University of New York. He studied Art History and Theory at Universidad de Chile, and has a background in Latin American Studies. He worked as assistant editor for the Journal of American Drama and Theatre from 2014 to 2015 and wrote theatre reviews for the Chilean magazine Revista Sangria from 2010 to 2016. His academic research focuses on colonial and contemporary Latin American theatre, political theatre and post-Colonial studies.

LUIS ANTONIO MORANTE IN CHILE: EARLY POST-COLONIAL THEATRE IN A TRANSNATIONAL/TRANSATLANTIC PERSPECTIVE.

In 1822, Uruguay-born actor-manager Luis Ambrosio Morante moved from Argentina to Chile, to lead the first permanent Chilean theatre troupe for a few years. He stayed in Santiago for three years, introducing a new acting style, and performing an innovative repertoire, including Spanish plays, texts of his authorship, translations of French romantic plays, and pieces of the Shakespearean canon. Generally, the plays performed by Morante expressed his political views, which tied together romantic aesthetics, libertarian ideals, and anticlerical convictions. Theatre during the early post-colonial period in Latin America is a particularly under-studied topic by theatre historians, mainly considered an interregnum between Colonial performances and the much later establishment of national theatrical traditions. In most recent scholarship, the few pages devoted to this period establish a nationalistic approach, asserting that theatre, among other forms of symbolic production, would have served mainly to create and reinforce patriotic ideals. This interpretation, therefore, underlines the study of theatre within the larger national project of each country, overshadowing cross-national and cross-regional exchanges of aesthetic influences and artistic practices. Based upon the analysis of primary sources found in the archival research I conducted in Chile and Argentina, I propose to examine Morante’s contributions to Chilean theatre regarding the repertoire he introduced, as an example of exchanges among different countries in Latin America, and in a larger transatlantic circulation —through translation and adaptation of European texts. By doing so, I propose to discuss the interpretation of theatrical activity in a nationalistic key, stressing instead a transnational and transatlantic perspective.

Key Words
Transatlantic Theatre, Transnational, National Identity, Circulation
Ana Luiza Fortes Carvalho
Universidad de Castilla-La Mancha Spain
Ana Luiza Fortes Carvalho is co-founder and member of the theater group A Ursa de araque and co-founder and curator of the female artists platform Piscina. She holds a Bachelors degree in Performing Arts and two Master’s Degrees: one in Theatre from UDESC / Brasil and one in Arts Practice and Visual Culture UCLM / Spain. She is currently a PhD student in Arts at UCLM / Spain. His most relevant works are: Essays for the end of the world. Essay # 1: After the end (2017), in this collective piece the artist thinks the construction of her own identity as a Latin American student, living in Europe, mixing fiction and autobiograpy. This work was presented at Mexico City, São Paulo and Madrid. EATING, SLEEPING, WAITING (2016) was her final work in the Master in Arts Practice and Visual Culture, and consisted of a reading / writing / translation of the diaries of the poet Sylvia Plath, from the autobiographical performer point of view. Since 2009, Ana Luiza has been acting in Women’s, a play by Daniel Veronese, directed by André Carreira, having performed in several Brazilian cities, and other countries such as Cuba, Argentina and Peru.

OTHER - RESEARCH ON WAYS OF SEEING OURSELF

The main objective of my PhD project is to relate practice and theory when researching issues related to autobiography. My intention is to develop several artistic experiments and reflections, which are the starting point for this construction of a “look on myself”, transformed or negotiated by the attempt to be ‘other’. In addition, there is the possibility to perceive how this displacement reveals aspects of an identity which is in permanent construction and deconstruction, what Stuart Hall (2003) links to the way the subject relates to others and is represented. The ‘look’ itself, almost as much as the gaze of others, is something that produces insecurity, since it establishes the possibility of being judged and condemned. Moreover, to look at myself being a woman, involves shifting from the objectification and the desire of the Other to become the matter for a personal discourse. This is in opposition to the hegemonic logic, pointed by John Berger (2016), that men look at women, while women contemplate themselves while they are looked at. From these self-referential practices, arises the possibility to build another feminine identity, no longer based on the perception of men. This reflection is also based on the revision of the historical construction of ‘femininity’, carried out by Maria Rita Kehl (2008), based on the Freudian maxim that women are related to the symbol of the lack (from the reference phalus / no-phallus). Therefore, they tend to invent new narratives in the present so as not to succumb to that gap. In this paper, my aim is to share and reflect about two of the practical experiences that I have been investigating: Otra and Eating, Sleeping, Waiting, taking as a theoretical framework studies related to anthropology, psychoanalysis and art theory, such as those briefly mentioned in this abstract.

Key Words
Actress AutoBiography Self-portrait Performance Intimate writing Real Fiction

Amanda Fromell
University of Birmingham, UK
Amanda Fromell is a practice-led researcher, writer and dramaturg, with a passion for making performances that resonate with current political and social debate. She has worked with theatres and literary departments such as the Royal Dramatic Theatre of Sweden, the Birmingham Rep, Manchester Royal Exchange and Liverpool Everyman and Playhouse Theatre. She is an associate artist with Making Space Arts and a script evaluator for the Brunwood Prize for Playwriting. She also works as a dance dramaturg, making performances using VR and animation most recently on AΩE’s critically acclaimed VR-performance Whist. She is currently undertaking an AHRC-funded PaR PhD at the department of Drama and Theatre Arts, at University of Birmingham, developing postdigital dramaturgies which investigate and challenge the power of algorithms in contemporary society. Her practice is supported by Curve Theatre, and work-in-progress can be listened to at https://soundcloud.com/makingspacearts/drowning.

THEATRE AND ALGORITHMS - TOWARDS A DIGITAL POLITICAL DRAMATURGY

Existing within a global society means being part of its globalizing process (Giannachi, 2007), which, in turn, means that radical artistic practices wishing to promote social change, ‘need to be utilizing the very processes of globalization and capitalist production that they aim to critique’ (Hardt and Negri 2001:11). Beer echoes this claim by stating that resistance can no longer be fought at the ground level, outside of the power structure, since domination now is an active part of what we do (Beer, 2009:992). A similar position is adopted by Causey 2006, who raises the need for an artistic practice which functions from within the system. Theatre, in order to resist the oppressive controls in the domain of the virtual, needs to find ways of doing so through ‘a strategic manipulation of the virtual, turning the system against itself’ (Causey, 2006:123). Drawing on Sarah Grochala’s research towards a politics of structure (2017) and Mathew Causey’s development of postdigital performanc (2016), this paper details how a set of algorithms can be used as blueprints for dramaturgical forms, content creators and subject matter, in order to make visible some of their hidden power structures. Specifically, it analyses a process of practice-as-research, where the creation of a series of site-specific audio plays, ‘PlayPods’, are delivered through an interactive app. The app allows for certain details from the listener’s own smart phone to filter into the performance, generating ‘side effects’ towards an ‘algorithmic augmentation’, where the app enacts, live, certain elements of algorithmic control. Bibliography Beer, D. 2009. Power through the algorithm? Participatory web cultures and the technological unconscious. New Media & Society. 116: 985-1002. Causey, M. 2006 Theatre and Performance in Digital Culture. From simulation to embeddedness, Routledge, New York Causey, M. 2016 Postdigital Performance, Theatre Journal, Volume 68, Number 3, pp. 427-441 Giannachi, G. 2007, The Politics of New Media Theatre, Routledge, New York Grochala, S. 2017 The Contemporary Political Play, Rethinking Dramaturgical Structure, Bloomsbury, London Hardt, M. And Negri, A. 2001 Empire, USA, Harvard University Press

Key Words
politics of structure, postdigital performance, app-based theatre, algorithmic augmentation, digital
Ester Fuoco
University of Genoa/ Université Paris Diderot

Ester Fuoco is a PhD candidate in Digital Humanities at the University of Genoa with a foreign co-advisor in Paris. Her research focus is on contemporary theatre and dance and the applied theatre domain. Her dissertation research is about the aesthetic of perception and the semiotic of the body in digital performances. She held seminars in Paris, Milan, Rome and Bergen and she has participated in several international conferences.

CORPOREAL INTERSECTIONS AND HYBRIDATIONS IN DIGITAL PERFORMANCES

In many contemporary theatrical or dance performances it is the creative process that constitutes the show, it does not represent someone or something but presents to the viewer a new paradigm of hybrid human corporeal presence (Manovich 2001). Referring to the videos that will be shown as an example: Glow and Mortal Engine of Chunky Move (2 min) and Le sacre du printemps and Ego of Klaus Obermaier (1min 45sec) it will be questioning how the performer’s body becomes a surface, an object of infiltration, a liquid matter, an environment that could be manipulated losing its identity. The video shown bodies overexposed, outstretched or expanded to a point to reach a degree of zero of its human subjectivity, particularly of its gender (Bauman 2000). Conclusion (3-4 min): These bodies are entities ontological hybrids that exist only in the interaction between logical-computational text and human bodies endowed with technological prostheses or embodied by specific software (Diodato 2005). From an aesthetic point of view the performer’s body seen is both original and copy, it becomes the subject of multiple incarnations Baudrillard 1981, structurally identical but phenomenally different because they belong to a hybrid entity, a body-image in which its being is strictly linked to interactivity. We deal with these process from the standpoint of theatrical/dance performances presented, in order to reflect on construction of presence and perception in digital performance.

Key Words
Digital Performance, Embodiments, Theatre

Sung Un Gang
University of Cologne

Sung Un Gang is a Ph. D. Candidate in the Department of Theater and Media Studies at the University of Cologne. In his dissertation, tentatively titled “Spectators and Spectacles: Female Audiences in the Early Korean Playhouses, 1902-1937”, he examines the negotiations of women’s roles in colonial Korea coined by the cultural discourse and practice of the theatre modernization. He completed his undergraduate studies in the German Literature at University of Bonn M.A. and Seoul National University B.A. with two grants by DAAD. Currently he is a scholarship holder of a.r.t.e.s. Graduate School for the Humanities Cologne.

THE INFECTIOUS LOVE. THE PUBLIC DISCOURSE SURROUNDING FEMALE STUDENTS’ THEATERGOING AND THEIR ROLE IN EUGENIC MARRIAGE IN COLONIAL KOREA

The 1920s witnessed an increase of female students in Korean movie theaters, particularly in the romantic motion pictures from the West. The paper explores why female students as audiences challenged colonial Korean society. Analyzing articles on female students and their theatergoing, I argue that young female audiences deviated from social expectations that they be unworlidy and sexually inactive. Korean newspapers and popular magazines plotted a scenario that romantic films would sexually activate young women, and that they would meet somebody and start a romance. This idea not only confronted the long-standing cult of women’s chastity, but also the ideal of the eugenic marriage. Korean eugenicists promoted that a body clean from STDs was the most important condition as the right spouse. Eugenicists reduced women to their reproductive functions and, due to the possibility of in-utero infection, ordered extra care—although it was mostly men who bought sex and became intermediaries of STDs. By and large, the controversy over female student audiences shows how women’s bodies and sexuality were considered as a resource for the nation state, and how their behaviors were publicly debated and controlled—not only by the colonizer, but also by their compatriots. Furthermore, this study illustrates how Korean women’s theatergoing and spectator were conditioned by expectations of them based on their sex, social ranks, economic status, and ages. Doing so, this study contributes to a better understanding of the colonized women in theaters as intersectional subjects, whose spectator concurrently challenged and reinforced the colonial politics of gender.

Key Words
female audience, spectatorship, colonial Korea, eugenics, romantic motion pictures
MIGRATION OF MANIPURI DANCE TRADITION: ASTHETICS, POLITICS, PEDAGOGY

With the primary focus on the Manipuri dance style of India, I propose to study in this paper an aesthetic migration of a specific dance tradition with its geographical and socio-political shift. Rooted in the ancient Vedic ritual practices, later on taking elements from Vaishnavism, this dance form of the mountainous north-eastern region was once very much a part of the “cultural peripheral other.” How and why did it enter into the mainstream “Indian self” necessarily as one of the integral parts of the reconstruction project of Indian nationhood (mid twentieth century)? Keeping postcolonial literary and performance theory as the theoretical framework of this research I shall investigate whether in this continuous interaction and tussle between the “core” and the “margins” (Bhabha 1990) this specific “postcolonial dramatic genre” (Dharwadker 2005) could “define a cultural identity for the nation” (Chatterjee 1997)? As a case study of this broader performance migration of Manipuri dance I shall look at Rabindranath Tagore who not only incorporated it into his dance theatre but institutionalized in 1920s thus bringing the regional into the university space of Santiniketan. Keeping the colonial postcolonial dichotomies and gender politics of India (1920s, 30s) in mind I will look at the shifts in its choreography as a result of its socio-political journey and how did it affect the corporeality and essence of the dance.

Key Words
Aesthetic, Migration, Shift, Dance, Choreography, Corporeality, Institution, Pedagogy, Body Politics
**OTHERING OTHERS: THE BLACK FEMALE BODY IN PERFORMANCE**

African American theatre has a long history of speaking pain to power. Virtually every early piece of Black performance and theatre created has chronicled the African American experience included investigations into migration—be it through the Atlantic slave trade, the movement north, or the journey west. African American theatrical artists, especially playwrights, have used performance to situate their othered bodies upfront and center while refuting the status of second-class citizens. Nevertheless, within that fabric of the Black Other, stands another tier of otherness—the Black woman. Suffering from the ills of sexism and classicism, Black women find themselves in an even lesser role than Black men. The theatre is often a vehicle of communication that sheds light on the lives of a people whose stories have easily, and historically, been ignored. Re-focusing the light on their stories further helps to prevent a stasis of creativity within American theatre. Thus, utilizing Black feminist theory and the work of Black female playwright Suzan-Lori Parks, I will illuminate the complexities of the Black female body in American society and its portrayal on the American stage. By examining the play Venus, I will investigate questions of race and gender dynamics, as well as interrogate the performance of belonging.

**Key Words**

Gender, race, ethnicity, performances of belonging, and other

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**COMPROMISED BELONGINGS: PERFORMING SELF AND HOME IN A GLOBALISED WORLD**

We live in polarised times: In the divisive political climate of Brexit, Donald Trump’s presidency, the so-called refugee crisis and forced migration, it becomes progressively difficult, in Jean Améry’s words, to imagine “how one would still be able to form the concept of home at all.” In my paper, I will look at ways in which different types of migrants may deal with questions of home and belonging through artistic practice. Drawing on writings by Hannah Arendt and Jean Améry, I will argue that there is a performative element of self to exilic and migratory states, relying on individuals performing the kind of self that could belong to the communities, nations and circumstances they find themselves a part of. Existentialist thinking examines how home and belonging are conditions for existing in the world, and how loss of home can also mean loss of identity. The term, “compromised belongings” thus covers these problems of self, identity and loss of home, as well as the compromises and complications involved in belonging anew in exilic experiences. Drawing on my practice-as-research workshops with refugees, asylum seekers and migrants, I will argue that theatre, storytelling and playwriting are uniquely able to address issues of compromised belongings, home and identity. Following anthropologist Michael Jackson’s thought that stories allow us to “recognise ourselves in otherness”, I will reflect on how the space of theatre, dwelling in possibility, can reshape and reflect senses of home and belonging.

**Key Words**

Performing self, home, belonging, storytelling, playwriting
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-Martina Guerinoni is a PhD student in Theatrical Studies at Università Cattolica del Sacro Cuore, Milan, Italy. She is also a Social and Community Theatre worker and has developed theatrical skills with Grotowskis method. She earned a Bachelor in Literature and a Master in Modern Philology, in the field of Art and Performance. During her Master she spent one semester in Germany, at Ruhr Universität Bochum. She earned her Masters Degree with a thesis on some examples of documentary work of Rimini Protokoll. From this thesis she derived the essay: Rimini Protokoll: Adolf Hitler: Mein Kampf, Vol. 1 & 2. Il Teatro di fronte alla Storia, in Comunicazioni Sociali, 2 2017: 317-333.

SOCIAL AND COMMUNITY THEATRE AS BEST PRACTICE FOR THE INCLUSION OF MIGRANT WOMEN IN ITALY

The essay aims to illustrate the experience of theatre for immigrant women run by the non-profit organisation Asinitas, based in Rome since 2005. This association coordinates Italian language schools for refugees, migrants, immigrant women and mothers. It also organises expressive workshops for children, a counselling service for women and families, IT workshops, educational, professional, cultural and health guidance and several other activities. The main practice used by Asinitas to promote processes of inclusion is theatre. In the annual intergenerational theatre workshop for women from different countries, the theatre is presented as an experience in which it is possible to express oneself, to imagine, to share. Furthermore, it shows the possibility to make friends and to establish significant relationships that can be a support in many situations of social life, such as health, education, citizenship, work and living together. By combating the isolation of immigrant women, Asinitas makes them protagonists and authors of the integration process between native and host culture.

Making a comparison with other Italian experiences of theatre with immigrant women, this essay aims to highlight this case history as exemplary and to underline its affinity with Social Community theatre methodology, the predominant type of Applied theatre in Italy. In the field of social inclusion, the critical point is whether performing arts are useful for immigrant women’s everyday life or, on the contrary, whether women’s life is useful for performing arts. In the latter case, theatre and performing arts are only partially inclusive.

Key Words
Social Community Theatre, Women, Inclusion

Gizem Gürer
Masters Degree Student at Theatre Department, Ankara University Turkey

-Gizem Gürer comes from Turkey. She has been working as an actress and assistant director in several theatre projects since 2003, when she decided to start a master’s degree in the Theatre Department at Ankara University. She worked for Turkish State Theatre and some private theatre groups. Currently, she is living in Mainz, Germany and working with a performance group called Performance Art Depot, while at the same time preparing her dissertation on the performer’s experience in performance art.

PERFORMER EXPERIENCE IN PERFORMANCE ART DEPOT’S BE-HAVE PERFORMANCE: IN SEARCH FOR SYMPTOMS OF THE BODY

Performance Art Depot is a theatre group which has been working solely on performance art projects for ten years in Mainz, Germany. This research focuses on their ongoing project called Be-Have, which premiered in November 2017. The directors of the performance define their project as based on the reactions and the existence of bodies thrown into an unknown world. In this paper, I aim to examine how the signifier/signified dichotomy breaks down in performance art in relation to the experience of the performer. I would like to analyse the performance Be-Have through the Deleuzian conceptualisation of symptomatology. I argue that Be-Have is based on bringing out symptoms in the bodies of the performers, instead of on the representation of certain actions by the actors on stage. As I am one of the performers in Be-Have, I use embodied research as my methodology and focus on my presence on the stage so that I can identify the changes in my performative experience throughout the performance. My main question is: If the performer’s experience in theatre is conventionally defined by the concept of representation, can we describe the performer’s experience in performance art as a ‘symptom’ or as ‘symptomatic’ in order to explain its position, that is distinct from theatre?

Key Words
performance art, performer, presence, representation, symptom, embodied research
Claire Hampton
University of Wolverhampton

Claire’s research interests lie at the intersection between performance, contemporary culture, embodiment, trauma theory and gender studies. She is currently completing her PhD at Brunel University London where her research addresses the performance of female trauma through visual self-documentation, focusing on the popular cultural phenomenon of selfies. She is full time senior lecturer in Drama at the University of Wolverhampton, UK.

SELFIES AT THE BORDER: FRAMING MIGRATION

This paper considers the ethics of recognisability and response in relation to the multiple frames of conception through which we view and interpret human life, drawing on an analysis of the way Syrian refugees are framing themselves and have been framed, in a variety of photographic images depicting the current global migration crisis. The research focuses specifically on the cultural practice of the selfie examining the innate agency in self-shooting and problematizing the way that anti-immigration memes have appropriated and demonised this practice amongst refugees. The analysis is threefold I will consider the efficacy of selfies in maintaining and reclaiming individual identities amongst those displaced by the current conflicts, arguing that selfie-shooting and the networked dissemination of those images via social media offers refugees a means of documenting and communicating a personal narrative to oppose the mediatised homogenisation of displaced individuals and families. Sharing these images to the network is an act of human agency that combats the de-humanising linguistic descriptions, such as ‘swarms,’ to quote David Cameron, ITV News July 2015 and the more insidious animalistic implications of the term migrant, the etymology of which lies in the seasonal migration of animals. Secondly, there is a need to highlight and challenge the appropriation of the selfie process in images by the mainstream British media and their consequent use in right wing anti-immigration memes. Finally, I will consider the threat that selfies taken in this context pose to western dominance, suggesting that the images and the networked technology required to participate in this cultural practice are a symbol of modernity that in the hands of the ‘other’ troubles western authorities.

Key Words
Selfies, Migration, Framing, Performativity

Reyazul Haque
Jawaharlal Nehru University, New Delhi

Former correspondent of prestigious Indian media houses like Tehelka and Prabhat Khabar, Reyazul Haque is currently doing his M.Phil at School of Arts and Aesthetics, JNU on the methodological approach of Dr. B. R. Ambedkar. He has been translating books by Anand Teltumbde, Arundhati Roy, Khaled Hosseini, Pablo Neruda, Ngugi Wa Thiong’O and Eduorado Galeano.

CONVERSION AS A SOCIAL GESTUS: DISTANCIATION, IDENTITY AND BELONGING IN A CASTE SOCIETY

This paper deals with the mass conversion by Indian political thinker Dr. B. R. Ambedkar, who along with his followers converted to Buddhism in 1956. Ambedkar denounced the Hinduism and embraced a form of Buddhism which he himself had developed. This conversion which took place in a central Indian city Nagpur, inspired people of Untouchable castes from villages and cities to join together to carve out a new identity for themselves. The paper tries to look at this historic moment through Bertolt Brecht’s concept of Verfremdungseffekt (V-effect), with its method of transformation of the means, creation of parables, making the appearance of event striking and perspective of criticality and self-reflexivity in order to create a social gestus, that alienates oneself from organic and natural belongings and makes new ones. This can be seen as the origin of a new Dalit Buddhist identity. Conceived as a method of salvation in the era of atrocities and migration, the V-effect of a mass conversion, which itself was strikingly transformed by Ambedkar and was not a conversion as per convention and was based on the re-created Buddhist parables, not only tries to disrupt the caste system as an organic timeless entity, but also necessitates the processes of alienation and association in the community life of villages and cities in which the converted people refused to be subjected to sympathy and claimed equality founded on reason. This paper looks caste system as a set of mimetic performances, which Ambedkarite method tries to disrupt through his conversion while rejecting the organic and natural associations based on hereditary and hierarchical relations. Thus, performative aspects of the actual conversion (Buddhist parables, the event, gestural dimensions, its meaning, and its immediate impact) will be discussed to underscore how V-effect helps to understand the dialectics of this alienation and association. As a conclusion, this paper argues why it is imperative to deploy the concept of V-effect to intervene in social-historical milieu, as Brecht conceptualises it.

Key words
V-effect, caste system, performance theory, conversion, theories of caste, alienation

Key Words
Conversion, Caste system, performance theory, Conversion, theories of caste, alienation
Rowena Hawkins
Kings College London

Rowena Hawkins is a first-year Arts & Humanities Research Council funded PhD candidate at King’s College London whose research focuses on international Shakespeare festivals in Europe and their impact on received notions of “Shakespeare”.


Before the second performance of EKIPA Theatre’s ‘Waiting for Othello’, patrons were offered refunds or ticket exchanges by the York Theatre Royal following audience complaints the previous night. The show was, the box office explained, in Polish without subtitles. ‘Waiting for Othello’, which explored the racism faced by Shakespeare’s Othello as well as by the two black actors, both sons of African immigrants, auditioning to play him in a predominantly white country, raised questions of identity and belonging which felt especially pertinent in the wake of Brexit, as Britain wrestled with its own identity in relation to an increasingly fractured Europe. It is interesting, then, that refunds were offered due to an apparent breakdown in intercultural dialogue. In this paper I explore ‘Waiting for Othello’ in this immediate context (the 2017 York International Shakespeare Festival, UK) and its original context (Poland) to ask two questions: what does it mean to hold an international festival at a time characterised by nationalism? And what, exactly, gets lost in cross-cultural performance? My analysis of this production is underpinned by Ric Knowles’ ‘materialist semiotics’, a theoretical approach which seeks to ‘illuminate’ the social and cultural work… produced and performed by theatrical productions in negotiation with their local audiences in particular cultural and theatrical settings and contexts. Knowles argues that materialist semiotics provides ‘a model for site-specific performance analysis that takes into account the specifics and politics of location’. This approach, therefore, will allow me to closely read the many nuances (social, political, and geographical) of the production and to argue that while the international festival offers hope as a space for cultural exchange across borders both real and imagined, it is also fraught with potential for misunderstandings, mistranslations, miscommunications, and misappropriations.

Key Words
Shakespeare, festival, intercultural performance, racism, otherness

Laura Hayes
Nanyang Academy of Fine Arts

Laura Hayes is a post-graduate student in the Department of Drama and Theatre Arts at Birmingham University UK, studying for an M.A. by research. She received her BA in Acting from the Royal Conservatoire Scotland and spent two years studying at the École Internationale de Théâtre Jacques Lecoq. Currently, she is Senior Lecturer at the Nanyang Academy of Fine Arts NAFA in Singapore where she teaches movement and acting. She makes theatre with the collective Autopoetics.

THE PLAYBOX: PLAY-WRITING THROUGH PLAY, OBJECTS, AND THE BODY

Lecoq claimed “Be quiet, play, and theatre will be born!” Lecoq 2002: 36 and developed a pedagogy that proposes the benefits of theatre-making using silent, embodied play in addition to text and speech. Rehearsal processes often start with a reading and analysis of a text, and the kind of playful, embodied exploration that Lecoq espouses arrives later in the process, if at all. I propose a new method of playwriting - a playbox, written not only in words, but also in a curated dramaturgy of stimuli – of objects, images, sounds, and experiences. Unlike a Fluxkit, it is designed as a stimulus for play-making, rather than a performative experience. I will suggest that a playbox provides an embodied, sensory route into creation that immediately initiates playful, affective relationships in real space and linear time between the performers and provocations, and guides creation towards visual and physical modes of performance. In its etymology, a playbox makes an invitation not just to make theatre with the contents of the box, but to do so by playing with them. Using a phenomenological approach Merleau-Ponty - Spielraum, I bring theories of play Turner, Vygotsky, Csikszentmihalyi, Winnicott into conversation with Lecoq’s pedagogy, based on the experiences of a rehearsal process using a playbox. I will show that the playbox offers a method of creation that synthesises embodied playfulness, spatial relationships, and the affective possibilities of objects to generate theatre that from the outset works with visual image and somatic movement in addition to words.

Key Words
play-writing, dramaturgy, Lecoq, play

Laura Hayes
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Laura Hayes is a post-graduate student in the Department of Drama and Theatre Arts at Birmingham University UK, studying for an M.A. by research. She received her BA in Acting from the Royal Conservatoire Scotland and spent two years studying at the École Internationale de Théâtre Jacques Lecoq. Currently, she is Senior Lecturer at the Nanyang Academy of Fine Arts NAFA in Singapore where she teaches movement and acting. She makes theatre with the collective Autopoetics.
FOREVER UPCOMING? – YOUNG ARTISTS AND FESTIVAL INSTITUTIONS

Festivals for young artists have spread over the field of theatre and performing arts over the last 20 years. In the German-speaking countries alone, dozens of renowned theatres maintain an annual special programme designed to promote unknown artists, during or shortly after their education/training, by presenting their acting and directing to the public. The boom of such festivals, though, has a paradoxical downside: As they include much more artists than the market could ever take in as long-term professionals, festivals encourage an over-production of stage work, often under precarious conditions. Rather than securing and enabling artistic creation in the present, these institution-alized events seem to live by their promise to the artist of a career in the future – a future, however, which for theatre institutions themselves, in the face of budget cuts and decline of public interest, has become doubtful. As part of the DFG-funded scholar network “Crisis and Institutional Transformation in Performing Arts” starting 02/2018, my presentation will examine the current trend of festivals for young artists in their discursive and institutional contexts, as both a symptom and an ap-
mation in Performing Arts” starting 02/2018, my presentation will examine the current trend of

Key Words
institution, festivals, young artists, dispositif

Sarah Hoover
National University of Ireland, Galway


GAMING THE TABOO: AFFECT, ENCOUNTER AND AGENCY IN MENTIONING THE UNMENTIONABLES PARTICIPATORY PERFORMANCES

This paper discusses the agentive engagement of participants in the participatory performance game Mentioning the Unmentionables by Kasja Greger. It interrogates the ways in which affect, resonating through those co-present in the playful space, can encourage reflective lacunae in the embodied understanding of self within the culture. Mentioning the Unmentionables asks participants to examine, in both intellectual and affective ways, the taboos and shame culturally associated with women’s sexuality and menstruation by improvising as the Other in their midst: the woman. The game’s design uses rule-based interaction and game alibi to encourage experimentation within the magic circle (Huizinga Salen and Zimmerman). Here, affects are felt by the participants’ body but can be assigned to the character. As affects are “non-conscious experience[s] of intensity” (Shouse), depth reactions by which form and content “depend on consciously positioning oneself in a line of narrative continuity” (Massumi 85), they can be difficult to unearth for examination and change, but also surprising in the depth of reaction participants experience over the short event duration. In the narrativisation that follows the event participants take agency to re-position themselves in the cultural re-construction of shame. By making visible the multiplicities (Deleuze and Guattari) of character and self present in the playful space, this discussion allows participants access to both embodied learning and intellectual distance, and encourages agentive resistance to the othering process by which women’s sexuality becomes taboo.

Key Words
Agency, encounter, presence, affect, participatory theatre, inter-subjectivity, play, multiplicities

Benjamin Hoesch
Justus-Liebig-Universität Giessen

Benjamin Hoesch studied Theatre and Comparative Literature in Valencia, Tel Aviv and Mainz, Germany, where he became a Teaching Assistant until 2018. Simultaneously, he studied Applied Theatre Studies in Giessen, co-curated and organized festivals and presented his own stage work both nationally and internationally. Since March 2018 he is a Research Assistant in Giessen, working on his PhD for the research project “Festivals for Young Artists” as part of the nationwide scholar network “Crisis and Institutional Transformation in Performing Arts 2734”, funded by the German Research Assembly DFG. Another upcoming book publication applies performance theory to the reflection of tourism.

Key Words
perspectives and international comparability of my findings. field research –, I want to outline key questions of my project and discuss further methodological
Sara Ismail
Goldsmiths College, University of London

Sara Ismail is a performance maker, Feldenkrais Method practitioner and a PhD researcher in Performance and Sociology at Goldsmiths College, University of London. She holds a B.A in Theatre & Performance from the American University in Cairo 2009, and an M.A in Contemporary Performance Practice from Royal Holloway University of London 2014. Between 2010 and 2013, she worked with children and youth in underprivileged and informal urban areas in Damascus and Cairo using Forum Theatre. In 2015, along with her collaborator Emilia Robinson, they developed their piece The Stuff Our Dreams Are Made Of as part of Dance Research Studio Artists in Residency Program. Her most recent conference presentation in 2017 RC21 Research Committee on Urban and Regional Development in Leeds titled Women Walking Cairo Everyday Spatial and Corporeal Strategies as Resistance addressed the relationship between gender performativity and inhibition of hip-movement in Cairo.

CORPOREAL MAPPING: HOME AND AWAY

Migration and displacement create a spectrum, rather than a binary, of being home, and away from it. This paper poses corporeal mapping as a methodology for exploring, tracing and reflecting on the negotiation between the body and space around the theme of belonging. The project utilises the notion of neutrality from Feldenkrais Method, as the place in which the body is neither moving, nor engaging an intention for movement. Metaphorically, it is corporeal home space, which Anne Bogart. In Feldenkrais Method practice, to go home is to suggest going back to the neutral configuration from which the movement experiment or exploration route first began. This neutral state is not fixed, it changes as one adopts techniques that require the body to be organised a certain way, never the less it can provide a frame of reference. This paper attempts to answer the questions: How can practices of corporeal mapping further clarify the relationship between the body and immediate urban space by taking a phenomenological approach to corporeal mapping. The paper presents and contextualises tools used and developed through a series of workshops, and material produced by participants of the workshops, women of colour living in London. Visual and written material presented are the outcome of a workshop series curated and partly taught by Sara Ismail in collaboration with artist practitioners Farah Aridi, Emilia Robinson, and Laila Samy. Participants use drawing, scoring, reflective writing, and photography to create, expand, reflect on and enrich their corporeal maps. It expands interweaves viewpoints, somatic practice within academic research, and draws on interdisciplinary connections between practice research methods and urban sociology.

Key Words
- corporeal mapping
- homespace, home space
- performance practice
- neutrality, somatics

Oluwafemi Jacob
Olabisi Onabanjo University

JACOB, Oluwafemi Ademola, Institutions Attended: Obafemi Awolowo University, Ile-Ife, Osun State, University of Ibadan, Ibadan, Oyo State, Nnamdi Azikiwe University, Awka, Anambra State, Membership of Professional Bodies: Association of Dance Scholars and Practitioners of Nigeria (ADSPON), Member of the Society of Nigerian Theatre Artist (SONTA), Member of National Association of Nigeria Theatre Arts Practitioners (NAN-TAP) Member of Guild of Nigeria Dancers (GOND)

TFD AND PEACE BUILDING: A STUDY OF THE CONFLICT BETWEEN FULANI HERDSMEN AND FARMERS IN NIGERIA

Historically, Theatre for Development (TFD) has in different ways served or been used as a tool in diverse sectors such as education, orientation, entertainment, socio-economic and political aspects as all are aimed at community development. This theatre relates to people in any society, consequently, through its approach, it is able to present issues in diverse ways. Theatre is used to capture both the entertaining and educating aspects of the art. The process addresses socio-political and socio-cultural acknowledgement for development in its primary sense of creation which makes it a tool for conscientization as it sensitizes the entire populace or a given set of people. In many parts of the world today including Nigeria, conflict is seen as a bad, disastrous and unethical act. But it can also be used as a positive turnaround for a society. Ngugi Wa Thiongo’s theory views the contribution of TFD as a conflict prevention or solution for society. Conflict is bound to occur among individuals and in societies at large but what makes a society an ideal one is its ability to constructively manage conflict so that it doesn’t end up being continuously threatened by violence. This research will source information via news, documentary, text, books, articles, internet, journals and public lectures delivered by various stakeholders. The aim of the paper is to show how TFD can help sharpen social awareness and present alternative approaches to the problems of society. It will demonstrate how TFD has always been a powerful source of communication and how it can go a long way in preventing and resolving conflict in Nigeria especially that of the Fulani Herders and Farmers.

Key Words
- Peace, Conflict, Fulani, Herdsmen, Farmers
Tatjana Kijaniza
Queen Mary University of London

Tatjana Kijaniza is a dramaturge and PhD candidate at the Department of Drama at Queen Mary University of London. She holds a BA in Theatre Studies and Philosophy from the Free University of Berlin and a joint-MA in International Performance Research from the University of Arts in Belgrade and University of Warwick. She also studied Dramaturgy at the Goethe-University in Frankfurt and dramatistically supported theatrical projects. Her current research explores late- and post-Soviet artistic communities, focussing on the so-called ‘ unofficial’ performance art and the question of communality.

WASTE AND STUPIDITY: THE COMRADESHIP NEW STUPID AND ABSURD LIFE-CREATION IN POST-SOVIET ST. PETERSBURG

This paper explores the specificities of post-Soviet life-creation through readings of performance art practices of the artistic collective the New Stupid 1996-2002. The Comradeship New Stupid was founded by a group of artists at the Borey Art Centre in St. Petersburg. In pursuit of sincerity and an art which would go beyond being exhibited and consumed, the New Stupid decided to live in disregard of the logic of sense and success, and to invest their energy in cultivation of a ‘unique stupid gaze’. Drawing on the local traditions of the avant-garde art experiments, such as zaum’, OBERIUty, Nichevoki, the New Stupid created a number of provocative and absurd public performances. Wasting time, health, energy, beauty, erotic attractiveness, financial means were as much part of their artistic program as any manifestation of childish, joyful and playful art. The paper examines New Stupid’s aesthetics of living by unpacking the cultural-philosophical foundations of the concept zhiznetvorchestvo life-creation, as well as group’s own philosophical underpinnings. Drawing on the original performance documents, interviews with the members and memoirs, it considers the practices alongside the notions of ‘waste’, ‘stupidity’, ‘prank’ and addresses the question how the archetypes of repressed mysticism, decadence, avant-garde play a formative role in post-Soviet life-creation.

Key Words
post-Soviet performance art, life-creation, absurdity, stupidity, waste-event

Suzanne Knip-Mooij

Suzanne Knip-Mooij studied Theatre Studies and Philosophy at the University of Amsterdam UvA. She graduated from the research master Art Studies UvA. Her thesis was published as part of the Dutch/Flemish book series AGENT. New Theses in Performance Research, Tectum Verlag Title: Moving through Releasement: a phenomenology of performance. Suzanne works as a lecturer and researcher in Theatre Studies UvA and is currently organising the 4th Biennal Performance Philosophy Conference in Amsterdam. Additionally, Suzanne works at DAS, Master of Theatre Amsterdam University of the Arts as external examiner and advisor to international theatre makers.

EMBODYING THE DARK NIGHT: TOWARDS AN APOPHATIC ANALYSIS OF PERFORMANCE

This paper explores in how far apophasis, i.e. negative theology and more specifically the medieval negative mysticism of the Beguines, could provide a critical instrumentarium for contemporary performance analysis. Apophasis could be described most generally as a practice and strategy of unknowing within theology. The strategy yields a negative epistemology that has recently been introduced in theatre and performance studies. The paper traces an embodied form of apophasis that was later integrated in the mystical, speculative thought of most notably, Meister Eckhart. This presentation will aim to reevaluate concepts of mystical unification, simplicity and poverty in the apophatic mystical texts of Marguerite of Porete, Mechtilde of Magdeburg and Hadewijch to effect an enriched critical perspective on what it means to approach the unsayable in describing and analyzing contemporary theatre and performance. Concentrating on a series of durational non-performances by choreographer Mårten Spångberg. Natten 2016 and Natten, The Series 2017, the metaphor of sleep, and the possibility of audience participation through the act of sleeping form a point of departure for analysis. In case of the latter performance, the dark night that spectators are invited into is specifically female, performed by female dancers. In analysing Natten, The Series, the presentation will approach the embodied, unsayable, liminal dimension of sleep in this performance by engaging the operative apophasic concepts of poverty and simplicity that mark the first step of its via negativa.

Key Words
Apophasis, Performance Analysis
**Grit Köppen**  
Berlin, University of the Arts

Grit Köppen studied Theater Arts, Cultural Studies, and African Studies in Berlin. She was junior fellow at the Bayreuth International Graduate School of African Studies. She completed her PhD thesis ‘Performing Arts in Ethiopia: International Cultural Relations and Postcolonial Articulations’, which was published recently. She is a founding member of the working groups ‘Decolonized Aesthetics’ at the University of the Arts in Berlin, and ‘Performativity and Mediality in an African Context’ at the Bayreuth University. Currently she is working as Post-Doctorate in the research training group ‘Knowledge of the Arts’ at the University of the Arts in Berlin.

**MIGRATION IN THE WORKS OF THE PLAYWRIGHTS JULIEN MABIALA BISSILA CONGO AND ARISTIDE TARNAGDA BURKINA FASO**

In contemporary African dramas, migration is reflected as a result of harsh political and economic constraints. On the content level, enforced mobility is outlined as an ambivalent experience between alienation and empowerment. On the aesthetic level, the experience of migration is conceived as a constant shift of spatial and temporal dimensions, and as splitting and duplication of figures. These hypotheses are to be outlined on the analysis of two pieces. One piece by the Congolese dramatist Julien Bissila is about two brothers who worked successfully as actors before the outbreak of civil war, but who had to flee. Finally, they return home after years of absence and cannot recognize Brazzaville again. They reflect on their ambivalent position as contemporary African artists within the European theatre festival scene and on alienation after returning home. Aristide Tarnagda, a playwright from Burkina Faso, portrays in one of his plays a man who secretly and abruptly left his pregnant girlfriend to secure their economic existence. After migrating, he has to make the bitter experience of a long-lasting stasis. He tries to overcome this state by means of a criminal act in order to be able to move back. Bissilas drama highlights the political constraints, while Tarnagdas work points to the massive economic constraints that lead to migration. In both cases, the displacement is constructed as a mode of survival, alienation, self-assertion, and empowerment alike. The splitting of the figures refers to a fragile state of the subjects.

**Key Words**

shift of spatial and temporal dimensions splitting and duplication of figures

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**Thomas Kuchlbauer**  
University of Cologne

Thomas Kuchlbauer is a doctoral candidate at the Department of Media Culture and Theatre at the University of Cologne and a scholarship holder of the a.r.t.e.s. Graduate School for the Humanities Cologne. He is writing his dissertation on Petronius in theatre and music theatre, supervised by Prof. Dr. Peter W. Marx. From 2011 to 2016 he majored in Theatre Studies, and studied Musicology and Art History at Ludwig-Maximilians-Universität Munich.

**THE ‘WIDOW OF EPHESUS’ IN THE THEATRE AND MUSIC THEATRE OF THE 18TH CENTURY**

My paper examines the unconventional reception of the ancient tale, ‘The Widow of Ephesus’, in the European theatre and music theatre of the 18th century. The tale is part of the Latin novel Satyricon, which was probably written by the courtier Petronius in the 1st century AD during the reign of Emperor Nero (54-68 AD) and which recounts the adventures and frivolities of the young Encolpius. The inserted tale about a widow from Ephesus, widely renowned for her virtue and chastity, has numerous Christian motifs, such as grieving women in a tomb or crucified criminals. Nevertheless, it also includes corpse robbery and extramarital sexuality. The theatrical reception of the tale, therefore, seems to be a desecration or blasphemy (Bakhtin 1975) and furthermore, a parody or counter model to the Easter trope ‘Quem quaeritis’ or ‘Visitatio sepulchri’, a central impetus to medieval and early modern European theatre (Enders 2017). In my presentation, I explore this discrepancy in the theatre and music theatre of the 18th-century, referring to the fairground theatre in Paris (Fuzelier 1714), Haymarket Theatre in London (Dibdin 1769) and German Lustspiel (Lessing 1750/60s). In order to grasp the multifaceted changes in the process of reception and to differentiate between the historical performance and the transmitted text, I refer to William B. Worther’s approach to think of theatre and drama as a complex interplay. How does the agency of Petronius’ ancient novel affect the various adaptations and their performance? What does a reception of antiquity look like—one that encompasses folk theatre, theatrical experiments, Christianity, carnivalesque and comedy? How does one analyse a reception of antiquity beyond canonical theatre forms and prevailing images of antiquity?

**Key Words**

adaptation, reception of antiquity, Petronius, theatre history
Karolina Kucia
Theatre Academy/UNIARTS Helsinki

Karolina Kucia b. 1978 is a doctoral candidate in artistic research in Theatre Academy of the University of the Arts Helsinki, where she has also done her MA in Performance Studies in 2014. She is a visual artist, performance artist and her background in artistic practice is in intermedia and sculpture MA, 2004, Poznan Art Academy. She combines theoretical and practical work with objects, group processes and performances in both site-specific and staged context. Her main interests are lapse, error and stutter as well as a parasitism and monstrosity in context of precarization of labor in neoliberal capitalism and in current form of art institutions. She has presented her works in Feminist Training Camp NO PLAY in nGbK, Berlin, SESC Pinheiros in Sao Paulo, and in Mad House Helsinki and her papers in frame of 7th Annual Conference on the New Materialisms, Institute of Philosophy and Sociology, Polish Academy of Sciences, Warsaw in 2015 and VI Conference on New Materialisms, The Victorian College of the Arts, Melbourne, Australia.

MONSTROUS AGENCIES

The monstrosity is improper, without property, inappropriate but perhaps inappropriate/d (Trinh Minh-Ha). It lives in the space between not yet and too much already. Monstrous Agencies is a proposal of an analytic and organisational tool for re-articulation of cooperation and authorship, in particular context of procedures and institutions of artistic production. It analyses the existing structure in relation to politics of personhood and its adjustment to the precarisation of labour. The paper problematises the question of singular authorship and ownership, proposing instead a mutation and distortions within a frame of an extended monstrous conjunction between bodies, matters, tools, as well as procedures determining how knowledges produce common and owned. How bodies, matters, tools, and knowledges mutate between the states of common and owned as improper, inappropriate, proper and property. Collaboration in that context is regarded as a process of co-mutation rather than a process of adaptation. Monstrosity Haraway, Cohen, Davies dwells in the double realm of partial and combined bodies science fiction or speculative future. This performatively written paper unfolds the examples of organisational models of co-production alongside the stories of monsters. Vagina Dentata as one of them is a model for an ambiguous organisation of the event Vachhani. The example follows a figure of feminine monstrous and animalistic organ companion as a complex and contested conjunction of fantasies of power, fear, fluidity and uncontrollable. Monstrous can still live, animate and mutate pre-given representation, and remain unable to represent itself. “Who are ‘we’? ... It is a remonstrative question” Haraway, in which monstrosity stands for pointing, revealing, but also objecting. It is a performance, a display of already a displacement, a re-cast of already a deformity. Being a form of a riddle, Monstrous Agencies gives agency to monstrosity and monstrosity to agency, “a cure from malade of ignorance” Kritzman.

Key Words
Monster, Mutation, Displacement, Precarity

Mukesh Kulariya
Royal Holloway University of London

Mukesh Kulariya is currently a PhD student at Royal Holloway University of London. My research project is “Bhakti [devotional Hinduism] in women’s folk songs of Rajasthan”, a western state in India. I completed my Masters and M.Phil from School of Arts and Aesthetics at Jawaharlal Nehru University, Delhi. My M.Phil dissertation was on the fourteenth century lower caste Muslim mystic figure, Ramdev and a cult around him. Since 2010, I have been working in western Rajasthan on craft, culture, folk music and oral traditions. Consequently I have archived a large range of oral traditions and grass root musical forms and local music festivals such as “Rajasthan Kabir Yatra” and “Ajab Shahar”.

EFFICACY OF A MELA– A STUDY OF PILGRIMAGE IN WESTERN INDIA

The saint tradition in the medieval period was an important phenomenon across South Asia and intricately connected to lower caste labour and migrant populations. Focussing on such a mystic, (Ramdev) in fourteenth century Rajasthan (Western India), I would try to trace through an ethnographic study, how the performances around the cult of the saints, symbolizing a lower caste and class congregation, asserting historically through its performances a strong anti-caste assertion, syncretic traditions and egalitarian spirit is being increasingly appropriated by right wing groups and Hindu fundamentalism, subverting the anti-caste discourses, through intervening in the performance manifestations. As Rajasthan is a cattle-based economy, temporary migration has been a part of communities life style, whether for economic or social reasons. Inherent in the festival are long pilgrimage which brings people from different part of the state to the congregation. There are subtle transitions in the songs, symbols and didactic rhetoric by the present cult followings, which point towards a right wing conservatism and I would focus on the annual fair held in the recent times (2015-17) to tease out these aberrations and distortions. I would like to emphasize how often the perfomance aspects like songs and other micro performances still defy the growing fundamentalist ideology to bring forth its basic syncretic character.

Key Words
Pilgrimage, Performance, Religion, Right-wing, Caste
Jochen Lamb
Johannes Gutenberg-Universität Mainz

Jochen Lamb studied theatre science and philosophy at Johannes Gutenberg-Universität Mainz and Universität Leipzig and obtained his degree as a Master of Arts in January 2018. In his master thesis he researched structures of violence within mass surveillance and performative strategies of representing and transforming those structures in contemporary performances. Besides his studies he is organising and curating the socio-political and cultural festival Open Ohr in Mainz since 2012. Furthermore he worked as Head of Organisation for the international theatre festival Offene Welt in Ludwigshafen 2015.

VIOLENT MASS SURVEILLANCE IN PERFORMANCE ART

In contrast to other types of surveillance like public CCTV, espionage or self-expression in social media, digital mass surveillance possesses different properties which makes it hard to analyze it with existing theories of surveillance like Michel Foucault’s Panopticism without neglecting its medial and structural characteristics. Two aspects are vital to describe the structure of this specific form of surveillance: although it is imperceptible for the observed subject it unleashes violence against her/him. This violence is - at least during the process of surveillance - no longer targeted at the physical subject but on its digital equivalent. While it is impossible to perceive the difference between physical and digital aspects by using body-centered theories of surveillance, different kinds of performances about digital mass surveillance have been staged during the last years. Many of them try to visualize the gap between digital and physical aspects and offer an experience of surveillance for the spectator. In performances like Supernerds Schauspiel Köln, 2015 the spectator is both a potential victim of invisible surveillance in his daily life but he also experiences observable demonstrations of surveillance. The situation of the spectator must be analyzed in this context. How can theories of performative structures and network theory as description of digital structures be combined to analyze the impact of surveillance on the citizen as well as the relation between performer and spectator - both of them are as well under surveillance as they are surveillants themselves during the performance.

Key Words
surveillance, performance art, violence

Nageshwar Rao Lavuri
Potti Sri Ramulu Telugu University

Nageshwar Rao is a Ph. D. Scholar at Department Theatre Arts, Potti Sri Ramulu Telugu University, Hyderabad. He has finished his MPhil on Chenchunatakamokaparisheelan and now he is doing his doctoral research on Bahubhashanatakaprayokthaapradeepkumar.

FALL AND FABRICATION OF CHENCHU THEATRE IN EFFECT OF MIGRATION IN TELUGU REGION

The paper anchors itself into the community practice of the Chenchu tribe, settled around the Nallamal forest and hill areas of Southern India and regarded as a forest dwellers. Their migratory and nomadic lifestyle is best expressed through their performances around the myths of ‘SriSailammal-likarjunaswamy’s’ which plays on the origin story of their ‘tribal identity’ and reinforcing in the process the category designated to them by the colonial and post-colonial administration as a ‘scheduled tribe’. Hence the ChenchuNatakam, as the performance is called, depicts their hunting-gathering lifestyle and their religious rituals. The objective of the paper is to trace how what used to be a performative ritual has increasingly become a genre of traditional performance and performed as a commercial enterprise and for livelihood of a large section of the community. Despite its commercial circuit it is also seen as a dying form loosing audiences and spaces of performance systematically. The paper tries to look critically into these contradictory narratives and also understand how these forms play on identity issues by revealing lives and cultures of indigenous people but also creating through its professionalization a different set of vocabulary and performative idioms. Exclusively based on kinship, migration from the tribal congregation has often created a crisis. My critical readings relate to theories on identity politics and also micro community cultures referencing work such as Indian folk theatre by Julia Hollander and the folk theatre of north Karnataka by Basavaraj Naiker.

Key Words
performance, migration, globalization, myth, aboriginal, fabrication
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Nika Leskovšek graduated from Dramaturgy, Philosophy and Comparative Literature and Literary Theory at University in Ljubljana, Slovenia. She is employed as a young researcher at the Academy of Theatre, Radio, Film and Television AGRFT in Ljubljana, where she has also been enrolled in PhD Programme Performing Arts Studies since the academic year of 2016/17. She is active as a theoretician and practical dramaturge in the field of theatre and contemporary performing arts, writes theatre reviews for daily Dnevnik and is being published in several Slovenian journals Sodobnost, Maska, Dialogi and Literatura.

PERFORMATIVE STRATEGIES FOR SPECTATORS’ MANAGEMENT BEFORE AND AFTER SLOVENIAN INDEPENDENCE: INTRODUCTORY RITUALS

The paper focuses on the specifics of performative strategies for spectators’ management in a distinct socio-political period and context. It analyses and compares shifts in performance policies of performative strategies before and after Slovenian independence highlighting differences in their cultural and social meaning. It maps the transition of the Republic of Slovenia from socialism of the Yugoslav state to neoliberal democracy and expansion of the capitalist market after its independence in 1991 and its accession to the European Union in 2004. The performative strategies in focus will be the ‘introductory rituals’ as Simon Kardum calls them, by which he refers to what Eda Čufer defines as ‘the rituals of introducing the spectators into the performance’ that happen outside time-space continuum of the actual performance event, e.g. press conferences and ad hoc happenings for promoting the performances ... The paper will attempt to demonstrate the changing role and meaning as well as politicality of the introductory rituals or accompanying events, their growing theatricalisation and emphasise their autonomisation from the performance or the main event it itself to the extend of overshadowing it. This will be done by analysing and comparing the media announcements and press release before the premiere with the post performance responses and reviews. Correspondingly, the demonstration will focus itself on the two theatre directors, that were perhaps the most scandalised in the media from different socio-political periods: retrograde theatre of Dragan Živadinov (from his beginnings inside NSK movement in 1983) and the political theatre of Oliver Frljić (after 2010).

Key Words
Performative Strategies, Spectators Management, Politicality, Slovenian Performing Arts

Ana Letunić
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Ana Letunić is a contemporary performing arts producer, curator and cultural policy researcher based in Zagreb, Croatia. She obtained with honours her Master in International Performance Research at University of Warwick, UK and University of Arts, Belgrade. She worked as a producer and a programmer within projects such as Ganz New Festival Zagreb, European Capital of Culture Dubrovnik, World Theatre Festival Zagreb, BITF Belgrade, International Choreographic Centre Amsterdam, Warwick Arts Center Birmingham and with artists such as Ivana Muller, Tea Tupajić, Sonja Pregrad and Nina Gojić. She is one of the authors and curators of Unlisted, a series of site-specific performances that was realised in Belgrade, Serbia in 2012 and in Pittsburgh and New York USA. She has published essays on performing arts curating and cultural politics locally and internationally, as one of her main research interests is the impact of cultural policies on programming strategies in contemporary performing arts. Currently she is a PhD candidate at the University of Arts in Belgrade, and has been awarded a DAAD (“German Academic Exchange Service”) research grant; she is also an audience development director in the European platform Advancing Performing Arts Project (APAP) and an Associate Lecturer at the Academy of Dramatic Arts in Zagreb.

MIGRATING HISTORIES: YUGONOSTALGIA AND POST-MEMORY

The starting point of my research was the interest in the phenomenon of nostalgia for Yugoslavia among younger generations that do not have a lived experience of the former country but still appropriate its supranational identity. While most authors dismiss nostalgia as ‘false’ and ‘irrelevant’, my argument is that the migrating history contained in Yugonostalgia can have an emancipatory potential since, during the 1990s, the former Yugoslav countries underwent the ‘terror of forgetting’ in order for new nationalisms to arise, and most of the socialist memory was ‘confiscated’. In the first part of the paper, I provide the reader with the historical context surrounding Yugoslavia, the formation of the pan-Yugoslav identity and its decay. Another argument I present is that the project of Yugoslavia in itself was a nostalgic idea since it contained desires of a viable supranational unity. Further on, I analyze the concepts surrounding nostalgia and post-memory, mostly relying on work by Svetlana Boym and Marriane Hirsch. On the trace of Baudrillard’s thought, it proposes that the sense of loss - while perhaps misconstruing what was lost - is nevertheless real enough to shape and complicate contemporary understandings of national identity. After reflecting on the rise of regional artworks based on post-memory, I examine particularities in the narrative transition from macro to micro histories and the questioning of the East/West binary.

Key Words
national identity, migrating histories, yugonostalgia, post-memory
Dixon Li
University of Pennsylvania Graduate Student

Dixon Li received a BA in English at Princeton University with certificates in African-American and American Studies. After graduating, he moved to London on a Marshall Scholarship and began training as a dancer and performance maker. While pursuing an MA in Writing in the Modern Age at Queen Mary, University of London and an MA in Performance Making at Goldsmiths University, he participated in international dance festivals in Florence, Normandy, and Venice and worked with choreographers Masaki Iwana, Claudia Castellucci, and Elisa Zuppini. He is now a first-year doctoral student at the Department of English at the University of Pennsylvania.

MINORITARIAN IDENTITY AND INTERPRETIVE CONVENTIONS OF PERFORMATIVE FORM

In my paper, I reflect on the limitations that fetishizing traumatic affect—the tendency to focus on racial identity as a form of subjugated or injurious difference that is the result of racism—has had for theorizing racial subjectivity and bringing embodied racial difference into performative aesthetic forms like dance, dance theatre, and performance art. Focusing on methodologies of false authenticity and false confession in a evening-length dance theatre piece I co-created in 2016, my presentation combines critical analysis of ethnic cultural scripts with autobiographical writing, and documentation of my performance-making process. Originally made and performed for a primarily non-Asian and internationally diverse London audience, this performance explored the insufficiency of traditional performative and cultural scripts of Asian ethnicity, the ethnographic gaze, the coming out narrative, the wuxia/kung-fu fight scene, the lotus blossom, and cheap commodities. Yet despite the plethora of very obvious cultural scripts and stereotypes, it was a fictional “coming out” scene that repeatedly drew the most commentary, sympathetic responses, and assumptions of authenticity from audience members. Using a critical race studies framework that focuses on racial affect and its effects on aesthetic and social forms (Fanon, Cheng, Moten, Eng) I want to ask, how have the genres of the testimonial and the confessional over determined what we understand to constitute “authentic” racial experience? What sorts of affects do we expect from the category of race? How do ironic or subversive affective performances reveal larger racial limitations in both western theatrical forms and performances of everyday intersubjective recognition?

Key Words
Aesthetic Form, Race, Performance, Affect, Trauma

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Wenjie Li is a London/Beijing based live art practitioner-researcher and playwright. Her work deals with the politics of intimacy, gut feelings and the matter of fluidity. Burong has exhibited and performed in the Pratt Gallery (Manhattan), KCAA gallery (Beijing), the G12 Hub (Belgrade), PSA (Shanghai), and various performing arts venues. Her co-authored book The Happening of the Contemporary Performance Art and a series of interviews with the UK based artists and curators have been published in China. She also writes children’s books.

CROSSING THE BODILY BOUNDARY: THE CONCEPT OF THE NOMADIC AND THE POSTHUMAN AESTHETICS IN LIVE ART

‘Posthuman’ is a buzzword used in various fields, including science fiction, human enhancement technology and cyborg studies, but it is used in various ways. In my paper, the notion of Posthuman will refer particularly to those individuals who have restrictively designated ‘Other-to-Human’ in contemporary modern society. Acknowledging that many people are politically dehumanized and reckoned as not-human-enough is the first step to rethinking our definition of ‘human’. By looking at how the posthuman body is represented in live art practices, this paper will investigate the question of why artists dehumanize/posthumanize their bodies. What is the potential embedded in the posthuman body to politically engage with controversial public debates and cultural representations? How might performance that blurs the bodily boundary generate new ways of conceptualising spectatorship? To answer these questions, I will introduce three performance pieces by two artists that highlight enforced nomadic lifestyles of working artists and refugees. The first two are the UK-based artist Richard Dedomenici’s Unattended Baggage and Street Cabinet in which, by using low tech, he transforms himself into a moving object, a hybrid of man and thing (baggage or cabinet). His performance addresses the impact of terrorist attacks and gentrification on artists’ living conditions in London. The third piece is by Serbian artist Zoran Todorovic. In Illegal People, he collects one large bottle of urine from a refugee camp in Belgrade and makes it into drinkable handcrafted beer for the public. I will explore these works within the framework of Rosi Braidotti’s nomadic theory, a key figuration for posthuman feminism in contemporary critical discourse that extends beyond feminism and straddles many disciplines.

Key Words
Bodily boundary, nomadic subjects, posthumanism
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Ariadni Lignou Tsamantani is a Ph.D. candidate in Theatre Studies at the Freie Universität Berlin. Her research is supported by the state of Berlin’s Elsa-Neumann-Scholarship. Ariadni holds an MA in International Performance Research from the University of Amsterdam and the University of Warwick, an MA in Modern Greek Studies from the Freie Universität Berlin and a BA in Theatre Studies from the National and Kapodistrian University of Athens.


The present paper is a specific aspect of my ongoing Ph.D. research on the question of national identity in contemporary Greek theatre. In my research, I explore the ways in which theatre onstage but also at an institutional level may question singular conceptions of nation, whilst also redefining national identities, especially in periods of crisis. Here I will focus only on the 2013 National Theatre of Greece production of “Golfo” 1893, directed by Nikos Karathanos. In summer 2013, “Golfo” was presented at the ancient theatre of Epidaurus, becoming hence the first Greek but non-ancient drama to be performed there. Taking into account the institutional context of the Epidaurus Festival along with the “national” connotations that this pastoral drama gained during its long stage history, I will argue that the National Theatre’s performance was characterized by “reflective nostalgia” in Svetlana Boym’s terms (2001). The performance although it moved the audience emotionally, did not attempt to restore an ideal image of a lost national past. Instead, while being nostalgic, Karathanos’ production invited a critical but not only rational reflection on the complex relationship between past and present and on the very process of recollection.

Key Words
National identity, reflective nostalgia, Epidaurus Festival, Golfo

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Eva-Liisa Linder is a theatre researcher and lecturer at the Drama School at the Estonian Academy of Music and Theatre. She holds an MA in theatre studies from the University of Tartu and is a PhD student at Tallinn University School of Humanities, conducting research on the national stage in contemporary Estonia, in a comparative study of Estonian and European political theatre practices. As a freelance editor and critic, she has edited collections on theatre history and pedagogy and published several articles.

GLOBALISATION VS NATIONALISM: DISCUSSING NATIONAL IDENTITY IN CONTEMPORARY ESTONIAN THEATRE

Estonia is an example of a tiny post-totalitarian nation-state on the border between East and West. It has searched for its identity through conflicting historical experiences affecting Eastern Europe and Nordic countries: socialism and capitalism, local and global village, mythical past and modernizing future. During the last decade, Estonian theatre has contributed vigorously to the social discussion on national identity which has revived at the age of migration. Recently, two prevailing concepts of Estonian national identity have emerged: 1 ‘e-Estonia’ as an advanced digital society, which provides innovative service of e-Residency for a digital nation of global citizens – thus following the idea of imagined communities by Benedict Anderson 2 ‘Organic Estonia’ which is proud of its national history, traditional culture and intact nature, considering forests and bogs as its symbols – thus corresponding to the theories of geographic, ethnic and cultural nationalism as described by Hans Kohn and Anthony D. Smith. A number of recent productions discuss globalisation versus national identity, using strategies of documentary, devised and applied theatre. I shall examine the contribution of scenic analyses to the ongoing debate on migration, using theories of nationalism and critical theory of the Frankfurt School.

Key Words
globalisation, nationalism, national identity, documentary theatre, applied theatre
Intercultural communication is not just a physical displacement of national tradition in geospatial space, but a creative practice that motivates the subjective reallocation and remodeling of symbolic resources. Taking as a starting point Peter Sellars’ argument that migration theatre gives rise to the creation or reaffirmation of a community or communities, I shall be using the the work of Xianlin Song, and Wetmore et al., to discuss the quality and importance of culture brought by immigrants within the cultural context of the receiving country that they must adapt themselves to, as well as the way the original culture was adapted to reach out to indigenous audiences. As the communicato, the active subject will also re-recognize him/herself in cross-cultural practice and reconstruct the emotional identity between himself and the source culture, forming thereby a new cultural identity. In this process, due to the change of social and political contexts, the culture brought by immigrants from their home countries will experience spontaneous selection and reengineering especially in a pluralistic society. In the act of performing opera in a new cultural context, there is much more than the text that needs translation; the political and cultural structures also need to transform in order to be understood within the new context. Therefore, in cross-border and cross-cultural areas, opera as a cultural symbol inevitably faces the problem of translation in the process of communication. What is reflected behind the cultural translation and reference is the mutual game between the main characters of the text that needs translation; the political and cultural structures also need to transform in order to enter into a contemporary debate about refugees and immigration in Norwegian society. Through this, I also hope to show that using canonical plays like Peer Gynt in such ways can be a particularly powerful political tool for directors, exactly because of the plays’ canonical status and the expectations audiences have towards them.

Key Words
Chinese Immigrants in Singapore Chinese Opera  Intercultural Communication
NOSTALGIA, MEMORY AND PERFORMANCE IN DELHI’S URBAN SLUM OF KATHPUTLI COLONY

In a country like India with multiple nationalities and diverse linguistic and ethnic diversity, a huge population undertakes internal migration in order to survive. This essay looks at the formation and performance of memory and identity of artist community of Kathputli Colony: a home to world’s largest nomadic community of performers (including jugglers, musicians, dancers, puppeteers, acrobats, snake charmers, magicians etc) as continuous marginalisation of the artist community in the postcolonial urban Delhi. By looking at memory as a performative act, this paper attempts to explore the formation of aesthetic communities, nostalgia and remembrance as performing history in the present. It looks at memory as an act of formation of identity that asserts and performs the notion of the self for the migrating communities. It looks at the multiple social, political, economic and cultural wounds inflicted on this migrating community and how performance acts as an articulation and representation of these memories. Theatre and Performance engages in facilitation of such repressed memory by active engagement with physicality. The urban slum thus becomes a locus for the formation of community on the basis of shared aesthetic sensibilities. Performance acts as a repository of cultural memory and landscapes. The primary source for this research is based on my 2 years of extensive field work with this community. The imagination of these communities as street/ folk artists brings an added burden of selective patronage they get to ensure their survival. The question of performance is thus a complicated one in this arena as most of these performers are not limited to one art practice as a signatory specialisation. The puppeteers are also musicians and toy makers, and all of them have multiple artistic jobs as a means for earning livelihood. So, it becomes difficult for me to study any one performance in isolation. However, for the scope of this paper and keeping in mind the time span that I am allotted, I will solely concentrate on the elements of theatre and the ways in which their identities are shaped by touring the work.

This paper seeks to understand how the identity of victim, and victimhood are produced, and replicated in contemporary youth social justice theatre and how those terms inform personal identities and the wellbeing of participants. I will be examining New York City-based youth defined by the United Nations as persons between the ages of 15-25 years of age touring and performing theatre of the real that centers itself around the personal testimonies and narratives of participants’ stories of violence, including domestic violence, sexual assault, rape, self-harm, gang and gun violence. In this paper, I am defining “theatre of the real” as a collectively devised form of live performance that relies on performers’ often a mix of “actors” and “non-actors” “real life” testimonies to create the narrative of the piece. Through interviews with participants in New York City-based theatre programs, I seek to understand the effects of writing and reciting stories of trauma on youth participants in front of the public and finally, the impact these stories have on audiences. This project will call into focus the migration of identities, performers bodies and audience as these performances are toured to youth audiences throughout the five boroughs of Manhattan. Since the scope of this project is large, this presentation will focus specifically on the impact that this theatrical work has had on youth and the ways in which their identities are shaped by touring the work.

Key Words
migration, performance, memory, folk, India, Delhi, theatre, street art, displacement, cultural citizenship.

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Saumya Mani Tripathi is a research scholar at School of Arts and Aesthetics, JNU. She is an ardent theatre practitioner and currently teaches Theatre Arts at Maharshi Valmiki College of Education, Delhi University. She is deeply invested in the interdisciplinary study of all art forms and is an amateur painter. She has been working on her documentary film on Farmer suicides for past 3 years. Her research area focuses on politics and performance and the role of new media in contemporary art. She is an active cultural activist and loves to travel and document various cultural practises in India and abroad.

Ashley Marinaccio
CUNY Graduate Center Theatre Department
Ashley Marinaccio is a theatre artist and scholar who creates work to challenge the status quo. She is dedicated to documenting the socio-political issues that define our times. As a director and playwright, her work has been seen off-Broadway, at the White House, United Nations, TED conferences across the United States, Europe and Asia. Currently, Ash is working on her Ph.D. in the Department of Theatre and Performance at the CUNY Graduate Center, where she is focusing on theatre and war. Ash is the co-founder and founding Artistic Director of the theatre company and United Nations NGO Girl Be Heard, where she received numerous accolades, including LPTW’s Lucille Lortel Women’s Visionary Award. She is a co-founder/director of Co-Op Theatre East, member of the Civilians Field Research Team, and creator of the B.F.A. in a new web series. Proud member of AEA and SAG/AFTRA.

VICTIM OR VICTOR: THE PRODUCTION OF IDENTITY IN NEW YORK CITY SOCIAL JUSTICE YOUTH THEATRE

This paper seeks to understand how the identity of victim, and victimhood are produced, and replicated in contemporary youth social justice theatre and how those terms inform personal identities and the wellbeing of participants. I will be examining New York City-based youth defined by the United Nations as persons between the ages of 15-25 years of age touring and performing theatre of the real that centers itself around the personal testimonies and narratives of participants’ stories of violence, including domestic violence, sexual assault, rape, self-harm, gang and gun violence. In this paper, I am defining “theatre of the real” as a collectively devised form of live performance that relies on performers’ often a mix of “actors” and “non-actors” “real life” testimonies to create the narrative of the piece. Through interviews with participants in New York City-based theatre programs, I seek to understand the effects of writing and reciting stories of trauma on youth participants in front of the public and finally, the impact these stories have on audiences. This project will call into focus the migration of identities, performers bodies and audience as these performances are toured to youth audiences throughout the five boroughs of Manhattan. Since the scope of this project is large, this presentation will focus specifically on the impact that this theatrical work has had on youth and the ways in which their identities are shaped by touring the work.

Key Words
Youth, gender, identity, theatre, political theatre, theatre of the real, ensemble devised theatre, touring, New York, United States
Interactivity in Theatre: What do Spectators Truly Experience?

In the past few years, theatre scholars conducting empirical audience research usually did not pay special attention to performances providing interactive experiences. Other studies which focus on interactivity often describe it as special experience, but such perspectives mostly are based on performance analysis, not empirical audience research. Therefore, it is still unknown what does it mean for theatre spectators to have an interactive experience during a performance. Thus, the aim of this paper is to explore and conceptualise experience of interactivity in terms of theatre audience. In this paper, interactivity is approached following the ideas of American media and communication scholar James Gleason who studied the impact of interactivity on learning outcomes. He suggests that interactivity is not a feature of media, but the outcome of communication process. Following this approach, it is considered that theatre creators can propose only the potential for interactivity, but theatre spectators are the ones who decide whether to use this potential and create interactivity during a performance or not. Thus, interactivity appears to be a subjective category and dependent on each individual. The paper also presents the first results of empirical theatre audience research conducted in Lithuania. The performance “X tavyje” (“X in you”) created by theatre group Bad Rabbits has been chosen as an example. During the show, spectators are invited to analyze themselves performing a psychological test in different ways: answer written questions, perform physical tasks, interact with each other, etc.

Key Words
theatre audience, interactivity

The Other and Deconstruction of Balkanism in Basara’s Play “The Government Inspector for Southeast”

This paper deals with the play The Government Inspector for Southeast written by one of the most prominent Serbian contemporary writers, Svetislav Basara, and staged at the National Theatre in Šabac, Serbia. Written as a direct reference to the classical piece by Gogol: The Goverment Inspector, the play follows its structure with one crucial change – the control mechanisms are not internal but external: this time, the Inspector comes from the European Union. Using the framework of Cultural and Performance Studies, this paper tries to investigate whether the writer’s and director’s interventions question or reaffirm the discourse of Balkanism as formulated by Maria Todorova, as well as the ways the Kosovo issue emerges as a central corruption signifier in both the written and staged play whose plot is situated in a small town in Serbia, a country that is negotiating entry to the largest political alliance of the European continent today.

Key Words
The Other, Postcolonialism, Balkanism, Gogol, Basara, The Government Inspector
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Pushpita is currently pursuing her M.Phil in Theatre and Performance Studies from the School of Arts and Aesthetics in JNU. Her area of research lies in Music History, Popular Music-Studies, and Cultural Studies. She has been receiving her training in Hindustani Classical Music for the past twelve years. She was also part of the documentation and research team of the Music Mapping Project’17 that ran in joint collaboration with the performing artist Shubha Mudgal and Serendipity Arts Trust.

NAZRUL-SANGEET : LISTENING TO MUSICAL-MIGRATION AND THE POLITICS OF RECEPTION

This paper intends to study the 1950’s Language Rights Movement in context of East Pakistan, assertion of identity through language and particularly the deployment musical repertoire of the songs of Kazi Nazrul Islam (1899-1976). The poet-composer’s anti-British compositions of 1920’s re-emerged with new interpretations at this juncture when East-Pakistan/East-Bengal struggled for their separate linguistic cultural identity. In this context I would trace the history through a critical perspective the post formation of Bangladesh and the iconization of Nazrul and selection and choice of the songs, which constituted the Perso-Arabic Bengali lyrical style and Khayal repertoire, and the process of naming him the national poet of the new state of Bangladesh. His works subsequently became representative of the new Bengali-Muslim identity which stood different not only from the Punjabi-zed cultures of West-Pakistan but also from the Hinduized cultures of West-Bengal. Amidst these complex political episodes of appropriation, community and identity formation my paper will try to perceive modification, transformation and re-interpretation of a musical repertoire and writing of its histories. It is important in this context to read it as re-presentation and “reterritorialization” which I connect to cultural migrations. Thus, Nazrul and his songs will exhibit how reception of music is determined by other socio-political factors standing outside his music and also involves a heavy stake in the production of its musical aesthetics, listening and singing practices.

Key Words
musical-migration, reterritorialization, reception, re-interpretation

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Alessandra Montagner is a doctoral candidate at the State University of Campinas (BR), performer, and director. She holds an M.A. in Dance Theatre: The Body in Performance (2012), from Trinity Laban Conservatoire of Music and Dance / City University of London, and a B.A. in Performing Arts - Acting (2004) and Directing (2006) - from the Federal University of Santa Maria (BR). Her doctoral research consists in a practice-led investigation on spectatorship and shock in contemporary performance.

TOUCH AND SPECTATORSHIP: ON WHAT ESCAPES THE BODY TO RETURN AS THREAT

Spectatorship is often defined by the faculty of sight, where vision tends to be overvalued in relation to the other senses. However, if we approach spectatorship through the intertwining of perception, how can touch be conceptualised? This presentation reflects on the matter of touch perceived as a phenomenon that also characterises spectatorship, even when no physical contact has taken place between the bodies of the event. To do so, it operates a reflective analysis of a personal spectatorial experience of the piece On the Concept of the Face, Regarding the Son of God, by Societas Raffaello Sanzio, where the strong sensory appeal of fabricated faeces on stage repelled to the point of being felt on the skin. The air became explicitly heavy and dense, unbearable to breathe because of the weight it acquired from the abject odour emanating from the stage, resulting in the densification of the general atmosphere of the event that seemed to embrace the skin. Thus, the combination of visual and olfactory disturbances engendered the perception of being exposed to the risk of contagion posed by contact with faecal matter. However, how can such contagion be perceived through the affective exchanges within the event? Does the spectator touch the event by being there, immersed in it? What are the risks that the abject poses to the spectator? Finally, what are the dimensions of touch in performance spectatorship? The theory of Julia Kristeva and the phenomenology of Maurice Merleau-Ponty are implemented as tools to help untangle the possible interrelationships between touch, the abject, and spectatorship in the witnessing of performance.

Key Words
touch, contagion, spectatorship
Karen Morash

Rose Bruford


Manjari Mukherjee

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THE FORGOTTEN HISTORY OF PLAYWRITING MANUALS 1888-1936

This ten-minute paper presents a line of inquiry which unexpectedly arose from my practice-as-research PhD investigation into the praxis and methodologies of playwrights who engage with devising. While researching standard pedagogical practices for playwriting, I discovered a series of manuals in the British Library, written in the late-nineteenth and early-twentieth centuries, providing advice to would-be playwrights, which have been rarely, if ever, not acknowledged within academic discourse, and overlooked by contemporary playwright-instructors. In a 2013 issue of Contemporary Theatre Review dedicated to the pedagogy of playwriting, guest editor Steve Waters states that the literature on playwriting ‘diminished to a trickle’ between William Archer’s Play-Making: A Manual of Craftsmanship 1912 and Steve Gooch’s Writing a Play 1988. However, Waters and others have neglected a fascinating early seam of commentary on the topic, including texts such as Playwriting: A Handbook for Would-Be Dramatic Authors by ‘A Dramatist’ 1888 Agnes Platt’s Practical Hints on Playwriting 1919 and Moses Malevinsky’s unusual The Science of Playwriting 1925, which uses an algebraic formula for dramatic structure. Utilising these texts and others, this paper argues that these early manuals should be recognised not only for their historical value, but for the advice offered to would-be writers, which is at times more strongly rooted in the professional workings of theatre making than more contemporary texts. Using primary evidence which indicates that twenty-first century student playwrights desire training that provides practical collaborative opportunities, extracts from a number of these early texts will be presented both in their historical context, and with a discussion of their relevance for contemporary writers.

Key Words: Playwriting, Playwrights, Pedagogical Practice, Pedagogical Texts, William Archer, Steve Waters

MIGRATION AND MARGINALITY—RETHINKING POSTCOLONIAL INDIAN THEATRE HISTORY THROUGH MICRO-MINORITY COMMUNITIES

My research is an exploration of a theatre history that is lost between the migration and marginality of micro-minority communities in the port cities of Calcutta and Bombay between 1940-1960. The research focuses on the precarious state of citizenship and belonging of Indian micro-minority communities—such as Anglo-Indians, Parsis, Jews and Armenians. The members of these communities are both foreign and Indian. In this paper, I focus on the migration and marginality of the part British, part Indian, Anglo-Indian woman entertainers—their changing citizenship, homeland, identity, race and nationality which had set unprecedented changes in the social and cultural architecture of the country. Anglo-Indian women embodied the duality by being associated as the hypersexualised actress, as well as, the defeminised breadwinner. During Independence, the Anglo-Indian woman becomes a site of contestation—she is de-linked from nationalism in her role of a public figure exhibiting her body, and linked back and identified as the new nation’s model woman citizen who is independent and joins the work force.

With a special focus on famous Anglo-Indian actress Merle Oberon and jazz icon Pam Crain, I attempt to explore the citizenship of these micro-minority communities through a repertoire-based methodology that breaks away from the monolithic colonial archive that often disregards or erases the cultural history of these minority communities. It is through their cultural practices that I attempt to chart a new course of a postcolonial Indian theatre history.

Key Words: Migration, marginality, minority, citizenship, postcolonial, repertoire, performance
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Kaustubh Naik has a MA in Performance Studies from the School of Culture and Creative Expression, Ambedkar University, Delhi and is currently a research scholar at the School of Arts and Aesthetics, JNU. He is keenly interested in 20th century Goa history, public spheres, nationalism, and debates around caste and language in Goa. He has been awarded the DD Kosambi Junior Research Fellowship for the period 2016-18 by the Directorate of Art and Culture, Government of Goa. In 2016, he participated in the Summer Institute Cologne in the Theatre Historiography seminar. He has previously presented at the International Conference on Maharashtra, New Delhi, Young Scholar’s Seminar, JNU, and the International Congress on Colonial Periodical Press, Lisbon. He also writes on politics and culture in popular press.

PURTUGEZ PASSPORT: PERFORMING THE ANXIETIES OF MIGRATION AMONG THE GOAN CATHOLIC COMMUNITIES

A major repercussion of colonialism is how colonised communities negotiate their own foreignness in the contemporary global order marked by the post-colonial conditions and modern nation states. The question of migration therefore occupies a central position in these negotiations. This paper attempts to understand how narratives around migration are performed in Tiatr, a popular form of comic theatre among subaltern Goan Catholic communities. Tiatr first evolved in the late 19th century among migrant Goan Catholic communities in Colonial Bombay and served as a way of simultaneously negotiating urban modernity as well as to surrogate the absence of a ‘Goan’ way of life in cosmopolitan Bombay. Over the years, Tiatr has become a widely popular theatre form that is known best for its sharp and incisive political commentary and satire. In this paper, I would be looking at two contemporary Tiatr performances, both titled ‘Purtugez Passport’ and premiered in 2016, as well as few comic sketches and songs performed in Tiatrs to analyse how recent migration of Goan Catholics to the Europe by means of (re)claiming Portuguese citizenship, has placed them in a peculiar location where they are implicated by the broader currents of national and global politics (Brexit, for ex). My paper seeks to address the issues of gradual disenfranchisement of Goan Catholics due to the shift in power equations in post-colonial times and how popular theatre forms like the Tiatr respond to these developments by articulating the many concerns of the Goan Catholic communities around the issue of migration.

Key Words
Goa, Tiatr, Migration, Cultural Marginalisation, Indian Nationalism

Julia Nawrot
University of Granada Spain

Julia Nawrot is a PhD student in the Department of General Linguistics and Literary Theory at the University of Granada. In order to develop her doctoral dissertation on the reception of Tadeusz Kantor in Spain, she counts with a fellowship sponsored by the Spanish Ministry of Education, Science and Sports. Previously, she earned her M.A. in Literary and Theatre Studies, she is also B.A. in Literary Theory and Comparative Literature and B.A. in Spanish Philology. Among many other things, she is interested in theatre theories of the twentieth century and comparative literature.

THE INFLUENCE OF TADEUZ KANTOR ON MIQUEL MATEU’S “THURSDAY TODAY”

Tadeusz Kantor, a Polish stage director, was one of the most important artists in European theatre of the twentieth century. His revolutionary spectacles had a great impact all over the world. All five theatre productions of the well-known Theatre of Death “The Dead Class” “Wielopole, Wielopole” “Let the Artists Die” “I Shall Never Return” “Today is My Birthday” were presented also in Spain. Several Spanish artists have been visibly influenced by Kantor’s work and Miquel Mateu is one of them. “Thursday Today”, his first theatre production, was performed in Valencia for the very first time in February 2016. As stated by the Spanish artist himself, the play was inspired by the ideas found in the Theatre of Death. This paper will focus on two main areas of this influence: on the one hand, the use Miquel Mateu makes of the great themes of Kantor’s universe childhood, memory etc., which are the primary subject of his play on the other hand, the usage of some specific objects, elements of the scenography, will be analyzed in relation with Kantor’s aesthetics. The methodology applied in this presentation will be an inter-artistic comparison between “Thursday Today” and the works of Tadeusz Kantor.

Key Words
Tadeusz Kantor Miquel Mateu “Thursday Today” Kantors influence European theatre
MIGRATORY MESSENGERS – THE MEDIATEDNESS OF DOCUMENTARY POST-MIGRANT THEATRE

A great deal of performances in current German post-migrant theatre draw extensively on documentary material images, videos, testimonies, records as well as on personal narratives to critically engage with the history and current condition of German migration-society. Performances such as Common Ground or Die Lücke interrogate the interstices between private experiences and public discourse or societal power relations. In my presentation, I conceive of these performances and their means of political reporting as a theatrical actualization of the messenger speech. This refers especially to the affective potential of making a distant or past event present again on stage, which is key to the messenger as dramaturgical device. Taken as a theoretical model for the performative mediation of social relations, the messenger appears as a figure of the third that mediates between distant and/or different parties. It thus contours an approach towards performance analysis that considers both the level of aisthesis and discourse between which the messenger implies a close mediation. A media theoretical perspective on post-migrant documentary theatre informed by the affective characteristics of the dramaturgical messenger speech is promising for multiple reasons: firstly, it transgresses a binary representational model of the documentary which seems especially relevant in post-migrant and/or postcolonial contexts. Secondly, it draws attention to the entanglement between the performance and its discursive environment. And thirdly, the characteristics of the messenger enable a critical reflection on the societal position and image of ‘the migrant’.

Key Words
German Post-Migrant Theatre Documentary Mediality Relationality Messenger

Alina Orav
Estonian Academy of Arts

Alina Orav (b. 1989) is an Estonian artist and since 2014 a member of the Estonian Artist Association. Having studied in the Art Studio 5+5 (1995–2009), she obtained her Master’s degree (2017) in painting from the Estonian Academy of Arts. She has acquired experience in the Accademia di Belle Arti di Firenze (2011–2012); in the ECUAD in Vancouver (2015) and attended anamorphic painting internships in Amsterdam (2015) and London (2013). In 2014 she created her own author’s image making technique called polyview painting, for which she obtained the State Real Estate Ltd Science and Development Grant in 2017. Her master’s thesis introduces the new direction. Orav researched 3D art representing Estonia in many international street art events. She has done over 12 solo exhibitions. Orav has participated in group shows in Estonia; but also in Vancouver, Watford, Helsinki, Berlin, Florence, Tokyo and Stockholm. In 2015 she curated an exhibition at the Concourse Gallery (CA) involving 22 artists. She is currently expanding the polyview picture idea into other fields such as theatre, architecture and animation. The first polyview animation will be shown at the Tallinn Art Week in June 2018.

I would like to suggest ideas on how polyview image could be used in scenic design – what innovative opportunities would this create and what kind of new stories this enables to embody.

POTENTIAL OF THE POLYVIEW MOVING IMAGE IN THE FUTURE STAGE DESIGN

A polyview image is a type of picture I created in 2014. It is a combination of the anamorphic perspective viewed from an acute angle and the ambiguous illusions as the source ideas to create multiple interpretations of the same complex picture viewed from different (currently up to 6) angles (see visuals and further explanation: www.alinao rav.com). One theatre set would transform into another if observed from a different side. Polyview scenic design would be an ideal physical embodiment of the Rashomon effect, which occurs when the same event is given contradictory interpretations - in our case simultaneously by either two audiences or by one group of individuals taking different corporeal locations towards the stage monitoring the same interaction... In theatre, two (or more) contradictory plays may now be perceived in the same time and space. The same actor would be playing another role, if viewed in an opposite environment. It would be an innovative multi-functional, space- and material efficient solution. My research is informed by my own artistic practice exhibiting polyview paintings in various sizes and environments; and observations on street art made when representing Estonia painting anamorphic images in international street art festivals abroad. I take as my theoretical framework the work of Imitiaz H. Habib and Choi Jae-Oh with special focus on the connection between plays and Trompe-l’oeil or surrealist paintings; and the use of the concepts of contradiction, multistable perception and (pictographic) ambiguity in theatrical space.

Key word
polyview moving image, stage design, innovation
Claudia Ortega Rodríguez
Universidad Pedagógica Nacional de Colombia

Claudia, 24 years old, is currently in her tenth semester of the BA in Education in Performing Arts at the Pedagogical National University in Bogotá, Colombia. She has worked in different performances and theatrical plays during her career, such as “Al márgen”, a play based in the life and works of colombian writer Andrés Caicedo, that was performed across several rural towns and cities in Colombia. She has participated in several dramatic lectures both at the municipal school of Boyacá, and in the International Book Fair of Bogotá. Additionally, she became part of the research seedbed called “Research – Creation / Education = Phi” where she worked as a research assistant and is currently part of the artistic investigatory project “Voices and bodies of the community and their researchers”. As a result of her investigative interests, she gave her first paper entitled “The ‘Research – Creation / Education = Phi’ from a Situated Learning perspective” 2017 at the International Congress of Artistic Education in the District University of Bogota, Colombia. She has also participated in short courses relating to the “commedia of arts” technique and made various artistic appearances.


This presentation tackles the working methodologies developed in the Investigation-Creation, project called ‘Voices and bodies of the community and its researchers’, carried out by students and professors of the BA in Performing Arts at The National Pedagogical University of Colombia. This project investigates the students’ experiences with non-school communities such as theater groups, LGBT communities, children deprived of schooling, and people who live in rural areas. The students developed workshops and theatrical plays with the communities, and at the end of the work, they systematized their experiences as teachers of the process. The paper will present the methodologies used by the group of teacher-artist researchers, to consolidate a process framed in the emerging category developed by Giovanni Covelli Meek: “Research-Creation / Education” which aims, from a research perspective, to unify the disciplinary knowledge specific to the performing arts and their educational processes. This presentation will be broken down into three components, each of which corresponds to the different steps in which the project was developed. Each one of them derives its own methodology which, when unified, will determine the methodological procedure of the project. These components that in turn will title the chapters of the document are: investigative -the first stage of the project-, creative -second stage of the project-, and formative, which is found in both stages and therefore in the whole project. The presentation proposes to study and understand the methodological aspects of the project as a systematization of experiences: critical, reflexive, analytical and generator of knowledge as developed by Flor Abarca. Inasmuch as I am also part of the project, it is interesting to identify how the words of a documental analysis can become the dramaturgy of a play. To conclude, the framework of my research is developed from the pedagogical theories of situated and meaningful learning according to the definition by Días Barriga.

Key Words
Artistic Creation Processes Investigation-Creation Performing Arts Creation Methodologies “Research-Creation / Education”

Alan Parker
University of Cape Town & Rhodes University

Alan Parker is a choreographer, performer and lecturer at Rhodes University in Grahamstown, South Africa, where he teaches physical performance and choreography in the Department of Drama. Alan holds a MA in Drama, specialising in choreography, from Rhodes University and is currently engaged in doctoral research at the University of Cape Town through the Institute for Creative Arts’ ICA PhD programme in Live Art, Interdisciplinary and Public Art. Parker’s PhD research considers the relationship between live arts and the archive, with a specific focus on choreographic strategies aimed at performing the archive. In 2016 he was awarded a Live Art Fellowship with the ICA and, in 2017, served as a Writing Fellow for the upcoming publication Acts of Transgression: Contemporary Live Art in South Africa. As a choreographer, Alan has presented work over the last ten years at numerous South African arts festivals and performance platforms including the National Arts Festival in Grahamstown, the Dance Umbrella in Johannesburg and the Live Art Festival in Cape Town. He has also been the recipient of the Theatre Arts Admin Collective Emerging Theatre Director’s Bursary 2013 and Artist-in-Residence at the Dance Space in Johannesburg 2014.

CONCEPTUALISING THE ROLE OF ARCHIVAL DETERITUS AS A ‘LINE OF FLIGHT’ FOR EMBODIED RESEARCH PRACTICES

The paper, entitled “Conceptualising the role of archival detritus as a ‘line of flight’ for embodied research practices”, proposes and explicates a particular embodied research methodology for anarchival investigation where archival detritus understood as that which remains once a performance has ended is re-conceptualized as a ‘line of flight’ for a reimagined re-enactment of past performances as a means to discover new, alternative possibilities nascent within the archive. The paper considers Deleuze & Guattari’s 1987 concept of deterritorialisation in relation to Massumi & Murphie’s 2016 understanding of the anarchive as a research creation methodology concerned with unearthing and revealing that which the archive cannot hold or that which it keeps invisible and/or hidden. The archival object, or detritus, is thus theorized as a springboard or departure point for ‘lines of flight’ that move the subject/researcher away from the known territory of the archive, toward new, unknown territories initiated through creative and imaginative engagement with archival detritus. This methodology for creative research practice is further explicated and explored through reference to one of the author’s doctoral practical research projects Detritus for one 2015. This performance project becomes a case study to further reflect on the ways in which detritus, through interfacing with the body of the subject/researcher, might initiate new pathways to new territories and, in so doing, release, unlock or discover new potentials and possibilities within past performances in the archive.

Key Words
anarchive deterritorialisation embodied research archive
Priyanka Pathak
Jawaharlal Nehru University

Priyanka Pathak is a graduate from the National School of Drama New Delhi, 2013, specialized in design and direction. She is currently pursing Ph.D. research in Theatre & Performance Studies at the School of Arts & Aesthetics in Jawaharlal Nehru University. She has been practicing theater since 2003 in Delhi as designer, director and acting teacher. Her area of interest is devising performances around the idea of interventionist performances in public sphere. She has devised a performance on the economy of shit and mapping its path within the city.

MIGRATED, DISPLACED OR RELOCATED AUDIENCE OF THE STREET: MEMORIES OF SITES OF RESISTANCE AND ITS ABSENCE IN URBAN LANDSCAPE.

Delhi is a metropolitan city, the capital of India and also a hub of migrants and daily commuters who come to work every day. Since the implementation of neo-liberal policies in the late nineties, efforts have been made to re-constitute the city as a global one through beautification drives: clearing congested slum locations, building middle class housings and malls. This has resulted in thousands of people from under-privileged backgrounds being evicted and compelled to re-locate to the outskirts of the city. The evacuation drive actually makes the original settlers of these sites a migrant service population who come back to their original location daily for work. The city consumes, as I argue, the poor in service labor in order to manage daily operations for the middle class but does not accommodate them as its own. Jan Natya Manch Janam is one of the activist street theatre groups that have constantly engaged with the sites and the people which this city has always treated as ‘other’, making them migrant within their own city. The group is losing its spectators and its performance locations, due to these dislocations. The performance sites mapped through the run of the play Machine from 1978 till today, allows one to understand the changing urban landscape. Two recent works from theatre and performance studies by Susan Haidecke and Shannon Jackson, in their own local contexts are built around ‘street arts’ or ‘social works’. They both refer to Ranciere’s notion of affect which draws together a public into a collective democratic space through the mediation of performance. I will take up Machine’s past circuit in comparison with the present and try to explore site memories and absences, and see its efficacy in creating critical modes of resistance amongst its congregations. The perspective of space and audience allows me to theorize and construct critical site memories and absences, and see its efficacy in creating critical modes of resistance amongst its performance. I will take up Machine’s past circuit in comparison with the present and try to explore site memories and absences, and see its efficacy in creating critical modes of resistance amongst its congregations. The perspective of space and audience allows me to theorize and construct critical site memories and absences, and see its efficacy in creating critical modes of resistance amongst its congregations.

Key Words
Migration, Site specific, Street Theatre, Global Cities, street audience, spectatorship absence

Sailu Pattepu
University of Hyderabad

PattepuSailu is a JRF scholar at Department of Theatre Arts, S. N. School of Arts and Communication, University of Hyderabad and worked with distinguished theatre exponents like Prof. NeeluKamaluddin, AbhilashPillai, Duglus O’ Connel. He has participated in several national and international conferences and projects including IBSEN festival, UKIERI thematic partnership project on “Scenography in Digital Age” and IFTR 2015. He has presented a papers on Padyanatakam Identity of Telugu region from glorious days to decline in the IFTR 2015, on Gender Bending in Southern India. The curious case of Surabhi Theatre in the IFTR 2016 and on The Intercultural Legacy of MoharramPeerlaPanduga: A Ritual Performance of Telangana in the IFTR 2017. He had participated in many workshops lead by eminent theatre personalities from India and abroad. He has conduct workshops in different areas of Hyderabad for the children and presently associated with CAMS Theatre Group, Hyderabad as a practitioner.

MIGRATION AND IDENTITY POLITICS: A CURIOUS CASE OF FORMATION OF TELANGANA A NEWLY BORN STATE OF INDIA

The paper intends to unravel the tension and potentially conflictual relations between Telangana and Andhra Pradesh which were merged together at the time of independence (1947) and Reorganization of the states (1956) of the Union of India despite its vastly different ethnic characteristics. Within the larger socio-economic and political conflict and violence between these two communities, the paper intends to focus on the cultural politics intertwined with identity formations and reassertion of Telangana identity particularly in recent times (2009 onwards). In this context I would take the case study of the cultural group Dhoom Dhoom an artiste collective of writers, ballad singers, poets and performers who took on a key role during the movement and struggle for separate statehood for Telengana. The group went to the masses with a slogan such as “Maata (Dialogue), Paata (song), Aata (Dance)”, and adopting strong caste and class reassertion. The paper will particularly focus on the dissemination of their cultural programme at the grass root level and bringing about a mass mobilization and a movement since 2009. The paper intends to read the performances of Dhoom Dhoom within the critical frames of performance and identity politics particularly the critique offered by Dr. Kevin Hetherington and taking from the volume edited by Asha Sarangi and Sudha Pal interrogating the politics of regional formations within national frameworks.

Key words
Migration, identity, agitation, theatre, politics and strategy.
Jovana Pavićević
Faculty of Philology and Arts, University of Kragujevac, Serbia

Jovana Pavićević was born in Kragujevac, Serbia in 1982. She defended her PhD thesis The Poetics of Sarah Kane in the Context of New British Drama in May 2016 at the Faculty of Philology and Arts, University of Kragujevac where she currently works as an Assistant Professor and teaches courses in theatre history and dramatic literature. Her research and teaching interests include contemporary drama and theatre, performance studies, applied theatre, bibliotherapy, psychodrama and gender studies. She has participated in various national and international conferences and published research papers on Anglo-American literature, drama and theatre.

JAN FABRE’S “MOUNT OLYMPUS”: DRAMA AND THEATRE AS ALTERNATIVES TO SPIRITUAL BYPASSING

The author of this paper tends to explore drama and theatre as a mode of inquiry, that is as a mode that analyzes, reveals, and communicates artistic and human condition and provides further discussion and research on topics associated with these issues. The paper takes Jan Fabre’s 24-hour Mount Olympus: To Glorify the Cult of Tragedy performed at Belgrade International Theatre Festival BITEF in September 2017 as an example of a complex event that combines artistic-composed behaviour with everyday-spontaneous behavior. Since Fabre employs stories and characters from Greek mythology and tragedies only to reshape them by means of different languages, bodies, objects, choreographies, time, and space, the performance has provoked debates over the content, theatrical language, and the function of time and audience and, above all, over the qualities that make up tragic vision. This paper argues that Fabre’s overall vision – ‘humanity’s time, time of the birth of tragedy, of the descent into hell and the volcano of evil, ceaselessly spewing its ashes’ – presents Greek myth as an early form of psychology that brings to light the mysterious workings of the psychethus enabling the audience to face painful feelings, unresolved wounds, and developmental needs.

Key Words
Fabre, performance, myth, psyche, insight, audience

Deborah Pollard
University of New South Wales (UNSW)

Deborah Pollard is a director and dramaturge based in Sydney, Australia. Her artistic practice encompasses collaborations with different practitioners from dancers to farmers to performers and visual artists among others. Trained originally in theatre as a performer, her practice has shifted over the past 25 years towards a hybrid between performance and visual arts. She has worked extensively within the Australian Theatre and Performance sector and her works have toured internationally. Deborah recently completed her PhD at the University of Wollongong and is currently an Adjunct Associate Lecturer at the University of New South Wales in Sydney, Australia.

ENTANGLEMENTS WITH TIME: STAGING TIME IN THE THEATRE

My research examines the historic and contemporary function of time as a compositional tool in the theatre medium to further the conceptualisation of developments in performance practice that counter and reflect upon the underlying temporal dynamics of mediatisation. It addresses the question: What is the aesthetic and political significance of time based dramaturgical strategies to the theatre medium in an era defined by accelerated perceptions of time? The paper focuses on my creative research project, Yowza Yowza Yowza [2014], a 24-hour choreographic action that recreates photographic documentation of the 1930s dance marathon phenomenon. This reflexive analysis examines how the works’ aesthetics of duration and repetition encouraged engagement with the personal plight of the performer that of the intrigue and ethical precariousness that comes with watching the endurance of another. Such responses to the work were further heightened by the live webcast of the performance that enabled spectators to tune in at anytime with anonymity and ease. To elaborate on these findings the paper draws upon recent theoretical conceptions of a shift in time as a representational tool to a central aesthetic concern of the theatre medium. It also engages with recent theoretical understandings of intermediality and remediation: the incorporation and integration of technology within theatre and its impact upon theatre communication. This is made evident through a rethinking of the collective ‘liveness’ that has often defined the medium.

Key Words
Temporal dramaturgy, Intermediality
ENGLISH, IROQUOIS, GERMAN: HISTORICALLY STAGING CONRAD WEISER’S INTERPRETATIVE WORK IN THE 1744 LANCASTER TREATY

The theoretical question that I am asking is about reading a translated transcript of a historical event as a performance text. Sandra Gustafson has described the printed 1744 Lancaster Treaty between the Iroquois League and the British colonial governments of Virginia and Maryland as similar to a declamatory play like Addison’s Cato. By tracing the biographical and political connection between Addison and the English-Iroquois interpreter of the Treaty, the paper asks to what extent it is useful to read the Treaty as in part a staging through surrogation of European political conflicts via Native American speakers. Following Gustafson’s suggestion, the Treaty is genealogically related to the 17th- and 18th-century British “Indian” plays, in which censored political controversies are addressed through staged native sovereignties. Does the focus on the translator in this instance help to make apparent the apparatus through which we receive the historical account of a political event, or, dialectically, does it occlude a transmission of alterity, hampering through historiography the translator’s diplomatic efforts? The paper considers the disappearing textual action of the live interpreter, a German-born religious refugee, as an example for how intra-European emancipatory conflicts were performatively present in racialized colonial encounters. If the treaty event is shaped by the apparatus of the English neoclassical play, is it possible to recover a sense of an Iroquois diplomatic practice and apparatus, relevant also to us as contemporary interpreters, by attending to some of the formal omissions of the printed drama? Agamben’s hermeneutical investigation of Foucault’s concept of the apparatus reveals a methodology through which “sacralized” Iroquois metaphor can be “profaned” (i.e. restored for common use) and the multi-national political encounter in Atlantic 18th-century theatre and politics for the CUNY Grad Center Theatre program.

Key Words
translation, colonial, Iroquois, English, German, European, Native American, historiography, political performance

SHOWING HUMANISM THROUGH PERFORMATIVE ARTS. A COMPARATIVE STUDY OF MY PAPERS WEREN’T DONE? AND ZAPI ROUGE

Considering the immediate relevance and the pervasive media coverage on migration, this contribution compares two plays that are different in relation to their context of production and similar for their use of performative arts as tools to enquire on migrants’ identity and to ‘humanise’ them. The compared works are, on one hand, Theatres of the Borderlands (My Papers Weren’t Done?, 2017), a community play produced and directed by the Egyptian theatre company Red Tomato by way of an interactive workshop of collective creation with the group of performers. All performers were youths between 18 - 23 years of age from Egypt, Eritrea, Somalia, Syria, Sudan and South Sudan who enact students coming from different countries dealing with the complicated bureaucratic process of applying to University. Rapping is an integral part of the work and allows characters to express their feelings. On the other hand, Zapi Rouge is a poetic French play, written by Françoise Giére and performed by the Lili Label company, about the story of ‘Toi’ You, a kid detained in a ZAPI - ‘zone d’attente pour personnes en instance’ - an immigration waiting zone. The story is told by the women working in the centre who encountered Toi during his stay there. Toi does not have a precise identity, but like all children, he has dreams. His dream is to work in a circus. Acting as a clown and an acrobat, Toi’s atypical behaviour within the ZAPI brings smiles where usually there are none. Following theories on the humanism of the Other (Lévinas 1972) and on the performative power of performance (Fischer-Lichte 2004), personal stories shared through singing in My Papers Weren’t Done and smiles caused by comic performances in ZAPI Rouge are considered as individualising and associating devic-es aiming at an ethic of obligation.

Key Words
Migration, efficacy, ‘humanism of the other,’ performing arts, raising awareness
PERFORMANCES OF TRUTH – TRUTHFULNESS IN PERFORMANCES

Post-truth, post-factual politics, alternative facts: A fundamental debate about what truth is has been dominating the political and cultural debates for quite some time. Facts and evidence seem to have become a flexible corrective in everyday life (Latour 2017: 27). One symbol for these tendencies is the concept of truth. Conspiracy theorists offer their audience alternative theories and alternative culprits. By doing so they destabilize the “truth”, which “we” so far have agreed on. Those theorists challenge our system of knowledge and truth production, which is not able to compete with the rapidness of attack in the digital world. The perception and the processing of truth seems to become a matter of individualized consumption, provoked by the fragmentation of society (Reckwitz 2006: 592, Bauman 1997: 146). Currently, the phenomenon of immersive art is spreading widely (Glauner 2016: 30). It reflects on the individual experience and has been criticised as a reproduction of the hegemonic neoliberal discourse but also as a critical gesture against these tendencies (Lehmann 2016: 27; Mouffe 2015: 130). By working immersively, Signa, an Austrian theatre troupe makes the construction of religious cults a subject of discussion by forcing the audience itself to engage with the rapidness of attack in the digital world. The perception and the processing of truth seems to become a matter of individualized consumption, provoked by the fragmentation of society (Reckwitz 2006: 592, Bauman 1997: 146). Currently, the phenomenon of immersive art is spreading widely (Glauner 2016: 30). It reflects on the individual experience and has been criticised as a reproduction of the hegemonic neoliberal discourse but also as a critical gesture against these tendencies (Lehmann 2016: 27; Mouffe 2015: 130). By working immersively, Signa, an Austrian theatre troupe makes the construction of religious cults a subject of discussion by forcing the audience itself to adopt specific body practices during their Hevfolk performance. Rabih Mroué uses his performance lectures to link facts and fiction in a garment of factual knowledge. “Forensic Architecture”, a research agency, tries to “find the truth” in unsolved criminal cases by reconstructing the crime scene. Based on these examples, the objective of the presentation is to develop a “dispositif” (Foucault 1978, 120) of conspiracy. Therefore, I intend to analyse artistic works, which bend, repeal, override the concept of truth by showing alternative realities or possibilities of truth production, based on the definition of truth by Hannah Arendt and Foucault and their attempts to interrogate the relation between power and truth.

Key Words
post-truth, immersion, performance lectures, Forensic Architecture, Arendt, Foucault

PERMEABLE EDGES OF A RITUAL ECOSYSTEM: THINKING THROUGH BOUNDARIES OF KOTTANGAL PADAYANI

Permeable edges of a ritual ecosystem: Thinking through boundaries of Kottangal padayani Padayani is a week-long ritual performance in the south-Indian state of Kerala, performed annually during nights dedicated to Mother Goddess in Devi temples. Kottangal padayani, one of the significant padayani-s in Kerala, is performed in the miniature ecosystems called kaavus or sacred groves where humans, plants and machinic entities are inter-linked and give rise to various performances. The present paper examines how Kottangal padayani modify the boundaries of human, vegetal and machinic bodies within a village ecosystem where it is performed. Drawing from Bruno Latour’s actor network theory and Maturana and Varela’s concept of autopoiesis, this paper inquires dynamics of ritual boundaries in the anthropo-vegetal and machinic network of Kottangal padayani. For this I analyse “adavi”, a performance event in Kottangal padayani, in which the ritual space is temporarily designed as a forest. The villagers collect tree trunks with leaves and fruits and they are temporarily fixed on the performance ground. Some people hold the branches in their hand and some others climb up the trees and enact deforestation. I would like to examine how human, vegetal and machinic bodies permeate and emerge as performance. While the question of nature in Kottangal padayani, and in fact rituals in a broad sense in India, is generally addressed through the traditional concept of wholeness and natural holism, I argue that an ecosystem perspective is essential in understanding different associations and transitions in Kottangal padayani where humans, plants and other non-human machinic bodies have equal material presence in the ritual network. Taking forward Erica Fischer Lichte’s analysis of the materiality of performance, I attempt to understand how ‘ecosystem materiality’ operates in the permeable frontiers of a ritual ecosystem.

Key Words
Padayani, ecosystem, ritual
WHY UNDERGRADUATES DON’T READ AND HOW THEY GET AWAY WITH IT: A TALE OF FATIGUE, TRIAGE AND GRADES

N. Katherine Hayles identifies reading as a key tool with literary study disciplines. However, despite its importance, Theatre Studies and English Literature students appear to have a troubled relationship with reading. Anecdotal evidence suggests that rates of reading amongst undergraduates are low and that improving these rates requires time-consuming and often draconian intervention on the part of teachers. This paper illustrates the rates of reading within Theatre and English courses and to identify why students do not complete or even start reading assigned texts or to seek out alternative reading sources such as Wikipedia or SparkNotes. The reasons for this are demonstrated using quantitative and qualitative data collected through a survey of undergraduate students enrolled in Theatre Studies and English Literature courses at universities in New Zealand and Australia. The analysis of this data shows how undergraduate students struggle to or even actively avoid assimilating to the culture of best academic practice. It also shows how a multitude of factors influence students to engage in acts of “non-reading”. This information may act as a foundation allowing for improved pedagogical practices within Theatre Studies and English Literature. Understanding what factors influence students to fail to complete assigned readings will allow educators to develop teaching strategies targeting the root causes of poor reading practices amongst students rather than merely reacting to their symptoms. Works Cited Hayles, N Katherine. How We Think: Digital Media and Contemporary Technogenesis. The University of Chicago Press, 2012.

Key Words
Digital Humanities, Pedagogy, Reading, Internet

LANDSCAPE, EMPTY, LATENCY: THE EARTH-BODY-ART AND ABSENCE AS A PERFORMATIVE POTENCY.

This presentation is an integral part of the PhD research that I am conducting as part of my Postgraduate Program in Performing Arts at Unicamp’s Institute of Arts. The work of the Cuban performer Ana Mendieta is analysed, and in particular, the actions she carried out in the landscape. While examining her work in these natural spaces, I seek to raise issues related to concepts of “present-presence and present-absence” in her performances. As a first exponent of Earth-body-art that, unlike Land Art, positions the artist in the image - in present presences and present traces – Mendieta builds her relational networks with the natural environment, distinguishing it from its environmental logics. Dialoguing with the studies of Josette Féral and Amanda Boetzkes, the aim of this communication is to emphasize the retraction movement of Mendieta in her photoperformances or in her videoperformances, in which her presence becomes something questionable, when, for example, we think of presence in performing arts. In considering the symbiotic relationship that is established between Mendieta and the landscape, the paper shall reflect on absence as a performative power. From the movement that goes from the performer’s presence in the image until its disappearance in the landscape, the actions of Mendieta question the positioning of the artist within the work. When considering absence as a performative potency, wouldn’t the performer be repositioning the ethical role of the artist in her time?

Key Words
Absence, Earth-body-art, Performance Art
In this presentation I will argue that Black Theatre Movement BTM playwright Ed Bullins’ experimental texts are key to the formation of a genre I call the Conceptual Play and an archive I call Conceptual Theatre. Close reading of Bullins’ _The Theme is Blackness: A One-Act Play to be performed before Predominantly White Audiences_ in 1966, I argue that Bullins innovates a form of site-specific theatre of the mind that resists material embodiments of blackness on the public stage. _The Theme is Blackness_ creates a space to contemplate the concept and aesthetics of blackness itself, detached from racialized bodies. A speaker announces that the character “Blackness” will appear, the lights go out, and, for twenty minutes, the dark theatre encompasses the play’s form and content. Subverting white spectators’ desire to encounter concrete, realistic black characters and scenes, the play spatially and temporally deflects embodied racialization onto the sensory and perceptual processes of the audience. My analysis of _The Theme is Blackness_ aims to shift our understanding of the BTM from a theatre of reality to a theatre of imagination. Bullins’ Conceptual Plays catalyze a politics of the imagination.

**Key Words**

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**Kathleen Schaag**
University of Wisconsin-Madison, Department of English

In lieu of a CV, I am including a narrative bio, which the New Scholars Forum requires. Please let me know if I should send a CV instead. Katie Schaag is a Postdoctoral Teaching Fellow in the English Department at the University of Wisconsin-Madison, where she recently earned her PhD in English Literature with a specialization in Theatre and Performance Studies. Her essay “Biological Plasticity and Performative Possibility in the work of Catherine Malabou and Curious” is published in _Inter Views in Performance Philosophy_ Palgrave Macmillan, 2017. Her book project, “Conceptual Theatre,” explores the political potential of thought experiments in African American avant-garde closet drama. She has presented research at international conferences including Performance Studies International at Stanford University and Theatre, Performance, Philosophy at University of Paris-Sorbonne.

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**Benjamin Silva Farias**
Pontifical Catholic University of Chile

Literature professor. Bachelor of Arts and Bachelor of Aesthetic Studies both by the Pontifical Catholic University of Chile and Doctor c in Literature also by the Pontifical Catholic University of Chile. He works as a professor at the Pontifical Catholic University of Chile. His critical work discusses the relations between theater and education, marginalities and cultural plots in 21st century Chile.

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**THE OUTDATED SCHOOL IN THE CHILEAN SCENE OF THE 21ST CENTURY: EDUCATION, BIOPOWER AND MARGINALITY**

During June 2006, massive student demonstrations in the streets of the main cities of Chile marked the beginning of a reform that -claiming free and quality public education-, years later, would be able to establish free education in higher education. The Chilean dramatists of the new generations become part of this conjuncture and in several of its assemblies “put on stage” the student mobilization. In this particular presentation -part of a larger investigation- I will analyze the dramatic text and the staging of Luis Barrales, _La mala clase_ (2009). In this work you can see how biopolitical control, masked by neoliberalism, denies any kind of possibility and freedom, subjecting students to the violence and control of a disciplinary society in Chile. During the 21st century, the issue of marginality and precariousness has increased in Chile and Latin America through the implementation of a neoliberal policy, a legacy of the military dictatorships of the southern cone; causing a terrible structural change in society. Extending to school, considering it as a device designed to produce students: bodies / gears of industrial machinery. The Chilean governments have proposed educational reforms that aim at an education system more in line with the globalized world, but which, nevertheless, have not been successful, generating conflicts of all kinds and remaining only in theories, turning the school into an outdated technology for young people. In short, the discourse in _La mala clase_ gives an account of the reality of the periphery of the modern city, where the slogan is to survive the commodified society and survive the public education that delivers outdated teachings.

**Key Words**
Chilean Theater, education, marginality, biopower

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**Key Words**
Chilean Theater, education, marginality, biopower

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Nina Helene Skogli
University of Agder, Faculty of Fine Arts

My name is Nina Helene Skogli (b. 1988) and I am currently a Ph.D. research fellow at the University of Agder in Kristiansand, Norway. I started working as a researcher at the University in September 2017. My project concerns, in short, theatre that addresses ongoing conflicts, and the cognitive reflection process these performances initiate. I am interested in the dramaturgical and aesthetical strategies that specific performances use to encourage the reflection process after the transitory performances have ended. Earlier, I worked on educational and interdisciplinary projects at Kristiansand Kunsthall, a contemporary gallery, in addition to being a freelance performer.

**SOFT EYES AND MIGRATORY ROUTES: DISCUSSING DRAMATURAL STRATEGIES IN A PERFORMANCE CONCERNING POLITICS OF IMMIGRATION**

For this paper, I want to use the performance Soft Eyes 2016 by Artilleriet Produksjoner as a point of departure. Soft Eyes concerns the politics of immigration; it tours the Norwegian Schools, where it is watched by pupils from the age of 16 to 19. At the end of the day, all the pupils are gathered in the school auditorium to discuss their experiences. I want to highlight some of the dramaturgical strategies of Soft Eyes, to see how they raise questions concerning the theme and initiate a process of acquiring a form of accumulated experience. In that sense, this paper will briefly explore two different forms of migration. It examines the dramaturgical strategies of Soft Eyes that address immigration and the social and political landscapes that set the backdrop for the refugee crisis. However, it also explores a different kind of migration, one that deals with the transitory nature of theatre and its spectators. When affected by the theatrical strategies of a performance, and when challenged to reflect upon the event after the so-called “fall of the curtain”, the spectators undergo a process of momentary experience that becomes a form of accumulated experience – or a peirastic concept of experience. Despite theatre being a transitory medium, some experiences migrate from the here-and-now of the performance to become part of a spectator’s horizon of understanding. Central to this paper is theory on momentary, accumulated and peirastic experience.

Key Words
- Refugee crisis
- Spectators
- Experience
- Dramaturgical strategies

Luxsni Songsriengchai
University of Hyderabad

Luxsni Songsriengchai is a theatre artist and lecturer from Thailand. Currently, she is pursuing Ph.D. in Theatre Arts at S.N. School of Arts and Communication, University of Hyderabad with Indian Council for Cultural Relations ICCR scholarship. Her research focuses on Transgender in folk performance. At the time she has been in India, she has conducted social movement projects for empowering people through Theatre process covered Northeastern and Southern communities in suburban India. She also presented papers at IFTR conferences in 2015 and 2016.

**THE CHANGING SPACE: THAI POPULAR FOLK THEATRE AND THE SPACES FOR KATHOEY SELF-EXPRESSSION**

This paper is part of the dissertation project “Life as Kathoey in Likay troupes in Thailand: an ethnography of transgender female performers in the 21st century”. Likay is a Thai popular folk theatre since the reign of King Rama V 1868. Nowadays, it remains in popularity among the rural population, and is appreciated amid working classes in the outskirts of the city. The presentation focuses on “the changing space” or the life behind the curtains of the folk theatre stage. The paper seeks to highlight the performers’ diverse queer identities and their intertwining with regional, linguistic, socio-economic and class-based differences. The aim of the paper is to explore how the changing space marks a site of the articulation of the cultural pluralism of kathoey identity. The ethnographic research for the study was conducted in 2017 based on participant observation and in-depth interview with performers from three transgender troupes including community members in central Thailand. The first section briefly describes the characteristic features of the changing space, which carries a great significance in the performance practice of Likay troupes. I will argue that the changing space creates a unique relation between Likay actors and the communities where they perform. Activities and occurrences within this area will be separately discussed as the key finding. It clearly reveals significant differences between kathoey identities in modern and folk performance. I will conclude by suggesting that the performance of kathoey identities through folk theatre does not limit itself only to the stage but starts before the show itself, in the changing space behind the curtains.

Key Words
- Kathoey
- Transgender identity
- Folk theatre
- Backstage
- Thailand
Rebecca Sturm  
Ludwig-Maximilians-Universität München

Rebecca Sturm is a PhD student at the ERC project ‘Developing Theatre – Building Expert Networks for Theatre in Emerging Countries after 1945’. In 2016 she finished her master’s thesis about the Bavarian State Theatre in the post-war period at the Institute for Theatre Studies of the LMU in Munich. Her current project ‘Theatre Experts for the Third World: ITI and the globalization of theatre’ focusses on the international efforts of the ITI during the Cold War.

THE ITI AND THE GLOBALIZATION OF THEATRE IN THE COLD WAR

The founding of the International Theatre Institute ITI under the UNESCO umbrella in 1948 was part of a larger trend of epistemic communities in the post-war period. Expert networks of scientists and artists were created to promote international understanding which was supposed to help prevent future global conflict. The purpose of the ITI was to “promote international exchange of knowledge and practice in theatre arts.” This met with severe difficulties in the Cold War Era. With member states from both sides of the Iron Curtain, and national ITI centres often being dependent on state funding, attempts to use the ITI as a tool of Cold War cultural influence were often made. My presentation will focus on the East and West German centres of the ITI and how they coordinated their exchange of theatrical knowledge in the political environment of the Cold War. Even though ITI efforts were supposed to be understood as non-political, the two German centres both located in Berlin adopted their countries’ rivalry, using political means like travel restrictions, treaties, and the help of government agencies to do this. Their involvement with the “Third World Theatre Committee” and various efforts in “theatrical development aid” was also part of the cultural Cold War, trying to gain influence through soft power instead of a more direct approach in the non-aligned countries of the Global South. My presentation will be based on my current research for the ERC project Developing Theatre, and archival material from the German ITI centre.

Key Words  
ITI, expert networks, cultural Cold War, globalization, third world, Developing Theatre, East & West Germany

Eszter Szabó-Reznék  
Hungarian Academy of Sciences, Research Centre for the Humanities

Born on July 16, 1990 in Cluj-Napoca, Romania. Assistant research fellow at the Hungarian Academy of Sciences, Research Centre for the Humanities, Institute for Literacy Studies. I am also writing my PhD thesis at the University of Szeged, Hungary. My research focuses on multi-centered cultural spaces in 19th-century Hungary, national and regional identities in Hungary and Transylvania. My focus is Transylvanian theatre and press in the last decades of the 19th century: theatre management the self-image and self-positioning of the theatre regional identity models proposed by the theatre and the press Transylvanian intellectual networks and their relations with the theatre.

HOW MUCH FOR A THEATRE TICKET AND A SEVEN-COURSE MEAL?  
THE ECONOMICS OF A NINETEENTH-CENTURY THEATRICAL CENTENARY IN TRANSYLVANIA

In my paper I will approach the problem of the economic history of theatre. How can we use accountings, letters on loans and credits, bills to reveal the management and financing models of a theatre, how can we contextualize the expenses, what does it tell us if the numbers don’t add up? Choosing a micro-level analysis of a vast number of archival and press sources, I will attempt to reveal through these general questions the financial aspects of the centenary of professional Hungarian acting in Transylvania, celebrated in the Hungarian theatre of Cluj in 1892. Having in the background the framework of the cult of the centenary or centenary fever of the 19th century Quinault 1998, Leerssen–Rigney 2014 with all its great festivities, I will present a case-study of a celebration organized by a theatre that was at the same time peripheral as seen from the capital city, Budapest and central as Cluj was considered the cultural center of Transylvania. I will analyze both the hard numbers and the discourses on the finances of the theatre during the three-day centenary – with festive lunches, outdoor celebrations, gala performances bringing even the aristocracy on stage. This way we can get a picture of the economic status and complex financing of the institution: aristocratic patronage, donations from the local economic elite, support from the city and partial state support were all present at the end of the century. But most importantly, at the same time when the local aristocracy, the historical patrons, presented two tableaux vivantes as part of the celebrations, in the “backstage” – the management – the most important issue was to reach total state support, the nationalization of the theatre.

Key Words  
economic history, centenary, finances, state support, patronage
WRITING ABOUT SILENCE: THE GRANT QUESTIONNAIRE AS DRAMATURG

Can we think of funding models as dramaturgical forces on artistic work? Recent writing both on what it means to do dramaturgy and what it means to think dramaturgically tends to define dramaturgy as a practice that is speculative rather than prescriptive, that is irreducibly a process—in other words, its tone is questioning. Project-based models of funding require artists to narrate their work while it’s still in progress and to extrapolate its end result, often long before they’ve begun to make the work. Grant applications ask pointed questions that try to expose the heart of the proposed piece, in a voice not unlike the removed, questioning stance adopted by many contemporary dramaturgs.

Remembering that to practice dramaturgy is so frequently described in terms of asking questions, this paper looks at grant questionnaires themselves as more than passive information receptors and transmitters. Artists and grantmakers alike often claim that applying for a grant is worthwhile even if your project is not selected for funding because it forces you to make decisions about your project. I analyze U.S. American grant questionnaires as texts to ask what kinds of decisions they force artists to make and what potential kinds of artistic practice get edited out by the dramaturgy of funders. Understanding the process of applying for a grant as a dramaturgical process that shapes the work is the first step towards identifying how dramaturgical thinking could be applied to improve the relationship between the grant and the work.

Key Words
Terayama Shuji, skinship, public performance, public, social codes, Japanese theatre, dramaturgy

BOUSAADIA’S HOUSE: MEMORIES OF ALTERITY IN LIBYAN PERFORMANCE HISTORY

A children’s call-and-response in 1940s Benghazi led its singers and listeners on a search without end: “Where is Bousaadia’s house?” “Just go a little more forward” [Wain 7ossh bousa3dia? gaddam lagaddamma shwaya]. Moving in a group as they followed the repeated instructions, kids stepped forward in rhythm, snaking through the streets around their own houses. Oral histories of the time report that sometimes Bousaadia himself would show up, a dark-skinned man with a large round drum or smaller percussive instruments, singing in a language these Arabic-speaking children did not understand. In the proposed work, I take the figure of Bousaadia, performed in varying iterations throughout Libya and Tunisia, as an entry point through which to approach questions of alterity in and around the northern coast of Africa during and after Italian, French, and British colonialism.

Drawing on ethnographic and archival research, and in conversation with scholars of the Stambeli tradition in Tunisia, I construct a history of performance in Libya that aims to illuminate shifting discourses and embodiments of difference under shifting regimes of governance and shifting configurations of white supremacy. To build this history, I start with recent references to the Bousaadiya performance tradition in Libyan popular culture, in which performances of local pride are linked with childhood memories of Bousaadiya. From there I trace backwards through an archive of colonial photographs, following the excavating work of Malek Alloula, to uncover both performance traces and racializing frameworks. What work does the continued collective memory of these performances do in Libyan cultural politics? How are the notions of difference present in these performance traditions informed and transformed by globally hegemonic forms of racialization and normativity?

In my analysis I draw on Joseph Roach’s work on memory and racialized performance, as well as Ann Stoler’s approach to ongoing imperial ruination.

Key Words
alterity, Libya, performance history
The Theatre of the Oppressed and Participation in Public Space

The presentation aims to engage with the aspect of participation and active involvement of the spectator in scenic events with reference to the Theatre of the Oppressed. Conceived in difficult political times in Brazil, its initiator Augusto Boal forced to go into exile, the Theatre of the Oppressed is clearly linked to political questions. On that basis, the paper will discuss the possibility of the transmission of the aspect of participation in the artistic space to the public sphere. To contextualize the public sphere and civil society the paper would refer to Hannah Arendt’s reference to the democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen. In addition to this, I will investigate the theme of participatory art, as formulated by Claire Bishop, and its relation to the Theatre of the Oppressed in the contemporary democratisation of the citizen.

Key Words
Theatre of the Oppressed, participation, theatre and politics

Cold Neon Lights and Nostalgia for Home: Urban Alienation of Thai Immigrants in Neoliberal Bangkok Performed in Thai Country Music

Due to the rapid urbanisation of Bangkok in the 1980s, there has been a massive migration from the countryside into the city. Moving to Bangkok became a norm for poor farmers who wish to pursue their dreams and improve their quality of life. This paper explores how Thai country music or ‘Pleng Looktoong’ performs immigrants’ urban alienation through identities, displacement and nostalgia for their beautiful hometown. This paper also discusses how the lyrics of Thai country music performs immigrants’ urban alienation regarding the external relationship such as spatial environment, community and economic status and also the internal relationship including self-respect and self-actualisation. Whereas most of the Thai urban mass music emphasises about a life’s struggle and encourages audiences that hopes and dreams are waiting for them at the end of the tunnel, Thai country music is rather more realistic about the unpleasant reality and hopeless dreams. Bangkok, in most of the country music, is often referred to as a stage or a theatre filled with a concrete jungle, neon lights, superficial life and cold-hearted people where the immigrants have to perform a ‘striving role’ in order to survive. On the other hand, in the music, immigrants’ hometown is referred to as nature, warmth and love. Although there is a significant number of immigrants who have been working and struggling in Bangkok, the socio-economic and political conditions in Thailand have restricted their rights to challenge the status quo. On the account of the insufficient support from the state and labour unions, Thai country music thus plays a vital role in not only emotionally connecting immigrants and expressing their feelings but also pacifying them to remain in the system submissively.

Key Words
Urban, Alienation, Displacement, Immigration, Music, Nostalgia, Thailand
Ruba Totah  
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‘Syrian Artists Experiencing Refuge in Europe’. Holder of a B.A in English Literature and Translation, and an M.A on Gender and Development from Birzeit University-Palestine, 2013, focusing on Performing Art and Social Change in relation to Religiosity, Class and Sexuality. 10 years of programs management experience in Child Culture and Education, using performance as the main promoter for expression.

FROM SUBJECTIVE TO HYBRID: SYRIAN PERFORMANCE IN THE DIASPORA

Since the beginning of the Syrian Refugee crisis, Syrian artists arriving in Europe seek professional opportunities as ways for new beginnings where they can invest in previous experiences and reflect on identity issues related to their Diaspora. The European theatre society and formal institutions, on their part, seek potential for cooperation and integration whether by targeting professional or amateur Syrian performers. Theatre by and about Syrians is increasing in Europe as a result of these efforts and a hybrid art is emerging from this interconnection, bringing the subjective into a global perspective. This paper focuses on productions and biographies of 3 Syrian theatre-makers in the Diaspora, as part of a transnational group directly connected to European cultural Institutions. It examines their subjectivities, in view of Diener’s understanding of subjectivity, as expressed in the period before displacement and in the current period. Inspired by the definition of performativity by Worthen and Reinelt, this paper argues that the social, political and economic processes around and within the doing of theatre include cooperation processes and relations pertaining to the subjective motivations of artists and emerging on a day-to-day basis, but are influenced by the overall displacement experience. Subjectivities of artists are explained beyond the postmodern in theatre studies, where reality is present and performed by its encounters. Theatre on the Syrian refugee crisis becomes a site of encounter and an experience where artists are a real witness of, and performers about the crisis. The performativity of the hybrid productions by Syrian artists in the diaspora combines urgency and excitement while operating realities with open presentation of these realities. Based on Brah’s concept of the hybrid production as a microcosm of a diaspora space, performing the subjective influences public spaces in Europe where representations related to race, religion, and integration are discussed.

Key Words
\textit{Performativity, subjectivity, Transnational Communities, Hybridity, Theatre, Refugee Crisis.}

Abbie Trott  
University of Melbourne  
An experienced theatre and performance stage and production manager across community theatre, circus and multimedia performance Abbie Victoria Trott is a Theatre Studies PhD candidate at the University of Melbourne. She is undertaking a longitudinal theatre reception study with young regional audiences to examine the impact of participatory media on their experience of contemporary theatre. Abbie competed her Masters of Philosophy in Theatre Studies at the University of Queensland in 2016 where she researched co-presence in multimedia performance.

DISTRIBUTED MEANING: HUNGRY GHOSTS AND MEANING IN TRANSITION

Hungry Ghosts (2018) – intended for 15 to 18-year-old audiences – traces the Malaysian Airlines MH370 disaster, Malaysian government corruption, and ‘2’, a young Malaysian migrating to Melbourne. Postdramatic in form, Hungry Ghosts examines objects and bodies – after the aeroplane’s disappearance – in a state of constant transition: meaning-making becomes an act of translation. If we accept that meaning is central to young audiences’ engagement (Eleonora Belfiore and Olivier Bennett 2007, 225–275), and primarily determined by personal beliefs and experiences (Matt Omas-ta 2011, 49), what happens to performance when the intended meaning is understood differently? Here I critically analyse data collected from young audiences and theatre artists about the premiere season in Melbourne and subsequent regional tour of Hungry Ghosts. Using ‘transition’ as a lens I investigate how young audience members’ collective understanding of the work was refracted through the meaning generated by the writing, direction, design and dramaturgy of Hungry Ghosts in combination with social and participatory media which surrounded the production. I propose that any emergent divergences between the theatre artists intentions, and what is understood by the young audience engender a richer, deeper understanding of theatrical meaning as a collectively distributed, and developed, experience for young audiences.

Key Words
\textit{Youth, Audience, Meaning-Making, Digital, Regional}
Argyro Tsampazi is a dance practitioner from Greece. She is currently completing a PhD in Dance at Queen’s University in Belfast, after finishing her Masters in Choreography at Fontys University in The Netherlands. She also graduated from Aristotle’s University in Greece with Bachelor degrees in Dance Teaching and Theology. She is currently engaged in research on a choreographic method investigating the applications of Orthodox Ascetic practices in the choreographic processes and dance performance.

**EMBODIED TRANSITIONS: A JOURNEY THROUGH ASCETIC RITUAL AND DANCE MOVEMENT**

My proposed paper discusses the findings of a case study, in the form of a choreographic residency, which occurred in October 2018 in Shawbrook, Ireland. Six dancers from Greece took part in the study for the duration of a week and followed a unique schedule of prototypical dance practice involving rituals from the Orthodox monastic tradition. The schedule included dance workshops and improvisation leading to a performance as well as fasting, meditating, keeping silence and working in the night-time, amongst other Orthodox practices. It required the participants’ full devotion and involved exhausting mental and physical work. After observing activity during the workshops and examining the interviews which followed the residency, it was made obvious that for most of the participants a transition had happened in terms of their own mental and embodied states. The dancers described the residency as a very unique experience and to mention some of the expressions that they used: ‘an esoteric journey which led to a journey of the body’, ‘...the time stopped and that gave me the opportunity to meet myself and the others’, ‘...being in a bubble where you forget about your everyday life and meet yourself’. What are the effects of this practice on the participants’ lives as dance practitioners and human beings? Can this practice constitute a meaningful transformation and embodied learning experience?

**Key Words**

Dance, Embodiment, Orthodox Monastic Rituals, Esoteric Journey

Ante Ursić

UC Davis - Performance Studies Graduate Group

Ante Ursić’s interest as a researcher in the domain of circus is in performances that offer possibilities to widen the perception of circus, what and who it encompasses, and its politics. Currently, he is investigating the animal-human relationship in contemporary circus. Most of his career as a performer and choreographer has taken place in the field of New Circus. Ante was educated at the circus schools in Brussels, Berlin, and Moscow. He holds a distinguished Master’s in Performance Studies from New York University. At the moment he is pursuing his PhD in Performance Studies at UC Davis.

**ON CLOWN POLITICS**

My proposal focuses on the red-nosed August clown. I find that Bataille’s notion of formlessness and Kristeva’s concept of abjection intriguingly relate to and describe aspects of the August clown figure. Further, drawing on Rancière’s ideas on politics, I will disclose how the qualities of formlessness and abjection exemplified by the August clown are employed by activists to express discontent with political and cultural authorities through the act of pie-ing, referring to social activist such as Noël Godin Brussels, Biotic Baking Brigade San Francisco and Les Entartiste Montreal. I suggest that The August clowns can turn anybody into a clown and anything into “matter out of place.” They do not leave their abject position, rather they destabilize hegemonic order, even if only momentarily, by exerting formlessness upon the other. I propose to call this clown politics. The August clown does not aim to change their abject place by executing logos, but rather aim to bring the other into a realm phônê. Clown politics do maintain what is most fundamental in Rancière’s ideas: there is always a disagreement between the parties involved a double wrong in play. Through political action, equality is expressed, and thereupon, a re-distribution of the sensible can occur. Further, clown politics are employed by political activists and artists to expose authorities to ridicule and humiliation. Even though pie-ing activists do not wear oddly fitting clothes, a red clown nose, and oversized shoes, I suggest that they are contemporary heirs of the August clown.

**Key Words**

Circus, Clown, Politics, Abjection, Formlessness, Political Activism, Political Performance
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I am a first year doctoral student from Jyväskylä University, Finland. I graduated in June 2016 with excellent qualifications. My major is philosophy, so my academic interests are theoretical, but I am very keen on interdisciplinary and more practical ways to approach the theatre. I have also studied theatre research as my minor. The main theme of my dissertation is the possibility of tragedy in our days from the viewpoint of the theory by Friedrich Hölderlin. If I have to summarise the research question very simply, it would be: is tragedy as a theatrical form still possible today?

THE UNSOLVED CONFLICT – ABOUT THE POSSIBILITY OF TRAGEDY BASED ON FRIEDRICH HÖLDERLINS THEORY

The presentation focuses on the main research questions of my future dissertation about the possibility of tragedy in our days. The topic combines interdisciplinarily philosophy of art, theatre research and literature, and contributes to the long philosophical debate on the death of tragedy. It is also part of the greater debates on antique and modern, as well as modern and postmodern. My main interest lies in the theory of tragedy by the poet-philosopher Friedrich Hölderlin 1770-1843: How his theory, especially about dramaturgy, differs from the Aristotelian tradition? Are there any common features in the dramaturgies of Hölderlin and the late modern theatre? Is it still meaningful, his idea that the loss of tragedy is tragic? Some of Hölderlin’s ideas are surprisingly modern. Hölderlin states that it is impossible to imitate antique, so the concept of tragedy has a different meaning in modern culture: for him, the loss of tragic is characteristically tragic for modern. According to Philippe Lacoue-Labarte, Hölderlin’s theory is based on irreconcilable or unsolved confrontation or conflict. Unlike Aristotelian tragedy that emphasizes whole and complete action, Hölderlin leaves the extremely attuned conflict somehow unfinished. Instead of pure linearity the action is based on the balance that arises, for instance, from caesura, and alternation between ambivalent dialogue and choir. My hypothesis is that Hölderlin’s theory can give tragedy a chance even today, or at least we can ask in his spirit, what is tragic for us.

Key Words
tragedy dramaturgy Hölderlin, Friedrich

Annelies Van Assche
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Performance studies scholar Annelies Van Assche is connected with research groups S:PAM Ghent University and CeSO KU Leuven since 2014. In her FWO-funded research project, she studies the working conditions of contemporary dance artists in Brussels and Berlin. Before, she worked as a production manager at P.A.R.T.S, the contemporary dance school directed by Anne Teresa De Keersmaeker in Brussels.

CHASING YOUR OWN TAIL: ON ARTISTS AND PROJECTS

In Temporaries 2012, contemporary dance artist Igor Koruga talks about the working conditions of artists and how these shape artists’ lives. He concludes that ‘it comes down to this everlasting accelerating loop of chasing a promising future that might never come’. This phrase is reminiscent of Wile E. Coyote who keeps chasing the Roadrunner, while everyone knows he will never catch it. Coyote’s chase stands for the ever-unsuccessful attempt to achieve something. In the project-based performing arts sector, many artists never seem to make ends meet despite being resourceful and motivated. Within my contribution, I will especially focus on the artist’s chase, which has a threefold dimension: firstly, project-based artists are continually chasing money in order to pursue their art making, in the first place, and to earn a living, in the second place. Additionally, artists are chasing programmers, who facilitate the chase after money because the ball is in their court to offer studio space, to provide co-production budgets, and to present creations. My fieldwork has exposed the often-vain efforts artists make in endless networking and self-promotion. Lastly, project work goes hand in hand with paperwork and much time is spent chasing papers concerning administration, finances, legality, or unemployment benefits. Through dissecting this three-dimensional chase and providing an empirically grounded description, I aim to illustrate how the prevalent project system keeps artists poor.

Key Words
project, funding system, contemporary dance, chase
PLAYING WITH PASSIONS: TWICE TWO PARALLEL ADAPTATIONS OF SPANISH COMEDIAS IN FLANDERS AND THE NETHERLANDS BETWEEN 1660-1670

In the seventeenth-century Low Countries, audiences did not attend native plays written by Dutch and Flemish playwrights as much as plays translated and adapted from Spanish. According to contemporary critics, the so-called comedias nuevas were emotionally more exciting. This begs the question: In which sense were Spanish plays better suited to excite the spectator? From transfer studies, we know that cultural transfer is always a reconstruction of the receiving culture. In this paper, I discuss the translation and adaptation of Pedro de Calderón’s *El mayor encanto amor* (1637) as the Flemish play *Ulysses in ’t eylandt van Circe* (1668) by the playwright Claude de Grieck and as the Dutch play *De tovers Circe* (1670) by Adriaan de Leeuw. This case study can tell us how a Spanish play was emotionally appropriated in the Flemish and the Dutch theatre traditions, and how Spanish culture was acculturated in the Low Countries accordingly.

Key Words
- cultural transfer
- Spain
- Low Countries
- emotional cultures
- adaptations

DECONSTRUCTING THE TEXT AND THEATRICAL SPACE – ANALYZING THE POLITICS IN AESTHETICS

Non-proscenium performances generally suggest the need to move in a very different dimension rather than a mere realistic approach. Through the process of creating a varied spectacle, these performances deny the conventional method of visualization of the absence. (Proscenium performances more or less intend to visualize objects or events which are absent on stage or are nowhere connected with reality. We should also see that whether such linear representations are influencing the spectator any longer). Therefore it is important to analyse the impact of such performances in the contemporary era, and see whether they arouse any connection with the spectator any more. In contrast, non-proscenium performances generate a method that can strongly influence the spectators by means of a scenography which makes use of the ‘space’ currently available or by ‘going with the present’. This is made possible by creating a materialistic scenic language through deconstructing the text. Thus site-specific performances, created out of multiple interpretations, break the conventional space and actions in theatre and hold the attention of the spectator. Creating a site-specific performance, ‘No.14 Walkthrough’ in a two-storied house in Kerala, was a transforming experience in terms of the performance language of theatre. The performance cleaved out 14 images from the short story by Gabriel Garcia Marquez: ‘Trail of Your Blood in the Snow,’ by making use of each and every architectural aspect of the building. These performances that make use of the five senses provide a novelty to performance dramaturgy, along with a conspicuous sensory impact. Shouldn’t we replace the rhetorical political method with a novel version of Brecht’s ‘politics in aesthetics’ in contemporary performance? On the basis of the recent studies by Erika Fischer Lichte about the alignment of text and performance in contemporary performances, this paper will postulate the growth of theatre as an evolution from the act of viewing or hearing performance, to a different way of experiencing theatre.

Key Words
- Spectator
- space
- aesthetics
- politics
- text
- performance
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Christina is a PhD candidate at the Department of Media Culture & Theatre at the University of Cologne, where she is also a research assistant at the Theaterwissenschaftliche Sammlung theatre collection. In her dissertation she examines industrial and commercial exhibitions, bourgeois festival culture and the representations of community in the urban context of Frankfurt am Main. Her PhD project is affiliated to the a.r.t.e.s. Graduate School for the Humanities Cologne.

LOCATION & NATION - THEATRICAL REPRESENTATIONS OF THE PAST IN FIN-DE-SIÈCLE FRANKFURT/MAIN.

As Benedict Anderson has shown, the sense of nationality - the personal feeling of belonging to the nation - derives from imagined communities, bound together by cultural roots, religion and political dynasties. Considering the German Unification 1871, where 25 territories constituted the Kaiserreich, there seemed to be a need for a common cultural identity, since many unique traditions and practices were carried over into that new entity. In my paper, I will analyze a municipal spectacle that addressed this need for identity through theatrical presentation: The urban festivity Altrstädtisches Fest 1905, which tried to create a local identity via reenactments and pageants. It was also an attempt at highlighting Frankfurt’s status within the German Empire. By analyzing the Festspiel German term for a short play, written for a special event, I will investigate how the urban bourgeoisie of Frankfurt undertook an invention of tradition Hobbsbam by using particular symbols, metaphors and identification figures. Furthermore, I am interested in the ways this social event itself, as well as the architectural space and the associated exhibitions, assumed, what I call, theatrical sensibility and influenced cultural memory through its staged historicity. In this case study, I will examine the role of the Festspiel for the construction of community, national identity and a particular cultural self-consciousness through theatrical representation. Methodologically, my approach is rooted in theatre historiography influenced by New Historicism Greenblatt. My PhD thesis uses concepts of theatricality and understands the 19th century as a theatrical era (Peter W. Marx).

Key Words
theatricality, city spectacle, historiography, festivity, national identity, community

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Surendra Wankhede is a student in the school of Arts and Aesthetics, Jawaharlal Nehru University. He is pursuing his M.Phil/ PhD in Theatre and Performance Studies. He has been active as an actor, writer and director of theatrical productions for the last 15 years. He has written three plays for children: Footpath (one of his most significant productions), Apulaki, and Dineshcha Shodhat. He has been participating in theatre workshops every year. He has also acted in the Bollywood Hindi film Singham Returns.

PROTEST EXPRESSIONS OF THE OPPRESSED: AMBEDKARITE JALSA

Of all the diverse forms of art and theatrical expressions in India, there are very few that represent the historical, cultural and political search for belonging and identity of the oppressed majorities commonly called Bahujans of Indian caste society. Kept out of the centers and sources of knowledge and culture, their cultural work has been considered as a part of bonded labor and liturgical service. But for first time in history, Bahujans began to articulate their desire for political and cultural emancipation and a new identity with the beginning of Satyashodak Jalsa (Truth-seeking Assembly), a theatrical form as well as movement, established by Jyotirao Phule in mid-19th century colonial India. This tradition was carried forward by many other artists of the oppressed community. It is in this context that the Ambedkarite Jalsa, a musical folk theatre, was created and gradually developed with the emergence of the anti-caste movement led by the Indian politician and thinker Dr. B.R. Ambedkar. Jalsa is focused on a dialogue-based form which tries to build historical as well as cultural bridges of identity and sense of belonging in a highly unstable modern Indian social milieu. The objective of this paper is to bring to light the study of these forms and undo the historical negligence given to the study of this form. It shall analyze the ways these artistic forms challenged existing thoughts and traditions, and provided the teaching of new ideals to society. Such performances generate emotion, inspiration and enthusiasm needed for the community’s struggle of emancipation. This paper will analyze the political forms of emotion and how they are generated and manifested through this collective, political ritual. I will do this by using B.R. Ambedkar’s ideas of rationality and emotion with which he developed his criticism of caste system of India.

Key Words
Ambedker, Ambedkarite Jalsa, Marathi theatre, Satyashodhak Jalsa, Cultural invention
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Lalitha Sindhuri is one of the leading young Kuchipudi Dancers in India trained under Dr. Vedantam Satya Narasimha Sastry. Having completed her BTECH in Computer Science and Masters in Dance, she is currently pursuing her PhD in Dance at Hyderabad Central University under the supervision of Prof. Aruna Bhikshu. She is the recipient of awards like Balashree National Award from Dr. A P J Abdul Kalam, Outstanding Young Person Award, JCI, Priya Lasya 3E Enchanting, Educating and Empowering Award, Young Woman Achiever Award. Having about 850 performances to her credit, she has been selected to the prestigious Fulbright-Nehru Doctoral Research Fellowship 2017-18 to pursue a part of her Research at Barnard College, New York City under the guidance of Dr. Uttara Asha Coorlawala.

UNIVERSALITY VS. SPECIFICITY: IMPACT OF CROSS-CULTURAL INFLUENCES ON INDIAN DANCE

The need to showcase the Indian tradition and culture to the world became a priority during the post-colonial era. The approach of Traditional Indian dancers in reconstructing the dance forms to fit in the status of ‘Classical’ was unique. It was unique because they adapted the Latin Term ‘Classical’ and derived their definition of this term. Google gives the translation for this term in Hindi as “Shaastriya” or that which follows the Shaastra. Hence, the traditional Indian dances revisited the ancient treatises like Natya Shaastra to earn themselves a ‘classical’ status along with following the ‘Western’ standards to fit in the proscenium stage. This paper explains the situation of post-colonial face of traditional Indian dance forms (major focus on Bharatnatyam and how it became a model to all other classical forms). The paper speaks about how the dance form got renovated/being renovated to appeal to the global audience concerning subtlety, body aesthetics, choreography on one side and adopting new contexts and new stories, etc on the other side. The paper concludes with the analysis of how the dance form worked/ is working to adapt Universal elements as well as retaining the specificity of the style by validating any new additions to the form with the ancient treatises.

Key Words
classical, traditional, cross-cultural influence Kuchipudi Bharatanatyam Universality Specificity Indian

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Shuntaro YOSHIDA is currently a Ph.D. student at Tokyo University of the Arts and Research Fellowship for Young Scientists of Japan Society for the Promotion of Scientists. He was born in Japan in 1989. He obtained two master degrees in the Department of Dance at Paris 8 University from 2014 to 2016 and in the Department of Music at Tokyo University of the Arts from 2012 to 2016. As part of his Ph.D. studies, he is selected for a one-year research project at New York University from 2018. His thesis focuses on “Anonymity in Contemporary Dance History”. His master’s thesis is “Flash Mob Dance, Transformation of Space: Configuration and Perception of Spectators” at Paris 8 University and “The Chance of Videodance: Cases of Choreography, Environment and Spectators” at Tokyo University of the Arts.

FLASH MOB DANCE, THE ANONYMITY OF CONTEMPORARY DANCE

Since the early 2000s, flash mobs have been observed throughout the world, and video recordings of different types of flash mob videos are easily found online. One interesting aspect of flash mob dance is the variety of ways that they are choreographed, which partly accounts for a large number of flash mob videos. The way these videos are organized is based on choreography, however, the processes of choreography in flash mob dance are not clearly understood, and there are few studies on the topic. This paper describes flash mob dance in contemporary dance history, extending to choreography processes and theatrical performance. I present the flash mobs’ history, which has inspired my research, and illustrates the concept of mobilization. In flash mob dance processes, we suggest the choreographer cannot have the right to create and distribute media among anonymous persons. I then present a categorization of statuses relating to the space used in flash mob dance: 1 projector, 2 participants, 3 accomplices, 4 passersby, and 5 camera persons. We show the anonymous space’s various roles in creating spectator participation and conflicts with dance in the public area. Finally, as cases studies, I describe a structure and representation of the flash mob Dominique Bagouet 2012, and a flash mob improvised at Nuit Blanche 2014 in France. This allows me to prove a tendency toward general homogeneous choreographers, audiences, and spectators, who I define as a public gathering of complete strangers, who perform a pointless act and then disperse. They are organized via the Internet or Mobile phones. This study employs Mikhail Bakhtin’s theory of the “car-nivesque” as its theatrical framework to examine how anonymous spectators participate equally in flash mob dance in urban space. It also explores whether these case studies appear as a way of resistance to neoliberalism.

Key Words
Anonymity, mobilization, participation
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Theatre director and PhD student at Federal University of Rio Grande do Sul with research focus in theatre direction and creative process. Master in Performing Art Studies 2012 from the University of Nice Sophia Antipolis and the Free University of Brussels European Commission scholarship. Bachelor in Theatre Direction 2009 by the Federal University of Rio Grande do Sul. Ana Paula was also a performing arts special student for half year in Portugal at the Trás-os-Montes and Alto Douro University, financed by the Santander Bank grant. Between 2014 and 2016 she lecturer theatre direction and acting at the Federal University of Rio Grande do Sul”. Her most important works as theatre director are “Concentração” 2015 and the trilogy “O País de Helena” 2009.

ACTORS’ DIRECTION: BODIES IN PROCESS

The theatrical creative processes are constituted by fine webs of professional and social interactions. This domain of intertwined risks and trials requires a complete corporal engagement of all participants involved in the artistic project. However, there is a lack of knowledge regarding the implications of the director’s body on the creative process. In this sense, this study presents a practice-led research conducted by the researcher in her role as director. Material was collected from the rehearsals of “Concentração”, a play created and restaged in 2015 and 2016, respectively. The collected information, in form of videos, pictures, handbooks and interviews, was analysed according to concepts of Sophie Proust to better understand the effects of the director’s spatial position in the rehearsal room, the manner of listening and observing and the “showing” practice in the actor’s direction process. Additionally, the relationships amongst the actors and the director and between the researcher and the “object of study” are aligned and discussed. The preliminary results reinforce the importance of the theatre director’s body in the process of actors’ direction beyond the audience arrival and underline that the director’s body remains apparitional during the performance even though its absence on stage.

Key Words  
Actors’ direction. Director. Staging. Creative process. Theatre director’s body