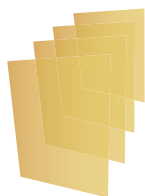


Conference Programme



IFTR2016

PRESENTING THE
THEATRICAL PAST
STOCKHOLM JUNE 13-17



Index

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Introduction

Presenting the Theatrical Past. Interplays of Artefacts, Discourses and Practices

Welcome to Stockholm at IFTR 2016!

Departing from the 250th anniversary of the Drottningholm Court Theatre the IFTR conference 2016 focuses on critical perspectives on theatre history. The theatre of the past is accessible to us via historical objects, theoretical discourses and archive materials. But we can also experience it through performance practices that keep traditions alive or engage in re-enactments of theatre events and representations.

The conference “Presenting the Theatrical Past” addresses questions concerning our relationship to theatre history, i.e. the relation between present and past. How and why do we deal with history? What do we do with history? To what extent is historical research an exploration of our present?

Critical investigation of historiographical issues in the field of Theatre Studies touches upon the interplay between theatrical artefacts, practices and discourses. Such historical artefacts in relation to theatre can be theatre sites/venues, historical objects (props, scenery, costumes), archival materials and documents, historical locations for re-enactments, etc. Practices comprise performances such as theatre, drama, dance, opera, performance, installation art, laboratory experiments, educational curricula etc. The notion of discourse relates to historical ideas as well as contemporary theories, questions of ‘historically informed productions’ (HIP) and historiographical concepts, reconstructions of past performances etc.

We are delighted that more than 900 theatre scholars from all over the world responded to our call for proposals and would like to welcome you all here at Stockholm University. You are contributing to a rich program presenting historical and historiographical research in the field of theatre studies. We are hoping for inspiring and thought-provoking talks and discussions during the five days of the conference and wish you a wonderful stay in Stockholm.

Your Stockholm Organising Committee



Conference Schedule at a Glance

	Sunday June 12	Monday June 13	Tuesday June 14	Wednesday June 15	Thursday June 16	Friday June 17	Saturday June 18									
9:00	<div>Working Groups</div> <div>Social & Cultural Programme</div>	Working Groups 1 9–10:30		Working Groups 4 9–10:30		General Panels 3 9–10:30		New Scholars' Workshop 2		Keynote Royal 9–10, AULA MAGNA		Keynote Jørgensen 9–10, AULA MAGNA		<div>Social & Cultural Programme</div>		
9:30										Coffee 10–10:30		Coffee 10–10:30				
10:00		Coffee 10:30–11		Coffee 10:30–11		Coffee 10:30–11		Working Groups 5 10:30–12:30		General Panels 5 10:30–12						
10:30																
11:00		Working Groups 2 11–12:30		General Panels 1 11–12:30		General Panels 4 11–12:30		Working Groups 5 10:30–12:30		General Panels 5 10:30–12						
11:30																
12:00		Lunch 12:30–14		New Scholars' Workshop 1		Lunch 12:30–14		Lunch 12:30–14		New Scholars' Workshop 3		Lunch 12:30–14			New Scholars' Caucus	
12:30																
13:00		Working Groups 3 14–15:30		New Scholars' Forum 1 14–15:30		Bus to Drottningholm 13:30–14:15		New Scholars' Forum 2 14–15:30		General Panels 6 14–15:30						
13:30																
14:00		15:45 Opening Ceremony Keynote Brandstetter 15:45–18, AULA MAGNA		General Panels 2 16–17:30		Keynote Wiles & Tatlow DROTTNINGHOLM COURT THEATRE		Working Groups 6 16–17:30		General Panels 7 16–17:30						
14:30																
15:00		Welcome Reception 18–19, AULA MAGNA		Light Buffet & Guided Tours DROTTNINGHOLM COURT THEATRE		Farewell Reception & Party CITY HALL & MÜNCHENBRYGGERIET		Closing Ceremony 17:30–18:30, AULA MAGNA								
15:30																
16:00		Changement à vue SADA		Pygmalion RIDDARHUSET		Icons SCALATEATERN										
16:30																
17:00																
17:30																
18:00																
18:30																
19:00																
19:30																
20:00																
20:30																

Opening Ceremony

June 13

15:45–19:00

Welcome Addresses

Meike Wagner, Conference Organiser

Astrid Söderbergh Widding, Vice-Chancellor of Stockholm University

Rikard Hoogland, Deputy Head of Department of Culture and Aesthetics

Presidential Address

Jean Graham-Jones, President of IFTR

Information from the IFTR Executive Committee

Jan Clarke, Secretary General

Paul Murphy, Secretary General

Holly Buttimore, Cambridge Journals Online

Opening Keynote

Gabriele Brandstetter, Professor of Theatre and Dance Studies, Freie Universität, Berlin

Information from Conference Organising Committee

Erik Mattsson, Conference Coordinator

Reception

Foyer of Aula Magna

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Keynotes

June 13

Gabriele Brandstetter
Freie Universität Berlin

The Museum in Transition – How Do Performing Artists Affect Historiography?

Over the past years a growing number of dance performances has been exhibited in museums. Curators and choreographers thus challenge the institution of the museum and traditional modes of (re-)presenting visual arts; and as well they produce transitions between time-frames and space of theatre and museum. How do performance practises – like Tino Sehgal's choreographing "situations", or Boris Charmatz' "Musée de la danse" – reconfigure concepts of collection and exhibition, of archival documentation and performance of re-enactments? The lecture will examine performances that are situated between the frames of theatre and museum/ installation, like Mette Ingvartsen's "69 positions", and ask if and how performative modes of re-doing the past are affecting the narratives and discourse of historiography. How could we (re-)think the politics of the "re-", - expressed in the practises and terminology of re-production, re-construction, re-working etc. - in terms of theory and practises of historiography?

Gabriele Brandstetter is co-director of the International Research Centre "Interweaving Performance Cultures" and Professor of Theatre and Dance Studies at Freie Universität Berlin. She is a member of "German National Academy of Sciences Leopoldina". Her research focus is on history and aesthetics of dance from the 18th century until today, theatre and dance of the avant-garde; performance, theatricality and gender differences; concepts of body, movement and image. In 2004 she was awarded the "Gottfried-Wilhelm-Leibniz-Prize" by the DFG, and in 2011 the Federal Cross of Merit of the Federal Republic of Germany. Among her most recent publications are *Dance [And] Theory* (transcript 2013, co-ed. G. Klein); *Poetics of Dance. Body, Image and Space in the Historical Avant-Gardes* (Oxford University Press 2015); *Choreographic Practices. Special Issue: Dis/abilities: The Politics of a Prefix*, ed. by Gabriele Brandstetter as Guest Editor together with Ann Cooper Albright et al., Bristol, UK, intellect journals, 2015, Volume 6 Number 1.

June 15

David Wiles
University of Exeter

Presenting the Theatre of Drottningholm

"Drottningholm Court Theater is the grandest theater in all of Scandinavia. If we could grant five stars instead of the mandated three, they would go to this gem of baroque architecture The first performance was presented here back in 1766, and the theater reached its apogee under Gustav III. The theater retains its original backdrops and props today. Even the same 18th-century ballets and operas are performed here, the productions authentic down to the original costumes."
(frommers.com/destinations)

My lecture will take place inside the Drottningholm theatre, which was designated a World Heritage Site in 1991. I will address the topic of 'presenting the past' in relation to the mythical goal of historical authenticity. I will ask, what is the value of this space as a kind of laboratory to understand the theatre and opera of the 18th century? For certain we cannot replicate, but we can experiment on the basis of different historical premises. To say that this is a 'baroque' theatre is already a premise, and use of the theatre is associated with one of the great autocrats of the European Enlightenment, Gustav III. The value of present-day experiment is to challenge our own norms and what we perceive as theatrical common sense. The presence of the Drottningholm Court Theatre is so powerful that work on the stage always feels awkward unless it engages with the unique environment, but in architectural terms the theatre is a field of contradiction. To work on the stage requires engagement with historical otherness, and with the principle that culture is always fluid, shifting and contested. The lecture will be focused around workshop experimentation.

Under the musical direction of Mark Tatlow, Laila Cathleen Neuman will present in a historically informed style an aria from a 'baroque' Handel cantata. For the performer, is this a matter of submission to a set of gestural rules, or is this about a system where the performer had the freedom to be an auteur? João Luís Veloso Paixão will then explore with me a scene from *Pygmalion*, an experiment in musical dramatic form by the Enlightenment philosopher Jean-Jacques Rousseau, roughly

contemporaneous with the theatre. (The full production of *Pygmalion* can be seen as part of the conference social programme.) I shall ask how the aesthetics of stage performance relate to fundamental questions raised by Rousseau about the nature of human beings.

David Wiles is Professor of Drama at the University of Exeter. He is an internationally acknowledged expert in theatre history and historiography. He has published many influential books in the field. His main historical areas of specialism have been the theatres of Greece and Elizabethan England, and important themes in his work have been performance space, masked acting, festival, and the function of theatre in society. His current research focus is the history of premodern or 'classical' acting. Amongst his most recent publications are *Theatre and Time* (Palgrave, 2014), *The Theatre of Drottningholm: Performance then and now*, (Stockholm, University of Stockholm [ACTA], 2014, co-authored with Willmar Sauter); *The Cambridge Companion to Theatre History*, Cambridge University Press, 2012 (co-edited with Christine Dymkowski); *Theatre and Citizenship: the History of a Practice* (Cambridge University Press, 2011).

Mark Tatlow is an English-born musician, educator and researcher. He was educated at Corpus Christi College, Cambridge, the University of London, the Royal Academy of Music and the National Opera Studio, London. From 2002–2012 he was Professor of Musical Studies at the University College of Opera, Stockholm, and from 2007–2013 Artistic Director at Drottningholms Slottsteater, where he conducted Sweden's first Monteverdi cycle, as well as operas by Cavalli, Handel, Haydn, and Mozart. Since 2013 he has been a member of the research project "Performing Premodernity" (Stockholm University). His research interests include the vocal and instrumental performance practice of 17th and 18th century recitative, text declamation, and the influence of orchestral seating layout on musical leadership and interpretation. This summer he will be conducting an opera double-bill at the International Västana Academy: Paisiello's *Nina* and Morandi's *Comala*, the latter not performed since its première in 1780.



June 16

Te Ahukaramū Charles Royal
Ngā Manu Atarau, Te Papa Museum of New Zealand
Ārai-te-uru: 'Through the Veil'
– Traditional Māori Storytelling
and Transformation

*Ka ora ō tūpuna i a koe.
You ancestors will live because of you.*

Ancestors are not figures of a time gone by nor are they merely human. Rather, in the traditional Māori worldview, ancestors are both human forebears and the deities of the natural world. More particularly, ancestors are energies, qualities identities that can be continually accessed, connected with and experienced. Ancestors are brought alive time and again through story, ritual and the wielding of sacred objects. The purpose of traditional Māori storytelling, therefore is not to explain the past – because there is no past. Rather, existence represents an ongoing opportunity to bring alive in our experience, to continually awaken in our consciousness the ancestors and related events referred to in the stories. Ancestors are not 'those who have passed.' Rather they are people and deities who exist 'beyond the veil'. Much of traditional Māori storytelling, rituals and performances is, therefore, about 'passing through the veil' of our ordinary experience and into a world of passion and power. During the 1990s and 2000s, Charles Royal dedicated himself to the study of the language, histories and traditions of the Māori tribes to which he belonged. As he learnt – through being taught by his elders together with research in museums, manuscripts and archives – Charles was introduced to a radically different way of seeing and experiencing the world than that communicated to him during his upbringing in 'western' New Zealand. Charles became committed to the study of his tribal traditions and more broadly indigenous Māori knowledge and emerged with two key ideas – what do we know now of our traditional knowledge and can we utilise this existing knowledge as the basis of new creativity? Since the 1990s, Charles has pursued these two questions through numerous projects particularly with respect to music, performing arts and indigenous philosophy. In this keynote presentation,

Charles Royal will present an overview of the key ideas of the past, history and its representation and experience today in the context of his extensive research into histories, traditions and culture of his people. He will speak about his work to create the modern form of the 'whare tapere' (tribal 'houses' of storytelling, dance, games, music and so on) and he will also discuss these themes in the context of his new role at Te Papa Museum of New Zealand. In advancing the whare tapere in his tribal community and in creating Māori cultural events at the national museum, Charles continues to explore and experiment with notions of the past, history and story.

Charles Royal is director of the *Ngā Manu Atarau, Te Papa Museum of New Zealand* since 2016. He was educated in Philosophy and Music at Massey University and Victoria University where he received his PhD degree in 1998 with a dissertation on whare tapere-tribal community 'houses' of storytelling, music, games, dance and other entertainments. Since 2004 he is the artistic director of Ōrotokare: Art, Story, Motion Trust. From 2009 to 2014 he was Professor of Indigenous Development at the University of Auckland. From 2011 to 2014 he was a visiting fellow at the Department of Theatre, Royal Holloway, University of London. Amongst many merits he received the Te Atairangikāhu Māori Literature Award in 1994. Amongst his recent publications are *Te Ngākau: He Wānanga i te Mātauranga*, (Mauriora-ki-te-Ao/Living Universe Ltd 2009); *The Woven Universe: Selected Writings of Rev. Māori Marsden* (Estate of Rev Māori Marsden 2003); *Native Traditions* by Hukiki te Ahu Karamu o Otaki Jany 1st 1856", *Te Wānanga-o-Raukawa* (Ōtaki 2003); *Te Haurapa: An Introduction to Researching Tribal Histories and Traditions* (Wellington 1992).

June 17

Dorthe Jørgensen
University of Aarhus
History as a Work

According to Aristotle, poetry is more philosophical than history. Poets give shape to their material. They produce literary works that create cohesion and meaning, whereas historians just retell what happened. So, if we want history to include more than empirical facts, we must let a work-productive formation be a key dimension of our historiography. Such formation draws history closer to philosophy; of the historian it requires philosophical thinking, and it helps the reader to think philosophically. But philosophy comes in various forms, one is imaginative, the other is not, and even the concept of the work has a history of its own. Therefore, the question is not only what it means to let history take shape as a work. The question is also what kind of philosophical thinking this formation requires, and what work-form is adequate today. (The keynote refers to Dorthe Jørgensen's book *Historien som værk: Værkets historie* (*History as a Work: The Work's History*), Aarhus University Press, 2006.)

Dorthe Jørgensen is Professor of Philosophy and the History of Ideas at the University of Aarhus, Denmark. She received the Higher Doctorate Degree in Theology (dr.theol.) (2014) and a PhD (dr. phil) (2006). She was educated at the University of Aarhus and the Freie Universität, Berlin, and won numerous grants and scholarships. In 2003 she was awarded the University of Aarhus' Jubilee Foundation Research Prize for outstanding research, teaching and mediating, and in 2014 she the research prize "Honorable Reception" by videnskab.dk for the book *Den skønne tænkning* (Beautiful Thinking). Amongst her most recent publications are *Den skønne tænkning: Veje til erfaringsmetafysik. Religionsfilosofisk udmøntet* (Beautiful Thinking: Pathways to Metaphysics of Experience. Religio-philosophically Implemented, 2014); *Nærvær og eftertanke: Mit pædagogiske laboratorium* (Presence and Afterthought: My Educational Laboratory, 2015).

History in Focus – Discussions, Roundtables, Special Events

June 14

19:00–21:00

Stockholm Academy of Dramatic Arts

Changement à Vue – Discussion and Demonstration of a Baroque Theatre Model

Changement à Vue presents a workshop and a round table on questions like how history inspires the future and how different points of view give new insights into the past. The round table discussion is followed by a lecture-demo hands on experience with the one to four model of the Drottningholm Court Theatre developed by the Expertise Centre for Technical Theatre of Royal Institute of Theatre, Cinema & Sound (EHB) as a collaboration with the research project Changement à Vue at Stockholm Academy of Dramatic Arts – SADA.

Participants:

Anders Larsson, Stockholm University of the Arts, and Chris Van Goethem, Royal Institute for Theatre, Cinema & Sound, Brussels, research Baroque machinery from a contemporary technical point of view.

Jerome Maeckelbergh, OISTAT, explores the scenographical possibilities showing examples from the Bourla Theatre in Antwerpen.

Ture Rangström, artistic director of Strindberg's Intima Teater, Stockholm, reflects on his experiences as the user of the Drottningholm machinery.

PLEASE NOTE: The event will take place at Stockholm Academy of Dramatic Arts (SADA), Valhallavägen 189, Subway Station Karlaplan (Red Line , No. 13)

Please sign in at the Registration Desk if you wish to participate in this event.

June 15

9:00–10:30, 11:00–12:30

D3111

250 Years of Drottningholm Court Theatre – Interplays of Artefacts, Discourses and Practices

This panel is both a celebration and an evaluation of the Drottningholm Court Theatre. The overarching questions for the discussion are: What can we learn from historical theatres – as theatre historians and theorists and as theatre practitioners? What should be performed on stages from past centuries? How can historical theatres be preserved for the future? During the two sequential sessions the participants of the panel will give their view and discuss with the audience.

Chair: Willmar Sauter (Stockholm)

Participants:

Marvin Carlson
Professor, theatre historian (New York)

Mark Franko
Professor, dance historian and practitioner of historical dances (Philadelphia)

Sofi Lerström
Managing director of the Drottningholm Court Theatre (Stockholm)

Erland Montgomery
Architect responsible for the Drottningholm Court Theatre (Stockholm)

Susanne Rydén
President of the Royal Academy of Music, Singer (Stockholm)

Pavel Slavko
Head of Administration of the State Castle (Český Krumlov)

Sigrid T'Hooft
Director, specialist of Historically Informed Performance (Ghent)



June 17

10:30–12:00

B3115

**The Future of the Past:
The Historiography Working Group Roundtable**

On the occasion of this IFTR conference devoted to the theme “The Theatrical Past,” new and continuing members of the Historiography Working Group will gather for a special roundtable to discuss the discipline of historical research and the particular challenges and opportunities of theatre historiography today within and across national paradigms. What are the stakes of the discipline today? What changes in publication and higher education are affecting the discipline? What impact does today’s political, social, economic, or aesthetic environments have on the discipline? What other frameworks for the study of theatre historiography extend or recycle past methods or areas of inquiry? The roundtable will feature short presentations by panellists, leaving time for ample discussion among the group and with attendees.

Chairs: Kate Newey and Susan Tenneriello

Participants:

Rosemarie Bank
Kent State University

Henry Bial
University of Kansas

Jim Davis
University of Warwick

Jan Lazardzig
University of Amsterdam

Esther Kim Lee
University of Maryland

Rashna Nicholson
LMU Munich

David Wiles
University of Exeter

IFTR 2016 at the Drottningholm Court Theatre

June 15

13:30–18:30 (appr.)

In 2016 we celebrate the 250th anniversary of the Drottningholm Court Theatre (built 1766) – the best-preserved European 18th century theatre and a UNESCO World Heritage. Therefore the conference organizers will take you out to this unique historical performance venue just outside the city of Stockholm on the afternoon of June 15.

While at Drottningholm, we will attend a keynote lecture by David Wiles (see Key note, p.8), entitled *Presenting the Theatre of Drottningholm*, followed by a performance demonstration under the musical direction of Mark Tatlow. This event will reveal and display the stage machinery and original special effects from the Baroque theatre tradition. Due to the fact that the 454-seat auditorium of the Drottningholm Court Theatre cannot host all conference delegates at one time the keynote lecture and demonstration will be performed twice. All participants will receive a colored ticket to assign them to one of the groups. Please keep this ticket throughout the afternoon – it will facilitate greatly the organization of this event. Since the Court Theatre is an old and fragile building, we kindly ask you to treat it gently during our visit. Eating, drinking or smoking inside of the theatre is strictly prohibited. Due to the fire hazard, you will be asked to leave all belongings (except for smaller handbags) in the cloakroom.

13:30–14:15

Bus service between campus and Drottningholm.

15:00

Keynote Lecture and Demonstration:

Presenting the Theatre of Drottningholm, group 1.

16:15

Keynote Lecture and Demonstration:

Presenting the Theatre of Drottningholm, group 2.

The keynote lecture is followed by light refreshments in the Déjeuner Salon. When both keynote sessions are finished, there will also be a chance to get a glimpse of the stage machinery during short guided tours of the stage area.

17:00–19:15

Shuttle bus service between Drottningholm and Brommaplan, where the nearest metro station is located.

18:30

Déjeuner Salon closing time.

Schedule

Theatre Architecture

14:00–18:00
E319

Chair
Andrew Filmer

Theatron Workshop with Breg Horemans

In ancient Greek amphitheatres, theatron referred to the area where the audience sat. This Do-It-Together workshop takes the participants from Dionysian rituals, Medieval miracle plays, 16th century Italy and 19th century Wagner all the way to the post-dramatic black boxes of today. And all it takes is 26 chairs that just as easily form a Roman amphitheatre as they do a classical proscenium arch stage.

Imagining and Reimagining Space

Adela Bravo Sauras

Institut für Angewandte Theaterwissenschaft (Giessen) / Universität der Künste (Berlin)
Classifying architecture in relation to theater

Mike Pearson

Aberystwyth University
Modelling Performance

Catherine Hamel

University of Calgary
Theatres of Observation: Scripts for Linger

Feminist Research

14:00–18:00
A5137

Pre-conference session

Performance and Religion

12:30–17:30
E306

Pre-conference Workshops

Polyxeni Stavrou

Transcendental Experiences in Text-based Performance

Hannah McClure

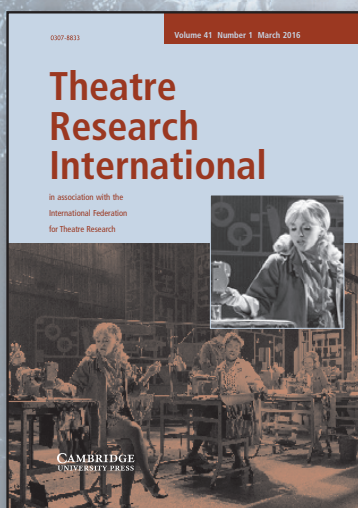
The University of Surrey
A Whirling Sema of the Heart

Performance as Research

10:00–18.00
Linnégatan

Pre-conference meeting

Presenting the Theatrical Past from Cambridge University Press



Explore a collection of **free articles for IFTR delegates**, focusing on the study of theatre history, selected from *Theatre Research International*, *Theatre Survey*, *New Theatre Quarterly* and *Dance Research International*.



Access this collection at: journals.cambridge.org/IFTR16

New and Important Titles in Theatre History

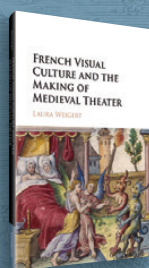
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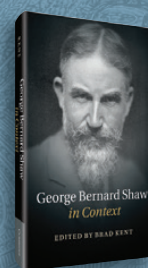
A History of Japanese Theatre
Edited by Jonah Salz
ISBN: 9781107034242 | £99.99 **£79.99**



Dramaturgy and Dramatic Character
William Storm
ISBN: 9781107145757 | £64.99 **£51.99**



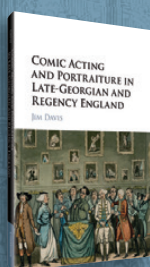
French Visual Culture and the Making of Medieval Theater
Laura Weigert
ISBN: 9781107040472 | £64.99 **£51.99**



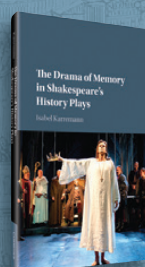
George Bernard Shaw in Context
Brad Kent
ISBN: 9781107047457 | £74.99 **£59.99**



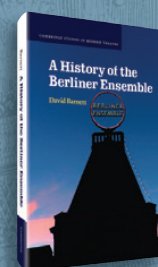
The Cambridge Introduction to Theatre and Literature of the Absurd
Michael Y. Bennett
ISBN: 9781107635517 | £17.99 **£14.39**



Comic Acting and Portraiture in Late-Georgian and Regency England
Jim Davis
ISBN: 9781107098855 | £64.99 **£51.99**



The Drama of Memory in Shakespeare's History Plays
Isabel Karremann
ISBN: 9781107117587 | £64.99 **£51.99**



A History of the Berliner Ensemble
David Barnett
ISBN: 9781107059795 | £84.99 **£67.99**

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Theatre Architecture

Interpreting and reconstructing historical performance spaces and practices
E487

Chair
Andrew Filmer

Shozo Motosugi

Nihon University, College of Science and Technology
Transformation in the traditional theater in Japan —space and time relations

Xiaohuan Zhao

University of Sydney
Ancient Stages in Ancestral Shrines: A Study of Huizhou Theatre in Late Imperial China

Julie Iezzi

University of Hawaii at Manoa, Dept. of Theatre and Dance
The Playwright at the Heart of 18th Kabuki Scenography: Namiki Shōza and his Machines

Intermediality in Theatre and Performance

Spatial interventions: The new meets the old
D289

Chair
Andy Lavender

Kurt Vanhoutte

University of Antwerp
Genius Loci: On the Logic of Space, Technology and Drama in Science Theatre Then and Now 'and the stars look very different today' (David Bowie, 1947–2016)

Riina Oruaas

University of Tartu
Technological theatre: from new to old media

Susanne Kass

Academy of Fine Arts in Prague
Activating the Museum Space – Using theatre as a tool for interventions in permanent collections and liberate the histories and fictions created by the institutional setting

Performance and Consciousness

B419

Chair
Daniel Meyer-Dinkgräfe

Jane Drake Brody

The Theatre School, DePaul University, Chicago, IL
Acting, Archetype, and Neuroscience

Ulla Kallenbach

University of Southern Denmark
Conflux and imagination: perspectives from philosophy and drama

Gabriella Calchi Novati

ISAP-Zurich
From Charlie Hebdo to Le Bataclan: Subject(ed) to Digital Biopolitics

Tomasz Ciesielski

Institute of Contemporary Culture, University of Lodz
Artistic recreation and neurocognitive recontextualization: Ancient choreia in re-construction

Performances in Public Spaces

Ecology
D220

Chair
Esther Belvis

Susan Haedicke

University of Warwick Department of Theatre and Performance Studies Coventry UK
Eco-creativity and Performance of the Land: The PerFarman Project and Earthrise Repair Shop's Meadow Meanders

Andrew Eglinton

Konan Women's University (Kobe, Japan)
In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan

Queer Futures

Popular Queer performance
F289

Chair
Fintan Walsh

Sarah Mullan

Queen Mary, University of London
Deviant Lesbianism: The West End revivals of The Killing of Sister George and The Children's Hour in 2011

Stephen Greer

University of Glasgow
Queer resentment and history as progress: the backwards drag of Margaret Thatcher Queen of Soho

Lazlo Pearlman

Northumbria University
Thoughts on a Transgender Performance Economy: Stripping My Way Through The Box



Music Theatre

D299

Chair

George Rodosthenous

All sessions are open to conference participants but they are to note that papers would not be read. Papers will be pre-circulated amongst WG participants (these will not be provided for walk-in participants) and the sessions will be used for conversation and debate. Presenters will, however, give a short 5 minutes overview of their paper and abstracts will be available to everyone.

Alison Walls

CUNY Graduate Center

Porgy at the Pā: The New Zealand Opera Company's 1965 Porgy and Bess

Paula Sledzinska

University of Aberdeen

Navigating between the past and the future – National Theatre of Scotland and the musical construction of contemporary Scottish identities

David Savran

The Graduate Center, City University of New York

Broadway as Global Brand

Sahoko Tsuji

Waseda University

Interplays of how to dramatize the past and create a musical show in Billion Dollar Baby

Arabic Theatre

Egyptian Theatre Across Shifting Nationalist Times
F420

Chair

Hazem Azmy

Tiran Manucharyan

University of St Andrews

Abū al-'Ilā al-Salāmūnī: the rewriting of history in the Egyptian theatre in the 1970-80s

Hadia Mousa

Helwan University

The 1919 Revolution in the Eyes of Modern and Contemporary Egyptian Theatre Directors

Performance and Religion

F413

Chair

Joshua Edelman

Ketu Katrak and Anita Ratnam

UCI / University of Madras, India

Kaisika Natakam, 13th Century Ritual Dance Theatre from Tamilnadu, India

Isabella Elena Drăghici

University of Bucharest, Department of Philosophy; Research Assistant, Romanian Academy, "G. Oprescu" Institute of Art History, Department "Dramatic Art and Cinema"

Rethinking Aesthetic and Ecstatic in Theatre Art: Mircea Eliade's Vision in Nineteen Roses and Stanislav Grof's Theory about Holotropic States of Consciousness

Maysa Utairat

Royal Holloway University of London

Tradition and Modernity in Buddhist Storytelling

Translation, Adaptation and Dramaturgy

E497

Chair

Katja Krebs

Fiona Graham

Goldsmiths, London University

Excavating The Space Between: The collaboration between dramaturge and artistic director

Eleanor Skimin

Brown University, USA

Bourgeois inheritances: the specter of the office in experimental dramaturgical practice and theory

Jane Turner and Patrick Campbell

Manchester Metropolitan University

Body of the group/body of the artist as central to the ethos of Third Theatre

Carol Brown

The University of Auckland

Excavating The Space Between: The collaboration between dramaturge and artistic director

Samuel Beckett

Responses in Different Countries
F220

Chair

Mariko Hori Tanaka

Priyanka Chatterjee

Budge Budge Institute of Technology

The Dynamics of Intraculturalism: Waiting for Godot in Bangla

Charlotta P. Einarsson

Department of English, Stockholm University

Beckett in Sweden: Waiting for Godot (1990–2015)

Teresa Rosell Nicolas

University of Barcelona

Samuel Beckett's Reception in Spain or the Revolution of a Louse

Scenography

Interpreting sites and historical performance practices B497

Chair
Scott Palmer

Fiona Watt

University of the Creative Arts, Rochester, UK

'In civilisations without boats, dreams dry up, espionage takes the place of adventure and the police take the place of the pirates' (Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*)

Greer Crawley

Buckinghamshire New University and Royal Holloway University of London
Mutable Perception

Catherine Ely O'Carroll

Dublin Institute of Technology, GradCAM

Authored site as 'amateur' space: A consideration of the interrelationship of site and performance space within networks of site based historical performance, through Bernard Stiegler's construction of the 'amateur'

Nebojsa Tabački

Freelance Artist

Consuming Scenography: Theatricality and Entertainment Strategies of the Shopping Mall

Theatrical Event

Politics D207

Chair
Willmar Sauter

Naphtaly Shem-Tov

The Open University of Israel

The Political Context of the Theatrical Event: Politicized Theatre

Eva Chou

Baruch College, City University of New York

Two Chinese Ballets and The Contexts of their Creation and Performance

Vicki Ann Cremona

University of Malta

Theatre in Malta under British rule: opposition and negotiation

Processus de Création

D307

Chairs
Josette Féral and Sophie Proust

Berenice Hamidi Kim

University Lyon 2, France

Façons de s'organiser, manières de créer au Cheptel Aleikoum

Edith Cassiers

University of Antwerp; Vrije Universiteit Brussel

Indiquer et Délinéer « L'Imagination Didascalique » – Rechercher les notes de metteurs en scène contemporains: une conclusion préliminaire

Political Performances

Theatres of the Left / Performance and Activism Today C497

Chairs
Paola Botham and Lloyd Peters

Simone Niehoff

Ludwig-Maximilians-University of Munich (LMU)

Genealogies of interventionist performance

Elena Marchevska

London South Bank University

Performing inequality: Performative self-organised protest and the politics of 'precariousness'

Pujya Ghosh

Jawaharlal Nehru University

...of Spaces and Spectacles

Rebecca Hillman

University of Exeter

Reclaiming the network: revisiting historical support systems for artists and activists of the new UK Left

African and Caribbean Theatre and Performance

Medium and Process F315

Awo Mana Asiedu

University of Ghana

Tracking the Creative process of a Roverman Production

Catherine Makhumula

University of Stellenbosch

Intermediality in 21st Century South Africa Theatre: Ubu and the Truth Commission

Asian Theatre

Contemporary Asian Puppet and Marionette Theatre F299

Seokhun Choi

Yonsei University, South Korea

Re-thinking Presence in Intermedial Terms: The Distinct Ontology of Body and Digital Media in The Marionette

Frances Barbe

Edith Cowan University, Perth

Considering the Butoh Performer as a Marionette-like Object



Historiography

Negotiating Identity F389

Janice Norwood

University of Hertfordshire

Nineteenth-Century 'House' Dramatists and the Creation of Theatrical Identity

Katharina Wessely

Institute of Culture Studies and Theatre History, Austrian Academy of Sciences

Between Back Province and Metropolis: Actor Autobiographies as Sites to Negotiate Cultural Identities

Nurith Yaari

Tel Aviv University

Myths versus Facts in Theatre History: The Reception of Hanoch Levin in the European Theatrical Scene

Popular Entertainments

D215

The sessions of the Popular Entertainments Working Group are open to any conference delegates who wish to attend. This Working Group operates by circulating members' papers in advance of the conference, enabling a more focused discussion during our sessions. We allocate thirty minutes for discussion of each paper – authors speak about their research for 10–15 minutes and then the ensuing discussion is moderated by another member of the Working Group.

Elizabeth Turner

University of Warwick

Exploring the Present Through the Past: Magic, Mass Media and the 'Aesthetic of Attractions'

Joanna Mansbridge

Department of American Culture & Literature, Bilkent University

Zenne Dancers and the New Burlesque: Histories of Sexuality in 21st Century Popular Performance

Susan Kattwinkel

College of Charleston

Penn and Teller and the recreation of heritage magic

Performance as Research

E319

Introductory session.

Choreography and Corporeality

E306

Members of the working group circulate their papers in the weeks leading up to the conference. Members of the working group read the papers beforehand and come along ready to discuss each other's work. The discussion agenda is finalised at the first meeting of the working group, though we will send a provisional timetable to members once the papers are submitted and we (the conveners) have had a chance to read them: papers are linked together on the basis of shared problems, concerns or treatment.

New members are always welcome. Feel free to come along to any of these discussions. If you propose to join us this year and would like to read the papers, please come along to our first meeting and we will arrange for you to receive the papers. Also, if you would like to join our group, you may wish to email us beforehand: Philipa Rothfield: p.rothfield@latrobe.edu.au; Aoife McGrath: Aoife.mcgrath@qub.ac.uk; Prarthana Purkayastha: Prarthana.purkayastha@rhul.ac.uk

Ana Carolina Mundim

Universidade Federal de Uberlândia

Bodyspace in Dance

Debanjali Biswas

King's College London

Assembling dance history of Manipur through a life narrative

Yutian Wong

San Francisco State University

Anthologizing Contemporary Dance Studies

Astrid von Rosen

University of Gothenburg

Scena-Graphic Semiotics: Making Meaning with the City Dancers

Hetty Blades

Coventry University

Dance resistance and analysis

Johanna Laakkonen

University of Helsinki

"Sehr verehrte Frau Eckstein!" – Letters as source material in dance history

Luiza Banov

USP - University of São Paulo

Coreography: a knowledge beyond history

Sayonara Pereira

São Paulo University

Dialogues between quotidian gestures, and memories inscribed in the body to a poetic construction of choreographic scores

Thomas DeFrantz

Duke University

SWITCH: The Dancing Body of the State Queer Social Dance, Political Leadership, and Black Popular Culture

Yatin Lin

Taipei National University of the Arts

Transnational Sino-Corporeality: The Aesthetics of Legend Lin Dance Theatre from Taiwan

Shantel Ehrenberg

University of Surrey

Foregrounding the imagination: re-reflecting on dancers' engagement with video self-reflection

Aastha Gandhi

Independent Researcher

Reading the Performer and the Performative: Presence of multi-racial bodies in Indian Circus

Angela Woodhouse

Middlesex University

Sighted (2009) Angela Woodhouse & Caroline Broadhead: a performance/dance installation: A case study of the role of the audience in re-enacting the work addressing the theme 'Oral history, Performing history, Re-enactments'

Jens Richard Giersdorf

Marymount Manhattan College

Now that dance studies is an established academic discipline, how does one curate the third edition of the Routledge Dance Studies Reader for readers in diverse national and institutional contexts?

Meghna Bhardwaj

Jawaharlal Nehru University, Delhi, India

Debating 'Modern' in the Indian context: Reflecting on Dance History and Changing Aesthetics of Dance in India

Vanessa Macedo

School of Communication and Arts (ECA) of University of São

Reflections on choreographic practices of Brazilian artists in contemporary dance

Bettina Brandl-Risi

Institut fuer Theater- und Medienwissenschaft, Friedrich-Alexander-Universitaet Erlangen-Nuernberg, Germany

Re-enactment(s) Histories. Tableaux vivants as tools for corporeal historiographies

Gisela Doria

State University of Campinas

Vaslav Nijinsky and the seeds of contemporaneity

Justine Nakase

National University of Ireland, Galway

'I am your like': Ruth Negga, Pegeen Mike and Embodying the Irish Canon

Katja Schneider

Institute for Theater Studies Ludwig Maximilians University Munich

For the Day after Tomorrow. Passing on Pina Bausch's Work

Melina Scialom

University of Roehampton

A genealogical perspective of Rudolf Laban's heritage

Phillpa Rothfield

Philosophy and Politics, La Trobe University, Melbourne, Australia

Dance and the Nexus of Time

Pil Hansen

School of Creative and Performing Arts. Dance, Drama. University of Calgary

A Differently Earned Presence: The Effect of Dual Task Improvisation Systems on Cognitive Capacity

Prarthana Purkayastha

Royal Holloway University of London

The Violence of Virtuosity

Shrinkhla Sahai

Jawaharlal Nehru University, New Delhi

Contemporary Performance Practices at the Cusp: New gestures of expression

Stacey Prickett

University of Roehampton, London, UK

N.Y. Export: Opus Jazz: Dancing the Political Across the Decades

Susanne Ravn

University of Southern Denmark

A phenomenological description of the body memories of dancers

Rachael Swain

Melbourne University

Remembering the past while opening to the future in intercultural-Indigenous dance



Feminist Research

B413

Participants who are interested in the group's work may contact the conveners Aoife Monks at a.monks@qmul.ac.uk or Charlotte Canning at charlottecanning@utexas.edu.

Antje Budde

University of Toronto

In feminist numbers: performances of mathematical beauty and disgust

Anne Thompson

Flinders University

Gen Y Australian women Staging Theatre History

Phoenix Thomas

Royal Central School of Speech and Drama

Costume as Craftivism – Fabricating Resistance

Shonagh Hill

St Patrick's College, DCU

The writing body and Inghinidhe na hEireann's tableaux vivant

Stefania Lodi Rizzini

LIRA - Paris 3 - Nouvelle Sorbonne

Strategies of Gender Reversal

Charlotte Canning

University of Texas at Austin

White Women Set Free: Broadway's Historiography of Racial Appropriation.

Sandra D'Urso

The University of Melbourne

Traditions of Remonstrance against Authority: Performing Women's Parrhêsia in the 21st Century

Kim Solga

Western University, Canada

"Precarious Naturalism"

Ana Bernstein

Universidade Federal do Estado do Rio de Janeiro (UNIRIO)

A Feminist Spring in Brazil

Fawzia Afzal Khan

Montclair State University

The Respectable Courtesan: Reading Malka Pukhraj's Performative Memoir, *Song Sung True*

Geraldine Harris

Lancaster University

Timely and Untimely Resurfacings in Liz Aggiss's *The English Channel* and Season Butler's *Happiness Forgets*.

Indu Jain

Theatre and Performance Studies, SAA, JNU.

Resisting and Negotiating Traditional Representational Legacies: Anamika Haksar's *Antar Yatra*.

Karen Quigley

University of York

Feminist pedagogies and site-specific practices – strategies of documentation and display

Lisa Fitzpatrick

Ulster University Northern Ireland, UK

Questions of Honour: Representations of Honour and Gender in 19th Century Naturalistic Theatre

Maja Sorli

Academy of Theatre, Radio, Film and Television (UL AGRFT), University of Ljubljana, Slovenia

The Slovenian Feminist Tradition at the City of Women Festival

Otti Lahtinen

University of Helsinki

The Fun of Working Together: A Collaboration between Playwright and Director-Dramaturge

Working Groups 9:00–10:30

Tiina Rosenberg

The Department of Culture and Aesthetics Stockholm University, Sweden
Pussy Riot Revisited: Performing Feminist Traditions

Maggie Inchley

Queen Mary University of London
Revisiting Feminisms and debbie tucker green

Birgitta Johansson Lindh

University of Gothenburg
Women's experience as feminist resistance in late 19th century plays

Farah Ali

University of Hull
The Rotten Hyper(Realistic) Game: Harold Pinter's Betrayal Between Reality and Realism

Dayna Killian and Una Kealy

Waterford Institute of Technology
Questioning the filters and factors of decision making in Irish theatre programming in relation to the work of Teresa Deevy

Nobuko Anan

Birkbeck College, University of London
Revising Traditions: "Emancipation of Woman," A Second-Wave Feminist "Muse-cal" in Japan

Aoife Monks

Queen Mary University of London
Craft and the Invention of Tradition

Carole Quigley

Trinity College Dublin
Sexual Assault v Sexual Awakening: Exploring the sexual and sexualized female body in Gillian Greer's *Petals*

Anna Birch

Royal Conservatoire of Scotland
Making history through performance

Performance and Disability

D320

Chairs

Arseli Dokumaci and Yvonne Schmidt

The Performance and Disability Working Group will group the papers and create the panels in the first Working Group session. Visitors to the group sessions and new members are welcome. Please contact: yvonne.schmidt@zhdh.ch.

Sonali Shah

University of Glasgow
Polio Monologues: Translating ethnographic text into verbatim theatre

Kate Maguire-Rosier

Macquarie University
Accessing the past through bodies baring the present

Riikka Papunen

The University of Tampere/CMT
Finding new ways of performing disability on Finnish stage - the collaboration between Theatre Siperia and the Center of Activity and Arts Wärjäämä

Margaret Ames

Aberystwyth University
Thoughts on dramaturgy, embodied memory and learning disability

Ashley McAskill

Concordia University
Positioning the Affective Value of Tenderness in Disability Aesthetics

Arseli Dokumaci

McGill University
Performance as Function: The Military Origins of the Concept of Disability

Bree Hadley

Queensland University of Technology
Mapping Changing Theatre Climates



Colette Conroy

University of Hull, UK

Communicating pain: An interdisciplinary conversation

Kirsty Johnston

Dept. of Theatre and Film University of British Columbia

Building an Archive of Inclusion: Three Canadian Theatre Projects

Marla Carlson

University of Georgia

Genealogies of Autistic Performance: Christopher Knowles

Sarah Jane Dickenson

University of Hull

Communicating pain: An interdisciplinary conversation

Yvonne Schmidt

Zurich University of the Arts

Exploring Rehearsal Processes through Video Documentary

Khairani Barokka

Goldsmiths Visual Cultures Department

Abled Until Proven Disabled: Crippling Women's Representations in Art History through Performance, Problematising Cultural Contexts of Crippling

Amanda DiLodovico

Temple University

Disabled Theater as Multitude: A Temporal Intervention

Janet Gibson

UTS:Insearch

Materialising Genealogies/ Disturbing the 'Right Kind' of Dementia Story

Translation, Adaptation and Dramaturgy

E497

Chair

Andrea Pelegri Kristic

Dominic Glynn

Institute of Modern Languages Research

A Magus on Stage: Olivier Cadiot's Novels Adapted to the Theatre

Gad Kaynar

Tel Aviv University, Theatre Arts

Ghosts' or Phantoms?: Hybrid Cultural Images as Prominent Agents in Theatrically-Oriented Dramaturgical Translations: The Case of Ibsen in Hebrew

Mark O'Thomas

University of Lincoln

Technology and the future of theatrical translation

Sarah Grochala

Royal Central School of Speech and Drama

Controversal Intentions: Adaptation as an act of iconoclasm in Rupert Goold and Ben Power's *Faustus* (2004) and the Chapman Brothers' *Insult to Injury* (2003)

Theatrical Event

**Values & Sanctions
D207**

Chair

Anneli Saro

Peter Peasey

University of Bristol

Rituals of Cohesion and Consumption: The Cruel Optimism of Commodified Communitas in Immersive Performance

Andreas Kotte

University of Berne

Selecting Contexts

Janne Tapper

Finnish Cultural Foundation, Grant Researcher

Philosophy as an Event: Context of The Theatrical Event

Theatre Architecture

**Restoring, regenerating and re-using
E487**

Chair

Cathy Turner

Julie Matheson

York University

Theatre Restoration and Contemporary Activism: Reperforming the Past

Andrew Filmer

Aberystwyth University

'We have to do this slowly': Assessing NVA's Kilmahew/St Peter's Project

Historiography

**Negotiating Traditions
F389**

Rashna Nicholson

Ludwig Maximilian University of Munich

The Persian Warrior Performed

Rosemarie Bank

Kent State University

When Is an Artefact Not a Fact of Art?

Tanja Klankert

Institute of Theater Studies

Faces and masks: The reception of Nō masks in European dance

Music Theatre

D299

Chair

George Rodosthenous

Helena Langewitz

Institute of Theater Studies, University Bern

The So-called Boom of Baroque Opera and Historically Informed Performance Practice: What Does It Tell Us?

Helena Spurna

University Palacky in Olomouc

Opera Theatre as a Reflection of Social Changes at the Beginning of "Normalization" in Czechoslovakia

Magnus Tessing Schneider

Stockholms Universitet

Death and Delirium in the Age of Sensibility: The Opera "Comala" (1780) by Calzabigi and Morandi

Tereza Havelkova

Charles University, Prague

Opera, Memory, and Collective Identity: Opera Scenes in Czech Narrative Cinema during Nazi Occupation



Arabic Theatre

Historicising Palestinian Dramas F420

Chair
Katherine Hennessey

Rand Hazou

Massey University
Re-Enacting Palestine and the Performance of Credibility

Samer Al-Saber

Florida State University
Theatre in Jerusalem: Lessons from the Street (1967-1993)

Performance and Religion

F413

Chair
Kim Skjoldager-Nielsen

Josh Stenberg

Department of Theatre and Film University of British Columbia
Christian "Chinese Opera": "Tradition" as a Vehicle for Faith Promotion in Taiwan

Joshua Edelman

Manchester Metropolitan University
The Megachurch and the Synagogue: a case study of intertraditional performative borrowing

Will Shuler

Royal Holloway, University of London
Dionysus Superstar: Performance of Pagan and Gnostic Christian Mysteries

Performances in Public Spaces

Landmarks D220

Chair
Lesley Delmenico

Helen Gilbert

Royal Holloway University of London
Mapping Indigenous Heritage in London: New Journeys through Old Landmarks

Bertie Ferdman

City University of New York- BMCC Campus
Landmark Performance: The Production(s) of Urban Sites

Tim White

University of Warwick
Lest we forget, lest we remember: Tales of Tiananmen

Samuel Beckett

Responses in Different Countries F220

Chair
Linda Ben-Zvi

Yoshiko Takebe

Shujiitsu University
Translating Theatre Language of Beckett's Texts

Shimon Levy

Tel Aviv University, Theater Dept.
Personalized Beckett

Anita Rakoczy

Karoli Gaspar University of the Reformed Church in Hungary
Samuel Beckett's Fin de partie in Hungary – A Brief Reception History

Popular Entertainments

D215

Maude B Lafrance

Université du Québec à Montréal
Collective remembering and Popular Culture in Mommy d'Olivier Choinière

Mikael Strömberg

University of Gothenburg
Presenting the outdoor theatre in Sweden

Janys Hayes

University of Wollongong, Australia
Sites to Remember: Performing the landscape in cultural history

Scenography

Animated Scenography through Light and Projection B497

Chair
Nick Hunt

Dominika Larionow

University of Lodz, Poland
Historical migrations between theater and cinema elements of stage design as an example creativity of Allan Starski

Carmen Gonzalez Requeijo

Faculty of Fine Arts at Universidad Complutense de Madrid
Transmedia Experimenting Objects (TEO): A proposal for documentation and exhibition of contemporary staging

Kathrine Sandys

Rose Bruford College
'I want a big disco': animating the museum

Vincenzo Sansone

University of Palermo Department of Cultures and Societies
The history of theatre and videomapping: a new stagecraft machine of vision to generate a new augmented space

Performance and Consciousness

B419

Chair

Peter Zazzali

Alla Sosnovskaya

Haifa University

Human Beings and His Double?

Philden Ndlela

North West University, Department of English

Claudius's "State of the Nation Address" and his deployment of Repressive State Apparatuses in Hamlet

Yetunde Akorede

Adeyemi Federal University College of Education, Ondo

Nigeria Home Video Films and the Other-Worldiness: A Psycho-social Interpretation of the Unconscious Consciousness

Anton Krueger

Rhodes University, South Africa

Performing Mindfulness: Three South African Case Studies

Intermediality in Theatre and Performance

Mediality and music

D289

Chair

Ralf Remshardt

Piotr Woycicki

Aberystwyth University

Recursive game structures as emergent post-capitalist creative strategies

Jocelyn Spence

University of Nottingham

Music sharing through site-specific intermedial performance

Joanne Scott

University of Salford, UK

Mixing media 'constellations': musical history and place in live intermedial practice

Processus de Création

D307

Chairs

Josette Féral and Sophie Proust

Laure Fernandez

Drama, Theatre & Performance, Roehampton, London

Dancing History, Staging History: contemporary dance and the writing of its memory by the use of the stage

Mariana Simoni

Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio)

Flammes, rêves et théorie: Le processus de création de Hannas Traum

Political Performances

Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)

C497

Chairs

Paola Botham and Lloyd Peters

Zahava Caspi

Ben-Gurion University in the Negev

Politics, Ethics and Theater: Are Mutual Relations Possible?

Camila Gonzalez Ortiz

King's College London Spanish, Portuguese and Latin American Studies Department

The Citizen Turn: Chilean theater and Social Movements

Elizabeth Tomlin

University of Birmingham

From Effect to Affect: The Pendulum of 'the Political'

Lib Taylor

University of Reading

Speaking to me: These Associations and the spatial politics of para-performance

Linda Taylor

Northumbria University

What's Left? : The production of subjectivity through rational dialogue

African and Caribbean Theatre and Performance

Space and Architecture

F315

Ariane Zaytzeff

Finding space: making art in a controlled public space in contemporary Rwanda

Liman Rasheedah

Ahamdu Bello University Zaria, Nigeria

Square Pegs in Round Holes: Architecture, Artifacts and Stage Performances at the Drama Village of Ahmadu Bello University Zaria



Asian Theatre

Intercultural Asian Theatre Past and Present
F299

Shih-Lung Lo

Department of Chinese Studies, Paul Valéry University-Montpellier III, France
From Adrienne Lecouvreur to Yun Caixia: Adaptation of French Well-Made Play on the Modern Chinese Stage

Tsu-Chung Su

National Taiwan Normal University
Asian Theatre or Otherwise: A Revisit of Peter Brook's The Mahabharata

Kirstin Pauka

University of Hawaii at Manoa
Contemporary Balinese Wayang Listrik (shadow theatre) as an reinterpretation of the theatrical past: a case study of the UHM Asian Theatre Program production of "Subali-Sugriwa-Battle of the Monkey Kings"

Digital Humanities in Theatre Research

Digital Technology in/as Performance
F497

Bindi Kang

The Graduate Center, City University of New York
A Subcultural Carnival, or Actual Activism? -- A Case Study of a Chinese Cyber performance: This is a Dividing Line (2015)

Anna Makrzanowska

Rose Bruford Collage
Experimental Rehearsal Techniques: Bio-screen & Bio-camera Capturing the Devising Process

Nivedita Gokhale

University of Lincoln, United Kingdom
Voicing Domestic Abuse against Women in India through Digitised Theatre

Ann Elizabeth Armstrong

Miami University, Oxford OH
Embodying the Chronotope: Freedom Summer 1964, Locative Media, and Performance in Digital Humanities

Performance as Research

E319

Lynette Hunter and Nicole Peis

Performance Studies, University of California Davis
Lineage transmission, coherence, and change: Contemporary Dance including Ballet and Wushu

Bruce Barton

University of Calgary
Performing Close Relations

Laurelann Porter

Arizona State University
Diachronic Translation/ Translating Six Characters Across Time and Geography: Performance process as epistemic access to historiography

Participants: Natalia Esling, William Lewis, Harry Wilson, Anthoullis Demosthenous

Queer Futures

HIV/AIDS in Queer Performance
F289

Chair
Alyson Campbell

Fintan Walsh

Birkbeck, University of London
Seep Shows

Catherine Silverstone

Queen Mary University of London
AIDS in (Global) Queer Times: Karen Finley's Written in Sand (2013-15)

Dirk Gindt

Stockholm University Department of Culture and Aesthetics
Affective Power or Neoliberal Sentimentality? HIV and AIDS Performance in Contemporary Sweden

Feminist Research

B413

Please see June 13 9:00–10:30 for more information.

Performance and Disability

D320

Please see June 13 9:00–10:30 for more information.

Choreography and Corporeality

E306

Please see June 13 9:00–10:30 for more information.

Theatrical Event

Cultural Contexts/Economics
D207

Chair
Beate Schappach

Matthias Warstat

Freie Universität Berlin
How Applied Theatre Projects Contextualise

Poulomi Das

Jawaharlal Nehru University, New Delhi, India
"The Tourist Eye changes it all": Adaptation and Expectation in the Bonbibí Pala[s] of Sundarbans (India)

Susan Bennett

University of Calgary
Brand, Value, Theatre

Performance and Consciousness

B419

Chair
Daniel Meyer-Dinkgräfe

Sandra Parra

Universidade Estadual de Londrina - UEL
Breathing as key to scenic creation

Maria Grazia Turri

University of Oxford
The art of the actor as alpha-function: interpreting the eighteenth-century notion of the actor's sensibility as unconscious emotional processing

László Stachó

Liszt Academy of Music, Budapest
Practice Methodology, a new attentional training for musicians

Angela Butler

Trinity College Dublin
Sounding Sensations and Affect in Pan Pan's adaptation of All That Fall

Music Theatre

D299

Chair
George Rodosthenous

Phoebe Rumsey

The Graduate Center, City University of New York (CUNY)
"Hamilton" the Musical: Remixing Historical Narratives

Sarah Browne

University of Wolverhampton
From Hair to Hamilton: Who lives, who dies, who tells your story?

Sheri Anderson

Monmouth University
Harmony and Understanding: A Study of the Physics of Equilibrium in the Musical Hair

Scenography

Scenographic History & Contemporary Experiences
B497

Chair
Greer Crawley

Scott Palmer

University of Leeds, UK
Descending into night: Light, darkness and the theatrical experience

Helen Iball

Workshop Theatre, School of English, University of Leeds, UK
'Sharpening the gift of living': C21st mindfulness practices and the legacy of 1960s-70s Flux Objects

Stephen Di Benedetto

University of Miami
Sideshow scenography: lessons from the past for creating immersive experiences

Performances in Public Spaces

Home/ Homelands
D220

Chair
Helen Gilbert

Sigrídur Lara Sigurjonsdóttir

University of Iceland
"Now is the Wintris of our discontent" – The signs of Icelandic protests

Lesley Delmenico

Grinnell College
Theatricalizing Urban Pasts: The Home Theatre Project's Simultaneous Stagings

Esther Belvis Pons

Artea
Dialogues between homeland and home



Intermediality in Theatre and Performance

Going into No Man's Land: Intermedial performance in/and the public sphere
D289

Chair
Jo Scott

Kornelia Deres

Károli Gáspár University of the Reformed Church (Budapest, Hungary)
Performing Intermedial Spaces of Claustrophobia

Ralf Remshardt

University of Florida

Fugitive Performance: Nicolas Stemmann's Die Schutzbefohlenen and the Medial Matrix of Refugee Theatre

Aneta Mancewicz

Kingston University

Intermedial Performance as a Public Sphere

Performance and Religion

F413

Chair
Joshua Edelman

Marios Chatziprokopiou

Aberystwyth University

We are the easiest victims of the jihadists': Performing Shia minorities in contemporary Athens

Katharina Pewny

Ghent University, Belgium

Precarious Communities: Traces of Ritual and Religion in Contemporary Theatre (in Germany and in Belgium)

James Reynolds

Kingston University, London

Between but not Wandering: Spiritual Space and Contradiction in Robert Lepage and Ex Machina's The Seven Streams of the River Ota

Translation, Adaptation, and Dramaturgy

E497

Chair
Mark O'Thomas

Nelya Babynets

National Autonomous University of Mexico (UNAM)

Early Modern Hamlet on Contemporary Mexican Stage

Sarah Grunnah

University of Oxford (U.K.)

Authenticity in Adaptation: Performing the Drama(turgy) of Spain's Golden Age in Translation

Kiki Gounaridou

Smith College

Swiss-French Absurdism: Translating Isabelle Sbrissa's Barbie and Ken

Theatre Architecture

Hospitality, Housing and Adaptation
E487

Chair
Natalie Rewa

Thea Brejzek

University of Technology Sydney (UTS)

Radical Hospitality: A Close Reading of 2 Post-Otherness Interventions in the context of refugee housing in Berlin

Stuart Andrews

University of Surrey

Adapting Architecture in Death of the Dollhouse and 12 Ballads for Huguenot House

Arabic Theatre

Emerging Voices in Arabo-Islamic Theatre Research: Theatre and War
F420

Chair
Rand Hazou

Hadeel Abdelhameed

La Trobe University

Scripting Memories: female characters in Iraqi plays about War

Solomon Teklu

Adama University

'No Trumpets, No Drums': Healing Trauma and War Memory through Theater

Queer Futures

Queer Bodies
F289

Chair
Stephen Greer

Annalaura Alifuoco

Liverpool Hope University

Willfully (Un)Bound: Queer Kinships and Faulty Bloodlines

Caoimhe Mader McGuinness

Queen Mary University of London

'Why don't you do it then?' – Frozen between watching and acting at SPILL 2015

Betty Jean Young

University of Georgia, Athens, GA, USA

The Stories They Didn't Tell Me Were the Ones I Needed Most: Queer Futurity Meets the Blues Poetic in Sharon Bridgforth's the bull-jean stories

Processus de Création

D307

Chairs

Josette Féral and Sophie Proust

Beth Lopes

Universidade de São Paulo

L'écrit de soi et le processus de création

Pia Gutierrez

Universidad de Santiago de Chile

Le faire des images: Genèse de Fulgor (2016)

Marco Catalão

University of São Paulo (USP)

"Théâtre virtuel": la critique comme processus de création

Political Performances

**Politics and Ethics, Effect and Affect (part 2 and discussion) /
The British History Play (Past and Present)**

C497

Chairs

Paola Botham and Lloyd Peters

Majeed Mohammed Midhin

University of Essex, UK, University of Anbar, Iraq

The Representation of History: A Crisis of Censorship and the Role of the Artist in Howard Barker's No End of Blame and Scenes from an Execution

Jacqueline Bolton

University of Lincoln

Three Kingdoms: Reviving the 'state of the (inter)nation play'

Paola Botham

Birmingham City University (UK)

The British History Play beyond Postmodernism

Trish Reid

Kingston University, London

Remaking the Demos: Caryl Churchill's Dramaturgy of Disillusionment

African and Caribbean Theatre and Performance

Transnational Flows

F315

Julia Goldstein

The Graduate Center, CUNY

Reframing Transnational Exchange: Sundance Institute, South-South Networking, and the Kampala International Theatre Festival

Sabine Kim

Mainz University

Theater, Slavery and Democracy

David Donkor

Texas A&M University

"All for You, Satch": The Performance of Transatlantic Blackness in Louis Armstrong's 1956 Musical Tour of Ghana

Digital Humanities in Theatre Research

DH Tools for Theatre Research

F497

Dominique Lauvernier

Ecole Pratique des Hautes Etudes Paris

A comprehensive virtual tool of 3d models for restituting French Court Theatres

José Pedro Sousa and Bruno Henriques

Centre for Theatre Studies, University of Lisbon

The virtual reconstruction of disappeared playhouses: A methodology

Ana Bigotte Vieira

Universidade de Lisboa, Centro de Estudos de Teatro Universidade NOVA de Lisboa, IFILNOVA

Gulbenkian Foundation ACARTE 1984-1989 Digital Timeline seen as a 'commons tool'

Patricia Gaborik

American University of Rome

Digital Methods, Historiographic Shifts: the Case of Performance in Fascist Italy

Historiography

Performances of/and Reconstruction

F389

Susan Tenneriello

Baruch College, CUNY

Winning Hearts and Minds: Visions of Political Transformation at the 1988 Seoul Summer Olympics Opening Ceremony

Aldo Milohnic

University of Ljubljana, Academy of Theatre, Radio, Film and Television

Theatre Reconstruction and its Discontents

Jo Robinson

University of Nottingham, UK

Presenting the theatrical past in place: theatre history at site



Performance as Research

E319

Roberta Mock

Plymouth University

A Trip Around the World is Not a Cruise: Performance Analysis from the Inside Out

Emma Meehan

Coventry University

Embodied archives, PaR and 'intangible' heritage

Joanna Bucknall

University of Portsmouth

Remembrance & Remembering: Performance as a critical palimpsest of legacy

Participants: Marina Ni Dubhain, Annelis Kuhlmann, Alison Curtis-Jones, Marie-Louise Crawley

Popular Entertainments

D215

Cariad Astles

University of Exeter and Royal Central School of Speech and Drama

Farting in the Face of Fear: Puppetry and Dictatorship

Jonas Eklund

Stockholm University

A Short Story of Amusement: on the 'Forgotten' Swedish History of 'Midgets' as Entertainment

Lisa Skwirblies

School for Theatre and Performance Studies at the University of Warwick

Colonial Pantomime – The 'first German genocide' on the popular stage

Samuel Beckett

Moments of Reality – a lecture by Swedish director, Jan Jonson (Special Open Session)
F220

Chair

Linda Ben-Zvi

The Beckett WG invites all conference participants to this Special Lecture describing Jan Jonson's two years working with prisoners at the Kumla Maximum Prison in Sweden, and later at San Quentin in the US, putting on Waiting for Godot, a play that the inmates – many serving life terms – felt spoke directly to them and their experiences.

Feminist Research

B413

Please see June 13 9:00–10:30 for more information.

Asian Theatre

Asian Aesthetic of Theatre and Performance
F299

Rora Paek

Department of Creative Writing at Soongsil University

Performing the Aesthetics of Zen Buddhism: Asian Performances of 'Non-duality(不二)'

Wei Feng

Shandong University

Voice and Affect in Chuanju's Bangqiang

Yingying Xiao

University Normal of Nanjing

Who is and where is the real subject of perceive in the aesthetic process?

Performance and Disability

D320

Please see June 13 9:00-10:30 for more information.

Choreography and Corporeality

E306

Please see June 13 9:00-10:30 for more information.

Arabic Theatre

“New” Arab Theatres? Exploring the Performance Cultures of the Arab Gulf F420

Chair
Eiman Tounsi

Katherine Hennessey

University of Warwick and Queen Mary University of London
Seven Countries in Search of an Historiography: The Challenges and the Potential of Theatre History on the Arabian Peninsula

Faisal Hamadah

Queen Mary
Hanzala's Feet: Politics in Translation Between Weiss, Wannous and the Kuwaiti Stage

Theatrical Event

Addressing the Audience D207

Chair
Sarah Bess Rowen

Frithwin Wagner-Lippok

University of Hildesheim
Affective space and historical context in theatrical performances

Silvia Dumitriu

Royal Central School of Speech and Drama
Theatricality, Subversion and Transgression

Peter M Boenisch

International Research Centre “Interweaving Performance Cultures”, FU Berlin
The perspective of ‘Institutional Dramaturgy’: Analysing the ‘Gorki’ situation

Historiography

Canonization, Narrative, Legitimation F389

Yael Zarhy Levo

Tel-Aviv University
On Playwright Canonization: Factors and Implications

Pirkko Koski

University of Helsinki
Finnish National Theatre and the Time of Change

Janne Risum

Section for Dramaturgy, School of Communication and Culture, Aarhus University
Press Reviews of Mei Lanfang in the Soviet Union, 1935, by Female Writers: Neher versus Shaginyan

Asian Theatre

History of Asian Theatre and Modernity F299

Rachel Payne and Jonah Salz

University of Canterbury, New Zealand / Ryukoku university
Borders and bridges: adventures in mapping Japanese theatre history

Meewon Lee

Korean National University of Arts
Modernization, the pivotal turning point of Korean theatre History

Anandhakrishnan Balakrishna Pillai

S N School of Arts & Communication University
Nationalism, Modernity and Knowledge Production: Shaping the Terrain of Modern Theatre in Post Colonial India

Performance and Consciousness

Indian Theatre Special Sessions on Taste, Panel 1 B419

Chair
Sreenath Nair

Krysta Dennis and Roanna Mitchell

Siena College / University of Kent
Tasting the Atmosphere: On the Performance of Wine

Seth Powers

CUNY Graduate Center
Tasteful Screams: Sense and Nonsense in Kathakali Vocal Performance

Sanjukta Banerjee

York University, Toronto, Canada
Men in Mohiniyattam: A new trend in the making: An ethnographic art-based research project

Scenography

Light, Sound and Scenographic Atmospheres B497

Chair
Kathy Sandys

Katherine Graham

University of Leeds
Chiarascuro, perception, and expression; a pre-history of scenographic light

Christopher McCormack

National University of Ireland, Galway
“By a Blaze of Electric Light”: Divergent Irish Scenographies at the Turn of the Twentieth Century

Ross Brown

The Royal Central School of Speech and Drama, University of London
Theatron immersed: the auditorium as an architecture for fantastic space and aural vision

Ruth Prangen

Muthesius Kunsthochschule Kiel
Scenosphere & Scenotopia



Theatre Architecture

Negotiating modernity and indigeneity in theatre architecture E487

Chair
Thea Brejzek

Charles Nwadiigwe

Nnamdi Azikiwe University, Awka, Nigeria
The Development of Theatre Space and Architecture in Contemporary Africa: Historical Evolution of Two Nigerian Traditional Performance Venues

Fikerte Mekuria

Individual worker
Remapping history: interpreting modernity and history through Ethiopian theater architecture

Political Performances

Performing Contemporary Anxieties / Nation and Borders in the Reinterpretation of Classics C497

Chairs
Paola Botham and Lloyd Peters

Tal Itzhaki and Avraham Oz

The Academy of Performing Arts, Tel Aviv / University of Haifa, Tel Aviv
Tracing the Birth of Modern Capitalism and Nationhood in Shakespeare's *The Merchant of Venice*

James Hudson

University of Lincoln
The Reactionary Mind and the limits of Liberal Tolerance in Chris Thorpe's *Confirmation* and David Grieg's *The Events*

Patrick Duggan

University of Surrey
Unsettling the audience: on the politics, ethics and aesthetics of anxiety in contemporary performance

Evelyn Annuss

Institute for Theater Studies, LMU Munich
Between Parodos and Push-Back: Aesthetics and the Crisis of the European Border Regime

Queer Futures

Queer Places F289

Chair
Sarah Mullan

Bryce Lease

Royal Holloway, University of London
From RuPaul to the Cape Flats: TransPolitics and Drag Pageants in Cape Town

Sascha Forster

Theaterwissenschaftliche Sammlung, University of Cologne
Queering Weimar Cologne: Thoughts about the Homosexual Scene in Cologne, Germany, 1918–33

Christopher-Rasheem McMillan

King's College London
Bathhouses as Backstage of Sodom: Sex, Scripture, and the Performance of Sacred Place

African and Caribbean Theatre and Performance

Strategies of Social Action/Change A5137

Julius Heinicke

Department of Theatre Studies Freie Universität Berlin, Germany
Applied and/or democratic? Questioning Democratic Strategies of Applied Theatre in Southern Africa

Kene Igweonu

Canterbury Christ Church University, UK
'Once Upon Four Robbers': a parable for social and political change in Nigeria

Samuel Beckett

Technology and Performance E387

Chair
Mariko Hori Tanaka

Anna Sigg

McGill University, Montreal, Canada
Cinematic Adaptations of Beckett's Breath

Matthias Korn

University of Potsdam
On seriality and obsession

Jonathan Bignell

University of Reading
Textures of Black: Walter Asmus and Beckett's What Where on Screen

Intermediality in Theatre and Performance

Transmediality and Theatricality D289

Chair
Johan Callens

Maria Angeles Grande

University of Granada
From transtextuality to transmediality: performative strategies in contemporary theater

Maria Jose Sanchez Montes

University of Granada
Transmedia theatre and contemporary performance

Performances in Public Spaces

Walks/Mobs
D220

Chair
Susan Haedicke

Jia-luan Chin

National Dong Hwa University

Night Market Theatre and Night Walks: Making Theatre in the Margin

Rebecca Savory Fuller

University of Exeter

Flash Mob Mumbai! Enacting a 'politics of forgetting' in the semi-public spaces of globalising India

Anders Backstrom

Theatre and Dance Studies, Department of Culture and Aesthetics, Stockholm University

The Street as Venue

Performance and Religion

F413

Chair
Kim Skjoldager-Nielsen

Alvin Eng Hui Lim

National University of Singapore

Deriving and Arriving at Island Performatives and Spiritualities: Voyages in Southeast Asia

Claire Maria Chambers

Sogang University, Seoul, South Korea

Performing Tradition: Women Priests and the Contestation of History

Yoshiko Fukushima

UH Hilo

Ancient Magic in Iida Shigemitsu's Documentary Dance Theatre

Music Theatre

D299

Chair
Marcus Tan

Marcus Tan

National Institute of Education, Nanyang Technological University Singapore

(Re)Sounding the Past and/in the Present: Battlefield and the Ghost of Peter Brook's Past

Millie Taylor

University of Winchester

Alarums and Flourishes: Musical Signification in Macbeth and A Midsummer Night's Dream

Renfang Tang

University of Hull, UK

'If Music Be the Food of Love': Music in Twelfth Night

Alejandro Postigo

RCSSD

Making 'The Copla Musical': PaR and interculturalism in musical theatre

Translation, Adaptation and Dramaturgy

E497

Chair
Stuart Young

Katja Krebs

University of Bristol, UK

Adaptation as Rewatching

Andrea Pelegri Kristic

Pontificia Universidad Católica de Chile/Paris Ouest Nanterre la Défense

Strata of Mediation: Towards a New Category for the Analysis of Theatre Translation

Shane Kinghorn

Manchester Metropolitan University

The Mourning After: Structures of Feeling in Verbatim Theatre

Performance as Research

E319

Göze Saner

Goldsmiths, University of London

An Inquiry into Form: Past and Present (Co-Authored with Maria Kapsali)

Jonathan Heron

University of Warwick

To dance is also to think': histories/practices/movements

Pauliina Hulkko

University of Tampere

Performance as Research Meets Art(ist) Pedagogy

Esa Kirkkopelto

University of the Arts Helsinki

The Adventures of the Diaphragm: On the Physiology of Affective Acting

Participants: Christina Schmutz, Peilin Liang, Elizabeth de Roza, Anu Koskinen



Popular Entertainments

D215

Gillian Arrighi

University of Newcastle, Australia

Claiming Childhood: theatre business and the [new] political rights of the child

Kim Baston

La Trobe University

The 'Dromedary Wars': ambition, ineptitude and theatrical rivalry in eighteenth century Edinburgh

Lisa Warrington

University of Otago, Dunedin, New Zealand

Second leads and low comedians: the long and occasionally illustrious careers of Mrs Walter Hill, her husband, and children

Feminist Research

B413

Please see June 13 9:00-10:30 for more information.

Performance and Disability

D320

Please see June 13 9:00-10:30 for more information.

Choreography and Corporeality

E306

Please see June 13 9:00-10:30 for more information.

Digital Humanities in Theatre Research

F497

Business Meeting (All IFTR members welcome).

Processus de Création

D307

Bilan de la journée précédente

Discussion générale sur l'état des recherches dans le domaine des processus de création

Mise en place d'un projet commun

Conclusion

Nordic Drama Abroad

GP 1.01
D289

Chair
Hanna Korsberg

Maria Sehopoulou

National and Kapodistrian University of Athens

Transnational Diversities and National Singularities: the Case of August Strindberg and his Reception in Greece

Svein Henrik Nyhus

Centre for Ibsen Studies, University of Oslo

Ibsen in America - a centralized narrative?

Kamaluddin Nilu

University of Oslo

No Local is Anymore Local: A Transcultural Adaptation of Ibsen's Peer Gynt

Digital Archives

GP 1.02
D299

Chair
Anna Maria Monteverdi

José Camões

Centre for Theatre Studies

ReCET the past: Tools for a modern theatre archaeology

John Andreassen

Dramaturgy, Aarhus University, Denmark

Eternal Presence – How to create a Community Play Archive?

Bernadette Cochrane

University of Queensland

Remaindering the Remains: the digital, the live, and the archive

Echoes of Indian Pasts in the Theatre

GP 1.03
E487

Chair
Sanjay Kumar

Kotla Hanumantha rao

Potti Srimamulu Telugu University

Surabhi – The Pioneer in Stagecraft

Ramakrishnan Muthiah

Central University of Jharkhand

Resisting the Stratified World: Understanding the Role of Folk Theatre for the Marginalized Communities in India

Tithi Chakraborty

Budge Budge Institute of Technology

Echoes of Social, Political and Economic Crises in the Theatre of Bengal, India

Sources and Techniques of Operatic Performativity

GP 1.04
E497

Chair
Ross Brown

Sofie Taubert

Institute of Media Culture and Theatre, University of Cologne

Shipwreck and enchanted lands - Wonder, Sound and Machinery in Shakespeare's 'The Tempest'

Aldo Roma

Sapienza University of Rome

Digital Archives and Textual Attribution: Story and Reflections About a Migration from Opera to Vocal Music in the Late Seventeenth Century

Susana Egea Ruiz

Escola Superior de Música de Catalunya - Institut del Teatre de Barcelona

Acting on opera through history: sources and treatises to create the performativity of operatic genre, from XVI century to nowadays

De-constructing Gender

GP 1.05
F289

Chair
Denise Varney

Ankush Gupta

Jawaharlal Nehru University, New Delhi

Queering the Voice of the Nation- The Case of Lata Mangeshkar

Kirstin Smith

Queen Mary, University of London

Historicising Casting: Methodological Challenges

Ken Nielsen

New York University Abu Dhabi

Reconstructing BENT Identities: Performance, Gay History, and the Present Past



Countering the Canon

GP 1.06
F299

Chair
Hazem Azmy

Chieko Hiranoi

Hosei University

History of a Ji-shibai – A History of Citizen Participation in Arts and its Contributions to Local Society

Martynas Petrikas

Vilnius University

Selective Memory and Counter-Canonical History

Tony McCaffrey

University of Canterbury Christchurch Polytechnic Institute of Technology Different Light Theatre

How can theatre involving actors with intellectual disabilities have a history?

Theatre and Humanist Utopia

GP 1.07
F389

Chair
Christina Nygren

Fabiola Camuti

"Sapienza" University of Rome; UvA, University of Amsterdam

Back to the Ritual Towards a Theatrical Spirituality

Martha de Mello Ribeiro

Fluminense Federal University (UFF)

Battlefield or the dance-conversation around the fire: Peter Brook's "theatre of less"

Annelis Kuhlmann

Dramaturgy Studies, Aarhus University

In (re)search of Performance as Research: Examples from research on actors' work from Odin Teatret, Denmark

Performing Dance History

GP 1.08
B413

Chair
Lena Hammergren

Nicole Haitzinger and Sandra Chatterjee

Fachbereich Kunst-, Musik- und Tanzwissenschaft Paris-Lodron Universität Salzburg

Nyota Inyoka: 'Forgotten' modern Parisian Choreographer?

Timmy De Laet

University of Antwerp

The An-Archive of Contemporary Dance: Choreographic Re-enactment, or How to (Re-)Construe a Recalcitrant Past with Unstable Means?

Katherine Mezur

Keio University Art Center

Cracking History's Codes in Crocodile Time: The Sweat and Glitter of Migrating Women Butoh Artists, Ashikawa Yoko and Furukawa Anzu accompanied by SU-EN

Re-reading Theatre History: Entertainment, Spectacle and Mise-en-Scène

GP 1.09
F413

Chair
Toby Zinman

Kati Roettger

University of Amsterdam

The Time of The Spectacle

Marija Djokic

Graduate School for East and Southeast European Studies

Belgrade as Hub for (inter-)national Theatre in the 19th Century

David Drozd

Department of Theatre Studies, Masaryk University

Conceptualising Theatre Directing (The case of Otakar Zich and his Aesthetics of Dramatic Art 1931)

Transnational Theatre History

GP 1.10
F497

Chair
Miseong Woo

Berenika Szymanski-Duell

LMU Munich

"to speak Shakespeare in German is almost to speak it in English..." – Touring Theatre and the Difference of Language

Katalin Ágnes Bartha

University of Debrecen, Hungary

Lilla von Bulovsky and the Hungarian Theatrical Discourse

Magnus Thorbergsson

University of Iceland

Icelandic-Canadian Amateur Theatre: Reflections on Narrative and Erasure

Re-Thinking Canonical Works

GP 1.11
E306

Chair
John Bull

Beate Hochholding-Reiterer

Departement for Theatre Studies University of Bern
Patrilineal Histories of Theatre

Anne Etienne

University College Cork
Creation and Reception: Remembering Corcadorca's Merchant of Venice (2005)

Jenny Sager

University of Cologne
'Out of the Frying Pan and Into the Fire' (c. 1774-78): A/The Interplay between Marlowe's Doctor Faustus (c. 1588-9) and Greene's Friar Bacon (c. 1589)

Curated Panel – Performance - Space - Notion: Writing the Music-Theatrical Past

GP 1.12
E319

Chair
Johan Callens

Silvia Bier

Forschungsinstitut für Musiktheater der Universität Bayreuth (FIMT)
Analysing the 'spectacle total' – an approach to historical performance research in early French opera

Wolf-Dieter Ernst

University of Bayreuth
The Rutz-Sievers system of voice training in late 19th century

Lena van der Hoven

University of Bayreuth
Tracing the music-theatrical past – an approach to historical performance research in 18th century Prussia

Maren Butte

Institute for Research on Music-Theatre University of Bayreuth
Archiving the Event: (Non-)Documentation and Aesthetic Experience in the Work of Tino Sehgal and Ari Benjamin Meyers

Curated Panel – Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

GP 1.13
F3173

Chair
Hanna Järvinen

Sami Henrik Haapala

Theatre Academy of the University of the Arts Helsinki, Finland

Simo Kellokumpu

Theatre Academy of the University of the Arts Helsinki, Finland

Vincent Roumagnac

Theatre Academy of the University of the Arts Helsinki, Finland

Otso Kautto

Theatre Academy of the University of the Arts Helsinki, Finland

Hanna Järvinen

Theatre Academy of the University of the Arts Helsinki, Finland

Anu Koskinen

Theatre Academy of the University of the Arts Helsinki, Finland

Curated Panel – Immediate Past? Tracing Practices of Remaining in Performing Arts

GP 1.14
B419

Chair
Christine Matzke

Susanne Foellmer

Coventry University
"Trust Me"? Epistemological Questions About Witnessing in Repeating Dance

Cornelia Schmitz

Freie Universität Berlin
'Doing of History' of Performance Analysis: Audiovisual Recordings as Traces of the Past

Katharina Schmidt

Freie Universität Berlin
Tracing Quotation: Hypothetical Connections of Trace and Quote in Dance

Curated Panel – The Discursive Function of Visual Evidence in Theatre

GP 1.15
D3111

Chair
David Wiles

Jan Clarke

Durham University, UK
Dangerous Images

Jim Davis

University of Warwick
Defining audiences through visual satire

Patricia Smyth

University of Warwick
Researching Nineteenth-Century Theatrical Spectacle



**Performance and Consciousness Working Group
Sponsored Panel – Theatre, Consciousness & Asian
Performance**

**GP 1.16
F420**

Chair
Arya Madhavan

Sreenath Nair

University of Lincoln
Taste: The Aesthetics of Invisible

Daniel Meyer-Dinkgrafe

University of Lincoln
Silence in Performance

Arya Madhavan

University of Lincoln
Corporeality of taste: Kudiattam, and the facial expression of taste

**Performance and Religion Working Group and Asian
Theatre Working Group Joint Panel – Presenting the
Religious Past of South Asia**

**GP 1.17
A5137**

Chairs
Yasushi Nagata and Joshua Edelman

Kumara Swamy Gadda

Telangana Samskruthika Sarathi(TSS), Government of Telangana, India
Mythical Narratives clad in Ritual Performance, Configuring community identity: A study of Mallanna
Katha(Stories) of Komuravelli in Telangana, India

Arnab Banerji

Loyola Marymount University
Being Playfully Hindu

David Mason

Rhodes College
Other Identity in the Utah Ram Lila

**Samuel Beckett Working Group Sponsored Panel –
Beckett in the Age of Post-history and Postmodernity**

**GP 1.18
B497**

Chair
Linda Ben-Zvi

Laurens De Vos

University of Amsterdam
Beckett and technology in the digital era

Mariko Hori Tanaka

Aoyama Gakuin University
Forgetfulness of the Past as Revealed in 'Waiting for Godot' and 'Godot Has Come'

Andrew Lennon

University of Birmingham
Mokhallad Rasem's Waiting: A Study in the Politics of performing (Im)mobility and Stasis

Intercultural Theatre

NS 1.01
D289

Chair
Brian Singleton

Shira Wolfe

University of Warwick

Meetings in Jenin - The potential and pitfalls of intercultural collaboration in marginal spaces

Sukanya Sompiboon

Department of Speech Communication and Performing Arts, Chulalongkorn University, Bangkok Thailand

Tradition-Based Contemporary Thai Theatre: Discursive and Practical Approaches of Traditionalist Theatre Reinvention

Shaik John Bashur

University of Hyderabad

Interface between the Sacred and the Secular: An Indian Experiment with Ibsen's Peer Gynt

SK Kaja Pasha

Potti Sri Ramulu Telugu University, Hyderabad

The Impact of Indian Drama on the Canvas of the World Drama

Education and Pedagogy

NS 1.02
B419

Chair
Peter Marx

Daria Kubiak

Stockholm University

Education Everywhere!? Discussing educational activities in Polish theatre

Anja Keränen

The University of Tampere, School of Communication, Media and Theatre

Drama grammar as a technique in Finnish grammar teaching

Tais Ferreira

Federal University of Pelotas, Federal University of Bahia, University of Bologna

Brazilian performing arts' teachers as spectators

Visual Manifestations: Lights, Costume and Stage Design

NS 1.03
B413

Chair
Nick Hunt

Abhimanyu Vinayakumar

University of Hyderabad

How do we call it? A Package or a Performance?

Luxsnai Songsienchai

University of Hyderabad

From the Royal court to black box: Some Light on the Changing Aesthetics and Semiotics of Khon

Pamela Thielman

Graduate Center, CUNY

Drawing on the Archive: Using Images of Scenography to Recreate the Past

Tua Helve

Aalto University, School of Arts, Design and Architecture

Costume design in Finnish contemporary dance 2000–2015: Outlooks on collaboration processes and costume outcomes

Ritual and Religion

NS 1.04
E487

Chair
Joshua Edelman

Houman Zandi-zadeh

Flinders University

Siyāvash and Hussein: Performing Eternity

Olivia Gacka

Rhodes College Memphis, TN USA

Between Church and Stage: Finding the Link Between Religion and Theatre in the Eyes of Those Who Experience It

Perna Pradhan

Jawaharlal Nehru University, New Delhi, India

From Community Ritual Practice to a Public Spectacle: Performance of Kumari worship in Nepal



Theatre/Politics/Nation

NS 1.05
F289

Chair
Jean Graham-Jones

Anika Marschall

University of Glasgow, School of Culture and Creative Arts

Performing statelessness in "The First Fall of the European Border" (2014) – The State at play?

Laura-Elina Aho

University of Helsinki

The virginity of the Maiden of Finland: The feminine representation of the nation in the repertoire of the Finnish Theatre

Luana Tavano Garcia

University of Warwick, UK

Reflexions on Brazilian Identity: Baila Brazil re-negotiating history

Mayurakshi Sen

Jadavpur University

The "Tamasha" of the Indian Postcolonial Dysphoria: A Study of Rabindranath Tagore's Tapati

Folakemi Ogungbe

University of Ibadan

Nigeria History Files: Lost and Found?

Acting and Directing

NS 1.06
A5137

Chair
Maria Delgado

Arkadiusz Rogozinski

University of Lodz

Can the work of actors be measured? The relation of art and work within theatrical practice

Sabine Paesler

Department of Media Culture and Theatre, University of Cologne, Germany

Thought and Play – New Perspectives on Regie

Sipriina Ritaranta

University of Helsinki

An invisible actor: A question of being an artist in the Finnish radio theatre

Fraser Stevens

University of Amsterdam

Cultural Camouflage/Suspicious Behaviour: Creating Identities in WWII Espionage

Naveen Guntheti

University of Hyderabad

Versatility of acting techniques: The traditional performers of Surabhi

Language and Communication

NS 1.07
D299

Chair
Milena Grass

Ellen Gillooly-Kress

University of Oregon

The work of Anna Deavere Smith makes her audience work: the sociolinguistic effect and Brechtian alienation of Search for American Character

Fusako Innami

Durham University

Belated Love: Through the performance "A Boy" based on Kawabata's text

Ilaria Salonna

University of Warsaw

What theatre characters "do" with their words? A sample of poetic and rhetoric analysis of an excerpt of Beckett's play End Game

Kristina Trajanovska

Sts Cyril and Methodius University, Skopje, Macedonia

Rewriting Shakespeare: Subversion in Tom Stoppard's Dogg's Hamlet (.) Cahoot's Macbeth

Participation and Spectatorship

NS 1.08
E319

Chair
Peter Eversmann

Daria Lavrinienko

Barcelona University, Spain

Empathy and the Other in David Greig's Dr. Korczak's Example (2001) and Caryl Churchill's Seven Jewish Children: A Play for Gaza (2009)

Julia Mendes

University of São Paulo (USP/Brazil)

Non-actors in Boal and Bernat: a comparative study of participatory theatre in the 20th and the 21st century

Alessandra Montagner

Doctoral student at State University of Campinas Research fellow, FAPESP

Spectatorship, Shock and Creative Processes: Searching for the Depiction of a Lived Experience

Rina Otani

Keio University

Jean Anouilh and his audience: When the playwright becomes one of them

Spaces: Memory, Politics, Performance

NS 1.09
E497

Chair
Paul Rae

Marleena Huuhka

University of Tampere: Centre for Practise as Research in Theatre(T7)&CMT
Vagabond Mimesis – Nomadic Wanderings through Minecraftian Performance Space

Miriam Althammer

University of Salzburg
Memory spaces of dance – Notes on Oral Histories of choreographers in post-socialist Romania

Mark Rogers

University of Wollongong, NSW, Australia
Both Putin's Russia and St Kilda, Melbourne: Fictive space in Daniel Schlusser Ensemble's M + M

Rubkwan Thammaboosadee

University of Warwick
The Dead Stage: Tha Pra Chan Campus of Thammasat University, a Historical Political Stage Transformed by the Rise of Neoliberalism

Carmen Wong

University of Warwick
"Place is a pause in movement...(t)he pause makes it possible for a locality to become a center of felt value" -- Yi-Fu Tuan, Space and Place: The Perspective of Experience

Femininity and Gender

NS 1.10
B497

Chair
Tracy C. Davis

Charlott Neuhauser

Department of Culture and Aesthetics, Stockholm University
The silence surrounding Brita von Horn - does gender have to do with it?

Dipanjali Deka

Jawaharlal Nehru University(JNU), New Delhi
Krishna Without Radha: Negation of Erotic in Vaishnavite music of Assam

Hélène Ohlsson

Department of culture and aesthetic
The actress as pariah: Femininity Discourses about actresses in nineteenth-century Sweden

Irene Mele Ballesteros

University of Massachusetts in Amherst
The Influence of Elena Jordi Vaudeville's Company on Spanish and Catalan XXth Comic Theatre

Raman Kumar

Jawaharlal Nehru University, New Delhi India
Negotiating Spaces in Neo-Liberalism: Ramkinkar in New Delhi 2015

Methods of Audience and Performance Research

NS 1.11
E306

Chair
Willmar Sauter

Rahel Leupin

Department of Communication and Arts, Roskilde University Denmark
Chasing Change: The Notion of Translation in the Rehearsal Space of Gintersdorfer/Klassen

Sarah Marinucci

University of Berne and Zurich University of the Arts, Switzerland
After "Disabled Theater": Theatre with and by disabled performers in Swiss media

Richard O'Brien

University of Birmingham (The Shakespeare Institute)
Inside the Haunted House: A practice-led investigation into audience reception of contemporary verse drama

Saara Moiso

University of Helsinki
Active Spectators and Co-creation of Value: Creative Research Methods in the Study of Audience Experiences of Contemporary Dance

Diana Del Monte

Universita Cattolica del Sacro Cuore - Milan
Immersed in Sleep No More: When Punchdrunk met New Yorkers

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Migration and Ethnicity in German Theatre

GP 2.01
E306

Chair
Ralf Remshardt

Hanna Voss

Institute for theatre studies, Johannes Gutenberg-Universität Mainz (Germany)
Institutionalization as a link between the present and the past

Katrin Sieg

Georgetown University
Refugees in German Theater

Stephen Wilmer

Trinity College Dublin
Greek Tragedy as a Pretext to Address the European Immigration Crisis

Foucauldian Perspectives on History

GP 2.02
C497

Chair
Jan Lazardzig

Ellen Koban

Department of Theatre Studies at Johannes Gutenberg-University Mainz, Germany
On the genesis of theatre as a machinery of re/production: Bourdieu's theory of social fields and Foucault's dispositif analysis as historicizing research programs

Georg Doecker

Institute for Applied Theatre Studies, University Giessen
Regimes – Apparatuses – Subjects and Forms: A Methodological Sketch for a Critical Historiography of the Performing Arts

Lorenz Aggermann

Institute for Applied Theatre Studies, University Giessen
Not yet finished – or: performance as apparatus: An analytical sketch for the historical analysis of theatre

Independent/Fringe in Political Regimes

GP 2.03
D289

Chair
David Rodriguez-Solas

Zoltan Imre

Reader Department of Comparative Literature and Culture Eötvös University, Budapest Hungary
Presenting the Theatrical Past – Péter Halász and his Group's Struggle with Socialist Ideology and Censorship

Radka Kunderova

Janáček Academy of Music and Performing Arts, Brno, Czech Republic
Tracing Ideology How to Make Theatre Reviews Speak to Us

Merce Saumell

Institut del Teatre Barcelona
The Independent Theatre in Spain (1962-1980) Project

American Narratives

GP 2.04
D299

Chair
David Savran

William Grange

University of Nebraska Lincoln, NE USA
How the Shuberts saved the American theatre—twice

Maria Hamali

National Kapodistrian University of Athens
Investigating the Reception of National Dramaturgies in Foreign Countries as a Means of Constructing and Interpreting Theatre History: the Case of American Dramaturgy in Post-War Greece (1946-1965)

Toby Zinman

University of the Arts
Musical Tragedy

Memories, Archives, Oralities

GP 2.05
E487

Chair
Bisnupriya Dutt

Christine Matzke

University of Bayreuth
Looking for 'Eritrea's Past Property' (1947): archives and memories in Eritrean theatre historiography

Marcia Martinez Carvajal

Universidad de Valparaíso
Latin America, rebellious and holy: the problem of political theater

Eunice Azevedo

Centre for Theatre Studies, University of Lisbon
Reconstructing scenography: the portuguese censorship archives

Tradition/Translation/Transition

GP 2.06
E497

Chair
Friedemann Kreuder

Keld Hyldig

University of Bergen, Norway
Theatre as philosophy: Romeo Castellucci's staging of Oedipus the Tyrant

Anita Piemonti

University of Pisa
Emma Dante's Io, Nessuno e Polifemo at the Teatro Olimpico in Vicenza 2014

Bruno Duarte

FCSH – UNL (Lisbon, Portugal)
Text, Image, Translation: Straub-Huillet-Hölderlin



Japanese Dialogues between Past and Present

GP 2.07
F420

Chair
Hayato Kosuge

Harue Tsutsumi

The first collaboration of Kabuki and Western theatre: The Wanderers' Strange Story: Western Kabuki (Hyōryū Kitan Seiyō Kabuki 1890)

Keiko Furuki

Professor, Kyoto Gakuen University, Kyoto, Japan

Narrative, Memory, and the Acts of "Reading" as Theatrical Devices in Chiori Miyagawa's Thousand Years Waiting

Carol Fisher Sorgenfrei

University of California, Los Angeles

"An Endless River of Blood:" Theatricalizing Lady Rokujo from Nō to the Present

Black/Red/Yellow Facing in Theatre

GP 2.08
F289

Chair
Gabriella Calchi Novati

Henry Bial

University of Kansas

That time Swedish actors wore blackface to act out the Bible

Esther Lee

University of Maryland

Historiography of Racial Theatricality: A Study of Yellowface Performances in the Nineteenth Century

Daniel Ruppel

Brown University

This is "a redface show": anti-reenactment and the failures of documentation in Optative Theatrical Laboratories' "Sinking Neptune"

Architecture and Space

GP 2.09
F299

Chair
Rikard Hoogland

José Antonio Rodríguez Casas

Escuela Técnica Superior de Arquitectura de Madrid UPM

Le Corbusier's fourth wall: A case study on discipline transversality

Slobodan Dan Paich

Artship Foundation

Tectonic Presence and Absence: Adopting, Imagining and Merging Performance and Built Environment

Catriona Fallow

Queen Mary University of London

Reconsidering a Reconstruction: Shakespeare's Globe as a Space for New Work

Activist Performances

GP 2.10
F389

Chair
Lib Taylor

Dorothea Volz

Gutenberg University Mainz

From Dreamland to "Dismaland": Commodified expectations and performative appropriations in theme parks

Sarah Ralfs

Freie Universität Berlin

Searching for one's place in (art)history – Christoph Schlingensiefel and the Avantgarde Movements

Loren Kruger

University of Chicago

The Tragedy of the Commoner and the Suspended Revolution

Oral History and the Present-Ness of Past

GP 2.11
F413

Chair
Phillipa Rothfield

Frederik Le Roy

Ghent University

Con-temporaneities: The Entangled Now of Performance

Marina Ni Dhubhain

National University of Ireland, Galway

Glimpses of Infinity and Indoor Plumbing: Oral History in the Performative Space

Heike Roms

Department of Theatre, Film and Television Studies, Aberystwyth University

Mind the Gaps: Evidencing Performance and Performing Evidence in Oral Histories of Performance Art

Discourses of Acting and Training

GP 2.12
F497

Chair
Inma Garin

Pia Strickler

Institute for the Performing Arts and Film, Zurich

My Body – My Tradition? Movement at the Drama School

Leonardo Alves Inacio

Universidade Estadual de Maringá

The Expressionless Mask and the Pedagogy of Neutrality

Boris Daussa-Pastor

Institut del teatre de Barcelona, Spain

A Quest for Universals in Acting: From Commonalities across Cultures to the Laws of Physics

**Curated Panel – Historiography and Relationality:
Rethinking Historical Narratives through New Lenses
of Exchange**

**GP 2.13
B497**

Chair
Ben Piggot

Margaret Araneo

Brooklyn College, CUNY

Collapsing the Divide: Experimentum Linguae and the Language of Theatre History and Practice

Cecilia Pang

University of California at Boulder

100 Years to Educate a People

Helen Richardson

Brooklyn College

The Theatre History Text as Rhizome

Curated Panel – Ordinary Theatre Histories

**GP 2.14
E319**

Chair
Kenneth Cerniglia

Sarah Balkin

University of Melbourne

Victorian Comedy Underplayed: the Historical Emergence of the Deadpan

Paul Rae

University of Melbourne

Presenting the Sociotechnical Past: Gertrude Stein's Electro-Theatrical Assemblage

Michael Meeuwis

University of Warwick

Adventures in the Massively Normal: Theatergoing in British Diaries, 1840-1910

**Curated Panel – Critical Re-Actions to Israeli and
Palestinian Museum Collections**

**GP 2.15
B419**

Chair
Freddie Rokem

Daphna Ben-Shaul

Tel Aviv University

Re-Calling the Foundational Act in National Collection by Public Movement

Dror Harari

Tel Aviv University

Proactive, Performative, and Critical: Yona Fischer's Curatorial Practice and the Emergence of Performance Sensibility in Israeli Art

Nir Shauloff

Tel Aviv University

A Double Agent: Re-Activating Hidden Narratives in a State Museum

Ran Heilbrunn

Tel Aviv University

The Jerusalem River Project: From the ex-territoriality of the art museum to the over-territoriality of the Zionist land

Performing Traumatic Histories

**GP 2.16
B413**

Chair
R. Darren Gobert

Nadine Civilotti

Institut für Film-, Theater- und empirische Kulturwissenschaft Johannes Gutenberg-Universität Mainz

Theatrical Representation, Cultural Performance, and the Structure of Time – Coping with History and Trauma in post-authoritarian Argentina

Shuchi Sharma

GGS Indraprastha University, Delhi, India

The Stained Dawn: A Study of Select Plays based on Indian Partition

Cecilia Sosa

Universidad Nacional Tres de Febrero, Argentina

The Performances of Blood: Theatre & the Transmission of Trauma in Contemporary Argentina

**Performance and Religion Working Group Sponsored
Panel – Performing the (Progressive) Politics of
Religious Traditions**

**GP 2.17
A5137**

Chairs
Joshua Edelman and Kim Skjoldager-Nielsen

Julija Pesic

Centre for Drama, Theatre and Performance Studies, University of Toronto

Marina Abramovic: Re-creation of Tradition in the Performance Balkan Baroque (1997)

Rose Merin

Jawaharlal Nehru University, India

Questioning Social Justice in the Performance of Nangiarkoothu

Silvia Battista

Liverpool Hope University

The Ecological Politics of Pope Francis as Represented in the Multimedia Performance Fiat Lux: Illuminating our Common Home



**Historiography Working Group Sponsored Panel
– Politics of inclusion: Questioning historiographical
assumptions**

**GP 2.18
D3111**

Chair
Magnus Thorbergsson

Claire Cochrane

Worcester University UK
International Inclusivity and Local Understanding: Thoughts on an editorial process

Kenneth Cerniglia

Disney Theatrical Group
Historiography and Archive Creation

Hanna Korsberg

University of Helsinki
Representing theatre in materiality of history – A short film Theatre 1957

**Feminist Research Working Group Sponsored Panel –
Feminist Traditions/ Feminist Publishing**

**GP 2.19
F3173**

Chairs
Aoife Monks and Charlotte Canning

Elin Diamond

Rutgers University
Arendt, Ranciere, and Feminist Traditions of the Political

Candice Amich

Vanderbilt University
Crying, A Feminist Tradition

Elaine Aston

Lancaster University
Moving Women Centre Stage: Structures of Feminist-Tragic Feeling in Contemporary British Women's Playwriting

Denise Varney

University of Melbourne
Climate Guardians: Feminist Ecology and the activist tradition

Discipline, Biopolitics, Sexuality

GP 3.01
D320

Chair
Dirk Gindt

Aylwyn Walsh

University of Lincoln

The archive and the repertoire revisited: Prison's culture of presenting the past

Ante Ursic

UC Davis

69 Horsepower: Animality and Race in Cavalia's Odyssey

Ferdinando Martins

University of Sao Paulo

Misunderstanding the Queer in Brazilian Theater

Class and Caste in Theatre History

GP 3.02
C497

Chair
Fawzia Afzal Khan

Andres Kalawski

Pontificia Universidad Católica de Chile

Without tropical gestures. The aesthetic ideal of a vanished way of Chilean acting

Madhuri Dixit

Tata Institute of Social Sciences, Mumbai

Historiographical concerns and Social meaning: The case of Marathi Theatre

Paul Murphy

Queen's University Belfast

Theatre, Performance and the 'C' Word

Chinese Theatre - Now and Then

GP 3.03
F413

Chair
Renfang Tang

Daphne Lei

University of California, Irvine

Performative Death Rescues History: Gendered Nationalism in Chinese Opera

Shiao-ling Yu

Oregon State University

From Uncle Tom's Cabin to Modern Chinese Drama

Kaijun Chen

Brown University

From Epic to Romance: Adaptation of Classical Chinese Drama with a Commercial Sensibility

History on Stage

GP 3.04
E487

Chair
Rikard Hoogland

Antonis Glytzouris

School of Drama (Aristotle University of Thessaloniki)

The Resurrection of the Ancestors; Inter-War Filmed Records of Modern Greek Productions of Ancient Greek Drama

Jurgita Staniskyte

Vytautas Magnus University

(Re)imagined Pasts: Performing Histories and Reinventing Identities on Lithuanian Theatre Stage

Marija Tepavac

University of Vienna

Redefining the Role of History in Communism: History as the Tool for Criticism in Yugoslav Theater

Women in Drama and Theatre

GP 3.05
D315

Chair
Elin Diamond

Rose Whyman

Dept of Drama and Theatre Arts, University of Birmingham

The 'New Wave' Actresses and Stanislavski's Moscow Art Theatre

Marisa Keuris

University of South Africa

Magrita Prinslo (1896), Magdalena Retief (1945) and Mies Julie (2012): the old Afrikaner volksmoeder (mother of the nation) versus the young Afrikanermeisie (girl)

Elizabeth Omoruyi

University of Leiden, Netherlands

Specificities and Uniqueness of Narratives in the Works of Two Nigerian Female Dramatists

Theatre for the Masses

GP 3.06
B419

Chair
Arnab Banerji

Andres Grumann

Escuela de Teatro, P. Universidad Católica de Chile

From T.E.P.A. to MassTheatre at Estadio Nacional. Isidora Aguirre's dramaturgical and staging strategies

Julia Stenzel

Theatre Studies, JGU Mainz

The Play and the Passion: Early travelogues to Oberammergau between theological essay and ethnographic report

Sarit Cofman-Simhon

Kibbutzim College, Tel-Aviv

Rejecting Theatre in the Roman Empire: The Case of King Herod and the Talmudic Animosity towards Public Entertainment in Judea



Liveness of the Non-Living

GP 3.07
F420

Chair
Daniel Meyer-Dinkgräfe

Adrian Curtin

University of Exeter
Spiritualism and Symbolist Theatre: Maeterlinck's Philosophy of Death

Daniel Johnston

Sheffield Hallam University
Phenomenology for Actors: Theatre-Making as Disclosing a World

Harry Wilson

University of Glasgow
The voice as it sings, the hand as it writes, the limb as it performs: Re-turning to Roland Barthes and the live body

Bodies, Agents and Performativity

GP 3.08
F497

Chair
Julia Stenzel

Franziska Bork Petersen

University of Copenhagen Department of Arts and Cultural Studies
Take your protein pills and put your helmet on. Body 'enhancement' through the ages

Anirban Kumar

Jawaharlal Nehru University
Missing Beings: Human-Robots in "Machine"

Cormac Power

Northumbria University
Stoicism and Ancient Concepts of Performativity

Education and Amateur Theatricals

GP 3.09
E387

Chair
Yvonne Schmidt

Jane Milling

University of Exeter
Manuals for Making: 20th Century advice books for amateur companies

David Coates

University of Warwick
Traces of Amateur Theatricals: Mapping the Rise of Amateur Theatre in London in the Nineteenth Century

Cock Dieleman and Veronika Zangl

Theatre Studies, University of Amsterdam
Representations of (Theatre)History in Dutch Youth Theatre

Curated Panel – Gender and Modernism: Genealogies of Performance

GP 3.10
B413

Chair
Dorothy Chansky

Lesley Ferris

Department of Theatre, The Ohio State University
Staging Birth in the Face of Death: Women's Work on the Front

Penny Farfan

University of Calgary
Stage Women and Popular Modernism

Corporeal Narratives, Doing History

GP 3.11
B497

Chair
Katja Schneider

Melissa Quek

LASALLE College of the Arts
Designing the Future, Performing the Past- A Case Study of Returning

Friedemann Kreuder

Institut für Film-, Theater- und empirische Kulturwissenschaft, Johannes Gutenberg-Universität Mainz
Theatre between reproduction and transgression of body-based distinction

Yvonne Hardt

Hochschule für Musik und Tanz Köln (University of Music and Dance Cologne)
Working with the Past – Reflecting on the materiality, narration and strategies of authentication in current practice of dance re/reconstruction

Scenography Working Group Sponsored Panel – Scenography and the Archive

GP 3.12
E306

Chair
Stephen Di Benedetto

Sofia Pantouvaki

Aalto University, Finland
"Like Seeing Normal Life" (Dagmar Lieblová, née Fantlová, Theresienstadt survivor): An evaluation of František Zelenka's scenography for the children's opera Brundibár in Theresienstadt (1943–44)

Freddie Rokem

Department of Theatre Studies; Tel Aviv University
August Strindberg and Siri von Essen playing backgammon: Photography and Scenography

Nick Hunt

Rose Bruford College, London
Fugitive Light: seeing stage lighting through production photographs

Political Performances Working Group Sponsored Panel – A Turning Point in Theatre History? War, Spectacle and the 21st-Century UK Stage

**GP 3.13
F299**

Chair
Paola Botham

Sam Haddow

University of St Andrews

Suppressing the spectacle: concealed killings and IS execution videos

Clare Finburgh

University of Kent

The "Spectacular Turn": War as Spectacle in Recent UK Theatre

Cristina Delgado-García

University of Birmingham

Spectacular Ambivalence: Tim Crouch's *The Author* in its Theatrical and Political Context

Music Theatre Working Group Sponsored Panel – Sacre Variations. Adorno, Disney, Le Roy

**GP 3.14
E497**

Chair
Tereza Havelkova

Clemens Risi

Friedrich-Alexander-Universitaet Erlangen-Nuernberg

The performative power of the gestureXavier Le Roy re-enacting Simon Rattle conducting Stravinsky's "Sacre du printemps"

David Levin

Theater & Performance Studies, University of Chicago

Viewing and Reviewing Stravinsky's Rite of Spring: Adorno and Performance

Mario Frendo

University of Malta

Musicalised Dramaturgies: Reconsidering Dramaturgical Procedures in Ancient Greek Tragedy

Queer Futures Working Group Sponsored Panel – Queer Pasts

**GP 3.15
E3170**

Chair
Lazlo Pearlman

Stephen Farrier

Royal Central School of Speech and Drama, University of London

Joe Orton, queer histories and thinking the queer theatrical past

Alyson Campbell

Victorian College of the Arts, University of Melbourne

GL RV: a (w)hole lot of woman trouble

Johanna Linsley

University of Roehampton

Challenging Archives

Translation, Adaptation, and Dramaturgy Working Group Sponsored Panel

**GP 3.16
E319**

Chairs
Katja Krebs and Stuart Young

Jane Barnette

University of Kansas

(Re)Staging the Civil War: Red Badge of Courage in the American South

Kasia Lech

Canterbury Christ Church University

Acting as the Act of Translation: Domesticating and Foreignizing Strategies as Part of the Actor's Performance in the Irish-Polish Production of "Bubble Revolution"

Margherita Laera

University of Kent

Three Oresteias: Dealing with the Past

Presence and Cultural Memory

**GP 3.17
D289**

Chair
Tim White

Julia Pajunen

University of Helsinki

Reshaping the national collective memory – The Unknown Soldier at the Finnish National Theatre 2007–2009

Annemarie Stauss

LMU Munich

Proving the presence of presence – theatre as the absolute moment and translation as uncovering (theatre) history

Nataša Glišić

University of Banja Luka. Republika Srpska, Bosnia and Herzegovina

The Role of Documentary and Verbatim Theatre in Theatrical Problematisation of Turbulent Social Issues



250 Years of Drottningholm Court Theatre – Interplays of Artefacts, Discourses and Practices

D3111

Chair

Willmar Sauter

This panel is both a celebration and an evaluation of the Drottningholm Court Theatre. The overarching questions for the discussion are: What can we learn from historical theatres – as theatre historians and theorists and as theatre practitioners? What should be performed on stages from past centuries? How can historical theatres be preserved for the future? During the two sequential sessions the participants of the panel will give their view and discuss with the audience.

9:00–10:30 and 11:00–12:30

Participants:

Marvin Carlson

Professor, theatre historian (New York)

Mark Franko

Professor, dance historian and practitioner of historical dances (Philadelphia)

Sofi Lerström

Managing director of the Drottningholm Court Theatre (Stockholm)

Erland Montgomery

Architect responsible for the Drottningholm Court Theatre (Stockholm)

Susanne Rydén

President of the Royal Academy of Music, Singer (Stockholm)

Pavel Slavko

Head of Administration of the State Castle (Český Krumlov)

Sigrid T'Hooft

Director, specialist of Historically Informed Performance (Ghent)

Reclaiming the Archive: Oral History

GP 4.01
D315

Chair
Anna Birch

Peilin Liang

National University of Singapore
Transformance: Historiography through Indigenous Historicity

Barry Houlihan

NUI Galway
Taming the Chaos: Reclaiming Memory in the Archive of Theatre and Performance

Wai Yam Chan

International Association of Theatre Critics (Hong Kong)
Archive and Oral History Project on Hong Kong Drama

Critical Historiography and Performance

GP 4.02
C497

Chair
Peter Davis

Maurya Wickstrom

City University of New York
C.L.R. James, Toussaint Louverture, and the New Present

Sir Anril Pineda Tiatco

University of the Philippines Diliman
A Question of Authority: Dramaturgical Vision of Performing the Archive

Katja Vaghi

University of Roehampton
Quoting/Referencing History: The Baroque in Jirí Kylián

Dada Spirit

GP 4.03
F413

Chair
Paul Rae

Katalin Cseh-Varga

Graduate School of East and Southeast European Studies at the Ludwig-Maximilians-University Munich / Department of Theatre, Film and Media Studies at the University of Vienna
The Revival of Marcel Duchamp's Spirit: Performative Moments in the Hungarian Neo-Avant-Garde of the 1960s and 1970s

Matthias Dreyer

Goethe University, Frankfurt am Main Department of Theatre, Film and Media
Dada Masks and the History of Liveness

Aristita I. Albacan

independent
The production of "self" in participatory performance: Re-mixing the DADA arsenal

Revolution and Continuity

GP 4.04
E487

Chair
Elizabeth Tomlin

Luule Epner

University of Tartu, Tallinn University
How do we conceptualise innovation?

Birgitta Johansson

Stockholm University
Revolution or Repetition?

Andy Machals

University of Bristol (UK)
The Queer Legacy of Marxism: How can we link practices of camp to Marxist cultural acquisition?

Shakespeare and Historiography

GP 4.05
F420

Chair
Magnus Tensing Schneider

Edna Nahshon

JTS
Do Original Sources Matter? The Merchant of Venice vis-à-vis Gregorio Leti's "Pound of Flesh" Tale

David Hasberg Schmidt

Independent Researcher
Dissimulating History: The Historiography of Shakespeare's King Richard III

Sofie Kluge

University of Southern Denmark
Honourable? Staging History in Shakespeare's Julius Caesar

Theatre as Institution in the 17th and 18th Centuries

GP 4.06
D320

Chair
Jan Clarke

Laura Peja

Università Cattolica del Sacro Cuore, Milan (Italy)
Revolutionary Theatre or Means of Manufacturing Consent? Towards a Reconsideration of the "Teatro Patriottico" (Milan, 1796–1805)

Diana Damian-Martin

Royal Central School of Speech and Drama
Theatre criticism and the discursive public sphere: the formation of public discourse in 18th century England and the neoliberal contemporary public sphere

Deborah Payne

American University, Washington, D.C
Behavioral Economic Theory and the Box-office: Towards a New History of the Restoration Theatre



Intangible Cultural Heritages

GP 4.07
E387

Chair
Martynas Petrikas

Staf Vos

Het Firmament Centre of expertise for the heritage of the performing arts

In search for good practices to safeguard intangible heritage of the performing arts: a Flemish case study

Isinsu Ersan

Dokuz Eylul University Fine Arts Faculty Department of Performing Arts

Karagoz, Then and Now: The shadow under the political regime change

Nadine Holdsworth

University of Warwick

From Private Collections to Publishing: Capturing the Heritage of Amateur Theatre Practice in England

Re-writing Dance History

GP 4.08
B413

Chair
Nicole Haitzinger

Jean Lee

Goldsmiths, University of London

Dance Studies so far and from now on

Alexander Schwan

Freie Universität Berlin, Institute for Theatre Studies

Redoing Postmodern Dance and Rewriting Dance History

Jurgita Imbrasaitė

Institute for Theater Studies at the Ruhr-University Bochum

The révolution in Dance

Shakespeare Re-visited

GP 4.09
B419

Chair
Lisa Warrington

Dilek Inan

English department of Balikesir University

A Contemporary Macbeth: Restoring History in David Greig's Dunsinane

Elizabeth Schafer

Royal Holloway, University of London

History, Nostalgia and Shakespeare's 'The Merry Wives of Windsor' in performance

Traces of Enlightenment Thinking

GP 4.10
F497

Chair
Wolf-Dieter Ernst

Corinna Kirschstein

Interdisciplinary Centre for Pietism Studies, Martin-Luther-Universität Halle-Wittenberg

Struggling with Sensuality – Debates about the Marvellous in Early 18th Century Theatre

Catherine Girardin

Paris Ouest Nanterre La Défense and Goethe Universität Frankfurt am Main

Reflections on the philosophy of history through theatre in the late eighteenth-century Germany: the work of Johann Gottfried Herder

Jan Lazardzig

University of Amsterdam

Schiller's 'Moral Institution' in Nineteenth-Century Police Practice

Performing Ethnic and Communal Identities

GP 4.11
B497

Chair
Tapati Gupta

Miseong Woo

Yonsei University

The New Theatrical Undercurrents in Korea: Uncharted Border, Transnationality, and Korean Diaspora

Pieter Verstraete

Hacettepe University Ankara (Turkey)

"How Did We Get Here?": Interweaving Histories of Performance Culture, Collective Identity and Protest Movements in Turkey

M K Raina

National School of Drama, New Delhi

Monk – Mask and the Mind

Asian Theatre Working Group Sponsored Panel - Presenting Korean Past in Post-Colonial Age

GP 4.12
E319

Chair
Lee Meewon

Jung Gyung Song

Yonsei University

The Diasporic Trauma as a Cornerstone of Julia Cho's The Architecture of Loss

Ka-eul Yoo

Yonsei University

Politics of Remembering the Dynamics of GI Towns in Korea in Ilgopzipmae

Sang Woo Lee

Department of Korean Language and Literature, Korea University

To Challenge the Conventions in Colonial Korea : The Case of An actress Yoon Shim-duk

**Digital Humanities in Theatre Studies Working Group
Sponsored Panel**

**GP 4.13
E3170**

Doug Reside
New York Public Library
Creating tools for local theater companies to document global theatre history

Miguel Escobar Varela
National University of Singapore
Circuits and Puppets: 'Re-materializing' Digital Archives through Tangible Interfaces

Sandra Pietrini
Dipartimento di Lettere e Filosofia - Università di Trento
Arianna: A Digital Meta-Archive of Shakespearean Iconography

Comedic Subversions?

**GP 4.14
E497**

Chair
Kiki Gounaridou

Marco Galea
University of Malta
Christmas Pantomime as Political Performance in a Former Colony: Not just the master's tools but the master's workshop too

Aneta Glowacka
The University of Silesia in Katowice
Returning to comedy roots: Contemporary political theatre in Poland

Lloyd Peters
University of Salford
Reports of the Death of British Theatrical Comedy? Greatly exaggerated or sadly accurate?

Origins, Functions and Means of Theatre in the Digital Age

**GP 4.15
D215**

Chair
Pauline Brooks

Matthew Causey
Trinity College Dublin
The Origin of the Work of Art (in Digital Culture)

Simon Hagemann
Université de Franche-Comté
Theatre and Big Data Mining

Jeroen Coppens
Ghent University
(Re)Animating Images in Theater: Visual Dramaturgies between the Actual and the Virtual

Liveness and Mediatization: Economies, Experiments and "Software Cultures"

**GP 4.16
D220**

Chair
Ralf Remshardt

Christina Papagiannouli
University of South Wales
Liveness or 'Live-less'? Theatrefilm from Broadway to NTLive

Maria Chatzichristodoulou
London South Bank University
Live Broadcasting and the Promise of Sustainable Economies of Scale

Anna Maria Monteverdi
Academy of Fine Arts, Lecce (Italy)
Hybrid media and hybrid theatre in a "software culture"

Identities, Transnationalism and Reconciliation

**GP 4.17
D299**

Chair
Penny Farfan

April Albert
Currently independent researcher
Performing the Political Past Transnationally: Reception of HILDEGARD/KNEF in Australia

Zheyu Wei
Trinity College Dublin
Bird Men: Performing and Understanding Chineseness Between Orientalism and Occidentalism

Ursula Neuerburg-Denzer
Concordia University, Montreal, Canada
Dwellings - Theatre that investigates Indigenous/Settler Relationships



Re-Reading Acting and Theatre Theory

GP 4.18
E306

Chair
Boris Daussa-Pastor

Camilla Kandare

Independent researcher

Position and Recognition: European Early Modern Social Protocol as Kinetic Performance

Inma Garin

University of Valencia, Spain

The artist is not present: conceptualizing autobiography (the case of Stanislavski, Brook and Barba)

Anna Sica

University of Palermo

The Applications of the Acting Vocal Code-System of the *drammatica* in the Eighteenth-Century Commedia dell'Arte

250 Years of Drottningholm Court Theatre – Interplays of Artefacts, Discourses and Practices

D3111

Chair
Willmar Sauter

Please see June 15 9:00–10:30 for more information.

Curated Panel – A Theatre of Repetition and Recurrence. On the Return of History in Theatre from 19th century Historicism to Contemporary Performances

GP 4.19
F389

Chair
Günther Heeg

Patrick Primavesi

University of Leipzig

The Spectator's Past

Micha Braun

University of Leipzig

Repetition and Recurrence. On Artefacts and their Performative Reconstruction in Robert Kuśmirowski's Installation Art

Andrea Hensel

University of Leipzig

Performing History – Reforming Costumes. The Presence of the Past in Berlin Theatre Historicism of the 19th Century

Günther Heeg

University of Leipzig

A Theatre of Repetition and Recurrence. On the Return of History in Theatre from 19th century Historicism to Contemporary Performances

Performance and Consciousness

Indian Theatre Special Sessions on Taste, Panel 2 B419

Chair
Arya Madhavan

Giano Dan Xiao

University of Lincoln, United Kingdom
Rasa: Taste Embodied

Marie-Josée Blanchard

Concordia University
Good Taste in Indian Performing Arts: Can the Non-Expert Sensorium Savour Dance-Drama?

Sarasa Krishnan

Murdoch University
Taste and Rasa: From The Physical Aesthetic To The Spiritual

Debbie Fionn Barr

Coventry University
Corpo-realities: unraveling meaning-making in geo-cultural body-sites

Queer Futures

Queer Temporalities and Performance Strategies F289

Chair
Christopher-Rasheem McMillan

Yair Lipshitz

Tel Aviv University
On Ghosts, Dybbuks, and the Embodiment of Queer Temporalities in the Theatre

Simon Dodi

Royal Central School of Speech and Drama
Camp then/now: Re-performing a political camp past to offer a fabulous camp future

Priyam Ghosh

Center for Media Studies, School of Social Sciences, Jawaharlal Nehru University
Engendering the streets: Performing Female Masculinities in Asmita Theatre's Dastak and Maya Rao's The Walk

Translation, Adaptation and Dramaturgy

E497

Chair
Emer O'Toole

Clare Foster

UCL
Competing authenticities in 1890s Britain: translation versus archaeology in early performances of Greek dramatic texts

Robert Stock

University of Warwick
Whose play is it anyway? Celebrity translators and changing perceptions of adaptation, ownership and voice

Margaret Hamilton

University of Wollongong
Simon Stone's The Wild Duck: Adaptation, Re-Authorship and Regie in an Australian Context

Graham Saunders

University of Reading
Festive Tragedy: Jez Butterworth's Jerusalem (2009)

Digital Humanities in Theatre Research

Digital Methods for Theatre Research F497

Sissi Liu

The Graduate Center, City University of New York
Visualizing Cultural Taste through Broadway Musicals: A Project of Digital Musicology and Data Visualization

Dassia Posner

Northwestern University
Developing a Digital Companion for The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde

Jens-Morten Hanssen

University of Oslo
The Social Networks of German Stage Artists Performing Ibsen 1876–1918

Karl Westerling

The Graduate Center, CUNY
Mapping the Roots and Routes of Boylesque

Jennifer Fewster

AusStage, Flinders University
The importance of place: clearly identifying and disambiguating sites of performance in data sets for theatre research



Scenography

Imagining Past, Present and Futures B497

Chair
Freddie Rokem

José Capela

School of Architecture, University of Minho / Lab2PT Research Centre

Scenic appropriation of representation systems from the past, and its ideological dimension

Melissa Trimmingham

University of Kent

'Taking a step, raising a hand, moving a finger': Oskar Schlemmer's Bauhaus stage and the scenographic practice of 'Imagining Autism'

Néill O'Dwyer

Trinity College Dublin, Department of Drama

From Engineer to Programmer: A genealogy of the scenographic engineer and contemporary pedagogical implications

Věra Velemanová

Arts and Theatre Institute Prague

Scenographers Jan Dušek and František Zelenka: "Meeting after Many Years"

Music Theatre

D299

Chair
George Rodosthenous

Jose Batista dal Farra Martins

Universidade de São Paulo

Premediating Brecht

Mauro Calcagno

University of Pennsylvania, Philadelphia, U.S.A.

Spectral Poetics: The Wooster Group's Production of Busenello/Cavalli's La Didone

Gareth Evans

Aberystwyth University

The Composer as Auteur

Simon Bell

Anglia Ruskin University

Laibach: The Performance of European Trauma

Theatre Architecture

Activating space in the theatrical event E487

Chair
Mike Pearson

Efrat Shalom

Faculty of Architecture and town planning, Technion IIT

Reconstructing Space - The experience of space in theatre as a way of shifting the perception of 'Ideological' space in every day life

Mikko-Olavi Seppälä

University of Helsinki

Communist Theatre during the Cold War in Finland – the Workers' Theatre of Finland (Suomen Työväen Teatteri), 1945–1957

Mehmet Kerem Ozel

Mimar Sinan Fine Arts University

Performativity of Theatre Architecture

Edvard Santana

Universidade Federal da Bahia (Federal University of Bahia), Brasil

A Prole Dos Saturnos (The Offspring of Saturns): the appropriation of a traditional theatre building as an unconventional space by the staging

Performances in Public Spaces

History D220

Chair
Tim White

Swati Arora

University of Exeter

Ram Lila in Delhi: Reordering public space through ritual

Naoko Kogo

the graduate School of Letters of Osaka University

Détournement or misuse? An attempt with and around documentary films of historical performances

Magdalena Golaczynska

University of Wrocław, Poland (Uniwersytet Wrocławski)

Between the palace and the Jewish district – anti-Nazi opposition and Crystal Night

Ciara Murphy

NUI Galway, Ireland

The history of Irish trauma: interrogating trauma through immersive and site-responsive performance practice

Theatrical Event

Text
D207

Chair
Vicki Ann Cremona

Beate Schappach

Institute of Theatre Studies, University of Berne, Switzerland
From Page to Stage: Text as Context of Theatrical Events

Sarah Bess Rowen

CUNY, The Graduate Center
Blow Out Your Candles, Laura: Contextualizing Stage Directions/Stage Directions as Context

Political Performances

Performing the Past in Prison Theatre / Archive, Space and Resistance
C497

Chairs
Paola Botham and Lloyd Peters

Fatine Bahar Karlidag

University of Washington, Seattle School of Drama
Conversations with a silenced past and current oppressions: a film-set activism of Turkish unions

Emine Fisek

Bogazici University, Istanbul, Turkey
Tracing Galata: History, Space and Performance in an Istanbul Neighborhood

Janina Mobius

Department of Theatre Studies Freie Universität Berlin, Germany
A Passion Play in a Juvenile Prison in Mexico – or: The clash of past and present forms of representations of violence – Mexican Necroteatro

Sarah Bartley

Queen Mary University of London
The Iconography of Unemployment: Archives, Artefacts, and Anonymity

Adelina Ong

The Royal Central School of Speech and Drama
Digital Fragments of Lost Places

Ilaria Pinna

University of Exeter
The Remnants of Political Theatre: Staging Brecht in Prison

African and Caribbean Theatre and Performance

History and Memory
D315

Pedzisai Maedza

University of Cape Town, South Africa
'Gukurahundi - A moment of madness': memory rhetorics and remembering in the post colony

Zerihun Sira

Addis Ababa University
Revolution After Revolution: The question of hegemonic discourse and power shift in Ethiopian theatre

Haddy Kreie

University of California, Santa Barbara
Confronting Traumatic Histories through Vodun and Democratization in Benin

Asian Theatre

Traditional Theatre in Asia
F299

Hsiao-Mei Hsieh

National Taiwan University
Experimental Traditional Theatre in Taiwan: The Emergence of Taiwanese New Xiqu

Hyunshik Ju

Institute of Media Arts Culture, Kyonggi University
Traditional Korean Masked Dance Drama and Historiography of Emotions

Tove Johanna Bjoerk

Saitama University (Japan), Graduate School of Humanities and Social Sciences
The Literacy of an Early Modern Kabuki Actor – Browsing the Library of Ichikawa Danjūrō II

Ursula Maya Tångeberg

Fictive Femininity on Stage Physical Techniques in Asian Classical Theatre and Dance Traditions

Historiography

Body, Memory, Archive
F389

Laurence Senelick

Tufts University
"Wake Me Up When Kirby Dies" or, The Art of Dying on Stage

Ruthie Abeliovich

The Hebrew University of Jerusalem
Archiving Voice and the Attempt to Listen to pieces of Past

Dorota Sosnowska

University of Warsaw
The Body and the Archive – Performance Art History

Kate Newey

University of Exeter
British Theatre and Visual Culture in the Long Nineteenth Century



Performance as Research

E319

Annette Arlander

Stockholm University of the Arts
What Remains of the Bacchae?

Johnmichael Rossi

University of Bedfordshire
Harm's Way Revisited: Reflections At The Crossroads of Theatre-Making and Pedagogical Practices

Mariana Terra Moreira

Federal University of Bahia (Brazil)
Teaching-Learning lighting from Bodily and Performative Experience

Participants: Richard O'Brien, Natalia Duong, Kristina Hagström-Ståhl, Jiao Yin Mei

Popular Entertainments

D215

Larissa de Oliveira Neves

Campinas State University (Unicamp)
Telles' tent and the XIXth century Brazilian popular theater

Bett Pacey

Tshwane University of Technology, Pretoria
Gcina Mhlophe: Keeping the popular tradition of storytelling alive in South Africa

Maria Emília Tortorella

Campinas State University/ Post-Graduate Program of Scenic Arts
The contributions of Antônio de Alcântara Machado to the modernization of the Brazilian theatre

Sarah Penny

University of Warwick
Entertaining Jack at Sea: the SODS Operas at Scapa Flow

Arabic Theatre

Arab Selves as the Other Within
F420

Chair
Margaret Litvin

George Potter

Valparaiso University
Global Refugee Chic: Performing Syrian as Tragedy in Jordan

Intermediality in Theatre and Performance

Perception and time: Memory, immediacy and speed
D289

Chair
Maria Chatzichristodoulou

Liam Jarvis

Literature, Film and Theatre dept. (LiFTS) at the University of Essex
'Time-sculptures of Terrifying Ambiguity': Staging 'Inner Space' and Migrating Realities in Analogue's Living Film Set 2.0'

Clio Unger

The Graduate Center, CUNY
Darkness as Immersion in Tino Seghal's This Variation (2012)

Asher Warren

University of Melbourne
Diva Dromology: Tracking Intermedial Accelerations in 'Calpurnia Descending'

Feminist Research

B413

Please see June 13 09:00–10:30 for more information.

Choreography and Corporeality

E306

Please see June 13 09:00–10:30 for more information.

Performance and Disability

D320

Please see June 13 09:00–10:30 for more information.

Performance and Religion

F413

Chair

Joshua Edelman

Further discussion of group's curated panel
Further discussion of group's joint panel with Asian Theatre WG
Further discussion of the panel 'Performative Present of Spiritual Knowledge'
Further discussion of the pre-conference workshops and the relationship of papers to workshops

Samuel Beckett

E387

Business meeting.



Historization and Historiography

NS 2.01
D289

Chair
Christopher Balme

Jared Pike

The Graduate Center, City University of New York
Upstaging History: Uncovering the Bacherl-Scandal through Micro-history

Mara Valderrama

The Graduate Center, City University of New York (CUNY)
Chasing the Gaze of the Killer: Rabih Mroué's The Pixelated Revolution

Suzanne Kooloos

University of Amsterdam
(In)Visible Markets - Risky Knowledge: Theatre and Speculation in The Great Mirror of Folly

Priynka Ramrao Jadhav

Dr. Babasaheb Ambedkar Marathwada University
Lonely, Static Still Participatory: Digital and Satwik Rasa Sutra

Maria Hetzer

University of Warwick
Translation as event and the concept of the somatic

Trauma and Catharsis

NS 2.02
E319

Chair
Hayato Kosuge

Claire Hampton

Brunel University London and University of Wolverhampton
Looking Good Feeling Better: Evidence, Witness and Catharsis

Monika Meilutyte

Vilnius University
Reviewing Collective Trauma: Theatre Criticism in Independent Lithuania

Johanna Karlsson

Stockholm University, Dept. of Culture and Aesthetics
9.79 Catharsis: Ben Johnson as Tragedy

Alicia Goodman

Texas Tech University
Replicating the Avant-Garde: From Jikken Kōbō (Experimental Workshop) to the Yakuza and How Theatre Inspired by the A-Bomb is Now Commercial Entertainment

Memories and Archives

NS 2.03
D299

Chair
Heike Roms

Alexandra Halligey

University of Cape Town
Making with the archive: investigating space and people through performance-based participatory public art processes in inner-city Johannesburg

Anusha Ravishankar

Performing the Memory of India's Partition of 1947

Chase Heltzel

University of Warwick
Slaves, Ghosts, and Horror: Walking a ghost tour in New Orleans' French Quarter

Hadera Woldmaria

Zerihun Birehanu Artistic Works
The Quest for Spectator: Throne of Weapon at the British Museum

Christopher Martin

University of Kansas
Ambiguities of Witnessing in Max Frisch's Firebugs

Grand Spectacles

NS 2.04
C497

Chair
Kati Roettger

Christina Vollmert

Institute for Media Culture and Theatre, University of Cologne (Germany)
Objects and Observers: The International Electrotechnical Exhibition in Frankfurt am Main, 1891

Cartherine McComb

University of Regina, Canada
Buffalo Bill Cody's Wild West Show: A Theatrical Vision Of The American Frontier West

Margit Edwards

CUNY - Graduate Center
American Folk Incorporated: A failed proposal by Alan Lomax Jr. for the 1939–1940 World's Fair



Dance and Choreography

NS 2.05
B413

Chair
Lena Hammergren

Alexandra Dias

University of Roehampton
Solo dance in contamination: a practice-led research

Samson Akapo

University of Ibadan, Ibadan, Nigeria
Embodied Choreographic and Dance Cognition

Veronika Bochynek

University of Salzburg, Austria
Tap dance on screen: from stylistic variability to cinematic uniformity

Aparna Nambiar

University of California Berkeley
Performing the Contemporary by Re-performing the Past: Traditional Indian dance in Contemporary Singapore

Exploring Theatre and Performance Studies

NS 2.06
B419

Chair
Meike Wagner

Andrew Goldberg

CUNY - Graduate Center
Norah as Parrhesiastes: Ibsen and Foucauldian Critique

Ilinca Todorut

Yale School of Drama
Critical Realism from Ibsen to Schlingensief

Krupa Desai

Jawaharlal Nehru University, New Delhi
Political Performance of Fasting: A case study of Yerawada Fast of 1932

Visual Manifestations: Lights, Costume and Stage Design

NS 2.07
E387

Chair
David Mason

Manjari Mukherjee

Jawaharlal Nehru University, New Delhi
Migration and Marginality – A study of the Anglo-Indian Community's repertoire in Calcutta between 1940-50

Emma Halpern

New York City Children's Theater
Up and Away: Engaging with Audiences on the Autism Spectrum

Tanvi Manpoong

Jawaharlal Nehru University, New Delhi
The Tai-Khamti Performance in 'Republic Day Parade' of India

State / Policies / Change

NS 2.08
E306

Chair
Rikard Hoogland

Prateek

The University of Queensland
Re-presenting the Theatrical Past Through the Technique of Madari-Jamoor: A Study of Safdar Hashmi's Street Theatre

Eszter Szabo

University of Szeged, Hungary
Theatre Patronage and the Politics of Culture in 19th-century Transylvania

Zane Kreicberga

Latvian Academy of Culture
Re-writing the recent history of Latvian theatre: Construction of the new aesthetics in the 1990s. Example of the New Riga Theatre

Kristina Steiblyte

Vytautas Magnus university, Kaunas, Lithuania
Contemporary Baltic States Theater and European Identity

Cristian Gonzalez

Universidad de Chile
Heritage and artistic memory trace from the material to the immaterial: The case of Gabriela Mistral Cultural Center

Shakespeare: 400 Years of Legacy

NS 2.09
E497

Chair
Susan Bennett

Aida Bahrami

University of Warwick
Paranoia and Narrative of Alterity in Thomas Ostermeier's *Hamlet*

Molly Ziegler

University of Glasgow
Staging Madness: representing mental illness in contemporary Shakespearean adaptations

Dan Venning

New York University
"A Better Claim to Shakespeare?": The Meininger's 1881 Tour to London

Izuu Nwankwo

Department of Theatre Arts Chukwuemeka Odumegwu Ojukwu University Igbariam
Countering Shakespeare, Engaging Master-Narratives: Esiaba Irobi's Re-(g)localization of *The Tempest* in the Mediterranean to Sycorax in the Caribbean

Gender: Stereotypes and Cross-dressing

NS 2.10
B497

Chair
Tiina Rosenberg

Kyriaki Demiri

School of Drama, Aristotle University of Thessaloniki
Men and Sports in Elfriede Jelinek's play "Das Lebewohl"

Sailu Pattepu

University of Hyderabad
Gender Bending in Southern India: The curious case of Surabhi Theatre

Jacob Bloomfield

University of Manchester
Soldiers in Skirts: Cross-Dressing Veterans on the 20th Century English Stage

BOOK LAUNCHING

Josette Féral

Theatre: an impossible mediation Violencia en escena

Trad. **Milena Grass**



International Federation
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Frontera Sur / Ed. Apuntes Santiago, Chile, 2016

**Wednesday June 15 2016,
12:30-14:00
A5137**

In Spanish, English and French...
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Frontera Sur / Ed. Apuntes
Santiago, Chile, 2016

Éd. **Francisco Alborno**

Theatre Architecture

Urban Performative Acts
E487

Chair
Andrew Filmer

Catherine Turner

University of Exeter
Performance, Walking and the Indian City

Somdatta Bhattacharya

Birla Institute of Technology and Science, Pilani
Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

Dinesh Yadav

Birla Institute of Technology and Science
Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

Queer Futures

Queer Performance Spaces
F289

Chair
Caoimhe Mader McGuinness

Joe Parslow

Royal Central School of Speech and Drama, University of London
Mother Black Cap: Queer Performance and the Loss of (Queer) Spaces

Ben Walters

Queen Mary University of London
How a grassroots campaign made a gay cabaret pub the UK's first LGBTQ listed building

E-J Scott

Duckie/Bishopsgate Institute/London Metropolitan Archives
DUCKIE's Pair of Big Old Balls: Lady Malcolm's Servants' Balls 1923–'38 Queer Performative Heritage Engagement Project

Performance and Consciousness

Indian Theatre Special Sessions on Taste, Panel 3
B419

Chair
Sreenath Nair

Kristen Rudisill

University of Kent
Teaching Good Taste: A Tamil Adaptation of Shaw's Pygmalion

Mariusz Bartosiak

University of Łódź
Possibility of dramatic representation of taste in modern theatre – case of Indian Ink by Tom Stoppard

Chris Dorsett

Northumbria University
Handling the taste of emotion

Sanjay Kumar

Central European University (CEU), Budapest.
Reading 'taste' through Theatricality: debates on playwriting and performance in post-independence Indian theatre

Music Theatre

D299

Chairs
George Rodosthenous and Marcus Tan

Demetris Zavros

University of Wolverhampton
London Road: Using the 'document' and negotiating the dialectics between the 'poetic' and the 'political'

Translation, Adaptation and Dramaturgy

E497

Chair
Jane Turner

Emer OToole

Concordia University, Montréal
"No Propaganda But..." Activism, Art and Irish Theatre

John Bull

University of Lincoln
Classic and Contemporary Adaptation Clashes: Simon Stephens' adaptation of the classic canon



Scenography

Dialogues with Scenographic History B497

Chair
Sofia Pantouvaki

Christoph Wagner

Royal Conservatoire of Scotland
Kept in The Dark

Magdalena Raszevska

Akademia Sztuk Pięknych w Warszawie Academy of Fine Arts in Warsaw
To enchant the viewers. The dialogue with history

Monica Raya

National Autonomous University of Mexico Aalto University
How past is the past: Some ideas about the performativity of scenography

Geneva Foster Gluck

Arizona State University
Reading the Landscape behind Wild West Shows: Staging and subverting environmental propaganda in the American West

Political Performances

History, Citizenship and Audiences C497

Chairs
Paola Botham and Lloyd Peters

Ava Hunt

University of Derby
Disciplined-based Political Theatre Solo Performance: "Acting Alone" – artist led research exploring boundaries of performer/audience relationships

Jennifer Thompson

CUNY Graduate Center
"The Public as Umpire": Archive, Repertoire, and Public in Early National America

Asian Theatre

Performing Asian Past and Society F299

Maryam Kohansal

Islamic Azad University Shiraz
The role of theater in voicing Iranian history based on the analysis of Bahram Beyza'ee's drama

Yasushi Nagata

Osaka University
Performing Asian Geographical Past: on Production of Sealing Betal Palm by Karagumi, 1992

Lia Wenching Liang

Department of Foreign Languages and Literature, National Tsing Hua University
"March on, join bravely": Wang Chia-ming's first Journey with Shakespeare's Richard III

Arabic Theatre

Iran and Syria: Some Historical Perspectives F420

Chair
Marvin Carlson

Mohammad Jafar Yousefian Kenari

Tarbiat Modares University
Development of Diegetic Practices in Iranian Indigenous Performance: A Historical View

Ahmad Mahfouz

University of Sheffield
The Political Theatre of Al-Maghut

Intermediality in Theatre and Performance

Intermedial encounters: Theatre, music and dance D289

Chair
Christina Papagiannouli

Johan Callens

Vrije Universiteit Brussel
Music's Functional Variety in Dance Theatre: An Intermedial Case Study

Pauline Brooks

Liverpool John Moores University
Blending the Traditional with the innovative – making theatre global

Maja Cecuk

Universitat de Barcelona (University of Barcelona)
Notes about absences in contemporary theater "versus" digital image #2

Performance as Research

E319

Closing session.

Performance and Religion

F413

Chair
Kim Skjoldager-Nielsen

Discussion of publications, website, and the group's future (closed session).

Feminist Research

B413

Please see June 13 09:00–10:30 for more information.

Performance and Disability

D320

Business meeting (closed session).

Theatrical Event

D307

Chair

Beate Schappach

Publication “Theatre Scandals” and working group plans for 2017.

Historiography

F389

Business meeting.

Choreography and Corporeality

E306

Please see June 13 09:00–10:30 for more information.

African and Caribbean Theatre and Performance

D315

Business meeting.

Performances in Public Spaces

D220

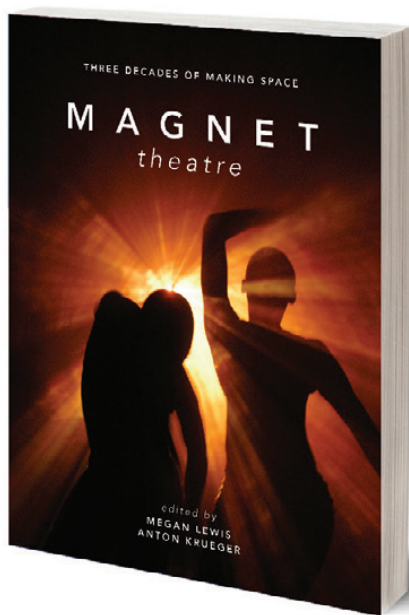
WG Meeting.



Magnet Theatre

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New
Book



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Time and date: Friday June 17 at 12:15

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Introduction by Helen Gilbert

Tragic Irony, Morality and Romantic Drama

GP 5.01
B413

Chair
Magnus Tessing Schneider

Riitta Pohjola-Skarp

University of Tampere

Aleksis Kivi between Romanticism and Realism – Rethinking Kivi's play *Karkurit* (The Fugitives)

Roland Lysell

Stockholm University

Shelley's *The Cenci* in the light of modern theories of tragedy

Graca Correa

CFC-Universidade Lisboa; CIAC-Universidade do Algarve

Theatre in the Gothic Mode: Emotional Excess Defying Despotism and Mechanistic Knowledge

Augmented Historiography

GP 5.02
E487

Chair
Aneta Mancewicz

Kevin Purcell

Bard College

Reconstructing The Past in Musical Theatre: Foregrounding History in New Transmedia Musicals

Edgaras Klivis

Vytautas Magnus University, Faculty of Arts, Department of Theatre Studies

Theatre within Information Warfare: Using Theatre as Public Sphere in the Baltic States

William Lewis

University of Colorado Boulder

What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives

Concepts: Reality and Liveness

GP 5.03
D289

Chair
Andy Lavender

Eirini Nedelkopoulou

York St. John University, UK

Reconsidering Liveness: From 'Live' Broadcasts to Network Systems

Peter Eversmann

Department of Theatre Studies, University of Amsterdam

Hyperreality revisited: the employment of theatrical means in engaging with the past

Felisberto da Costa

University of São Paulo – USP

Unstable webs: temporary intertwining of bodies in the city

Political Conflicts '60s, '70s, '80s

GP 5.04
E497

Chair
Claire Cochrane

David Rodriguez-Solas

University of Massachusetts Amherst

Remembering State Violence in the Spanish Transition to Democracy

Ozge Zeren

Canakkale Onsekiz Mart University, Fine Arts Faculty

Turning Points of Political Discourse in Turkish Theater

Margarida Adónis Torres

College of Education, Polytechnic Institution of Coimbra

The Revolution on stage: theater in Portugal during the post-revolutionary period (1974-1976)

Curated Panel: A Turkish Ceremony for Louis XIV: Aspects of Representation in Molière's/Lully's *Le Bourgeois Gentilhomme*

GP 5.05
F289

Chair
Patrick Primavesi

Jelena Rothermel

University of Leipzig

"Ils se contentent seulement d'ouïr un grand bruit confus" – Musical Stereotypes in *Le Bourgeois Gentilhomme*

Kathrin Stocker

University of Leipzig

Dances and dancing in Molière's/Lully's *Le Bourgeois gentilhomme*

Petra Dotlacilova

Stockholm University / University of Leipzig

Dressing Mamamouchi

Cultural Exchange during the Cold War

GP 5.06
F299

Chair
Sofia Pantouvaki

Viviana Iacob

New Europe College

Theatre Diplomacy during the Cold War: Bucharest 1964, Vienna 1965

Alexandra Portmann

Institute for Media Culture and Theatre, University of Cologne (Germany)

Theatre festivals and its documentation

Ioana Szeman

University of Roehampton

The Communist Nation on the World Stage: Romanian Theatres Abroad



Challenging the Museum

GP 5.07
F413

Chair
Franziska Bork Petersen

Michael Bachmann

University of Glasgow
Ambivalent Pasts: Colonial History and the Theatrical Turn in Ethnographic Curation

Joshua Williams

Department of Theater, Dance & Performance Studies, University of California-Berkeley
An Empire of the Lifelike Dead: Fossils, Taxidermy and the (Re)Staging of the State in Kenya's National Museum

Alexander Chepurov

Russian State Institute of the Performing Arts, St Petersburg
The Approach to Modeling the Theatrical Texts of the Past: The documentary multimedia reconstruction

Historical Traces on Contemporary Stages

GP 5.08
B419

Chair
Jane Barnette

Tania Neofytou

Tutor (Open University of Cyprus)
Theatrical traces of the past in the contemporary theatre: the case of Simos Kakalas and Horos Theatre Company

Laura Purcell-Gates

Bath Spa University, United Kingdom
Staging Corpses: Disrupting Progressive Historical Narrative through Puppetry

Javiera Larrain

Pontificia Universidad Católica de Chile – CONICYT
Affiliations and reminiscences of a tradition: The melodramatic imagination in the current Chilean scene

Asian Rituals and Mythologies

GP 5.09
D299

Chair
Fernando Mencarelli

Hye-Gyong Kwon

Dongseo University
Dissolving and Reorganizing the Korean Theater: Goot, a Korean Traditional Shamanistic Ritual, and Yun-Taek Lee's Theater

Aruna Bhikshu

University of Hyderabad
Performative intercessions beyond Religion-A Glimpse into Telugu Dance Traditions

Chul-Sang Ahn

Independent scholar
From Ritual to Comedy: Rethinking a Comic Play of Giving Birth to a Baby in a Traditional Korean Funeral Ritual, Dashiraegi

Mapping Heritage

GP 5.10
F 420

Chair
Helen Gilbert

Mary Caulfield and Christopher Collins

Farmingdale State College / University of Nottingham
"Of what is past, or passing, or to come": Archiving the corporeal artifacts of Irish and Irish-American heritage performance

Tzu-Ching Yeh

Chang Jung Christian University
City, Literature and Theater: Engaging the Colonial Past in Tainan

Rebecca Free

Goucher College
Mapping Heritage Through Site-Specific Performance in Marseille

Curated Panel – Radical Citizenship: Performance, Censorship, Erasure

GP 5.11
B497

Chair
Janelle Reinelt

Ameet Parameswaran

Jawaharlal Nehru University
Radical Posture: Presence, Theatricality and Public in the Post-Emergency Political Theatre of Kerala, 1970s-80s, Curated Panel, "Radical Citizenship: Performance, Censorship, Erasure"

Anuradha Kapur

Ambedkar University, Delhi
Performance, Cross-cultural Exchange and Erasure in the Indian Theatre Histories: The Case of Fritz Bennewitz

Milija Gluhovic

University of Warwick
The Radicality of Love: Representations, Erasures, Politics

Silvija Jestrovic

Warwick University
The Artist is (Meaningfully) Absent: Three Stories of Performance, Censorship and Erasure from History

Curated Panel – Alternative Theatrical Pasts

GP 5.12
A5137

Chair
Geraldine Harris

Asha Kuthari Chaudhuri

Gauhati University Guwahati
Constructing a Theatre Anthology for a Western Audience: India

Xiaomei Chen

University of California at Davis
The Making and Remaking of Anthologies of Modern Chinese Drama: Challenges, Issues and Approaches

Marvin Carlson

Graduate Center, City University of New York
Arabic Theatre: An Alternative Theatrical Past

Curated Panel – Mask and Technologies: From the Commedia dell'arte to the Digital Avatar

GP 5.13
E319

Chair
Lloyd Peters

Giulia Filacanapa

Labex Arts-H2H / Université Paris 8 Saint Denis

Erica Magris

Université Paris 8 Saint-Denis THALIM-CNRS

Cedric Plessiet

University Paris 8 Saint Denis

Georges Gagneré

University Paris 8 Saint Denis

Going back in Time through Performance

GP 5.14
F497

Chair
Yasushi Nagata

Tapati Gupta

Retired from Dept. of English, Calcutta University
Performing Narrative: Tradition & Modernity

Hayato Kosuge

Keio University, Tokyo
Staging Past Disasters with Butoh Dance: Ohno Yoshito's "Flower and Bird/Inside and Outside" (2015)

Anna Thuring

University of the Arts Helsinki - Theatre Academy
The Heroic Body of Asia: Reflections on Presenting Asian Warriors on Western Stage

Performance as Research Working Group Sponsored Panel – Transnational Performance as Research

GP 5.15
E306

Chairs
Jonathan Heron, Emma Meehan and Annette Arlander

Juan Manuel Adalpe Munoz

University of California, Berkeley
Picking Grapes, Pulling Histories: Teatro Campesino's genealogies and performance practices of food security and labour

Ben Spatz

University of Huddersfield
Mad Lab — or Why We Can't Do Practice as Research

Manola Gayatri Kumarswamy

Bangalore University
Working Title: Body Centres from Archive to performance: embodied research and contemporary Indian theatre

Theatre Architecture Working Group and Scenography Working Group Joint Panel – Here, Then, Now: Genealogies of Theatre Architecture and Scenography

GP 5.16
D3111

Chair
Andrew Filmer

Ewa Kara

Columbia University
Revising the 'Authentic': Postmodern Design of Baroque Opera

Lucy Thornett

University of the Arts, London
Dramaturgy as a Spatial Design Strategy

Sidsel Graffer

Norwegian Theatre Academy
Norwegian Theatre Architecture Revisited: 200 years of Staging Spectatorship and Objectality

Natalie Rewa

School of Drama and Music, Queen's University, Kingston, Ontario Canada
Translation and dialogues of international architectural vocabularies—Snøhetta architects in Oslo, Norway and Kingston, Canada



The Future of the Past: The Historiography Working Group Roundtable

B3115

Chairs

Kate Newey and Susan Tenneriello

On the occasion of this IFTR conference devoted to the theme “The Theatrical Past,” new and continuing members of the Historiography Working Group will gather for a special roundtable to discuss the discipline of historical research and the particular challenges and opportunities of theatre historiography today within and across national paradigms. What are the stakes of the discipline today? What changes in publication and higher education are affecting the discipline? What impact does today’s political, social, economic, or aesthetic environments have on the discipline? What other frameworks for the study of theatre historiography extend or recycle past methods or areas of inquiry? The roundtable will feature short presentations by panellists, leaving time for ample discussion among the group and with attendees.

Participants:

Rosemarie Bank

Kent State University

Henry Bial

University of Kansas

Jim Davis

University of Warwick

Jan Lazardzig

University of Amsterdam

Esther Kim Lee

University of Maryland

Rashna Nicholson

LMU Munich

David Wiles

University of Exeter

Writing and Responding to Peer Reviews: A Workshop

F389

At the 2015 IFTR conference in Hyderabad, we organised a ‘Reviewing Peer Review’ roundtable which raised important questions about the ethics, value and process of peer review. In particular, it underscored the tension between the secret and subjective aspects of reviewing, and its significance for authors and editors. This workshop builds on that discussion by examining what makes a ‘good’ peer review, and asking how authors can best respond to criticism. No preparation is required, but participants will have an opportunity to focus on case studies, and to hear about and share particularly instructive experiences of reviewing and being reviewed. So whether you are an emerging or experienced researcher, a regular reviewer or someone yet to submit their first peer-reviewed article, please join us for a frank investigation into this crucial but obscure feature of academic life.

Led by:

Aoife Monks

Consulting Editor of Contemporary Theatre Review

Paul Rae

Senior Editor of Theatre Research International

Staging Spanish History

GP 6.01
B497

Chair
Marcia Martinez Carvajal

Anke Charton

Department for Theatre, Film and Media Studies, University of Vienna
Narratives of a Golden Age: On the Margins of Spanish Theatre History

Maria Delgado

Royal Central School of Speech and Drama, University of London
Spanish matters: Calixto Bieito's 'Carmen' and 'La forza del destino'

Junko Okamoto

Osaka University
The Spanish History of the 20th Century Seen Through the Censorial Archives – In the Case of 2 Major Spanish Playwrights under the Dictatorship –

Re-working Trauma through Performance

GP 6.02
B413

Chair
Patrick Duggan

Dagmara Krzyzaniak

Adam Mickiewicz University
The Battle of the Somme trauma and its theatrical articulation in Frank McGuinness' 'Observe the Sons of Ulster Marching Towards the Somme'

R. Darren Gobert

York University
David Greig's THE EVENTS: Theatre, Healing, and the History of Ideas

Pentti Paavolainen

University of Helsinki; independent scholar
Theatre of Cultural Trauma and Healing. Case: Finland

Writing Theatre History

GP 6.03
D299

Chair
Alexander Schwan

Anneli Saro

University of Tartu
Theatrical Event as a Representation of Theatre History

Milena Grass

Escuela de Teatro, P. Universidad Católica de Chile
Theatre anthology versus theatre history: the Chilean case

Tania Brandao

Universidade Federal do Estado do Rio de Janeiro UNIRIO
History of Modern Theatre: A Study on the Brazilian Experience in Theatrical Performance and Theatre History

Costume History

GP 6.04
E487

Chair
Willmar Sauter

Joanna Weckman

Aalto University of Arts, Design and Architecture
Touching the Past – Costumes as Mediators of the Finnish Film & Theatre History

Fausto Viana

Escola de Artes, Ciências e Humanidades – Universidade de São Paulo
Archives and performance rights: stimulus for forgery and misconceptions

Maarit Uusitalo

Aalto University, School of Arts, Design and Architecture
Gustaf III theatre costumes

Arabic Theatre Working Group Sponsored Panel – Historicising Arab Performance Realities

GP 6.05
B3115

Chair
Marvin Carlson

Eiman Tounsi

King Abdul Aziz University
Discourse in Rahbani Historical Musicals

Hazem Azmy

Ain Shams University, Egypt
The Just Despot Revisited: Historicising the Crisis of Democratic Governance in the Post-30 June Egyptian Stage

Margaret Litvin

Boston University and Swedish Collegium for Advanced Study
Taking Refuge? Arabic Theatre in Scandinavia

Conceptualizing Theatre and Spectacle

GP 6.06
D289

Chair
Jim Davis

Michelle Liu Carriger

University of California, Los Angeles
Past the Theatrical Present: Engaging the Living Histories that Never Happened

Riku Roihankorpi

The School of Communication, Media and Theatre The University of Tampere
The Eco-Cruelty of the Great Famine of 1695–97: Artaud and His Anarchic Ethics at the Crux of the Little Ice Age

Teemu Paavolainen

University of Tampere
Ingold's Binaries: Theatrical and Performative Perspectives on Historical Materiality



Re-Enactment and the Dance Archive

GP 6.07
F289

Chair
Manola Gayatri Kumarswamy

Marie-Louise Crawley

C-DaRE (Centre for Dance Research), Coventry University, UK
Performance as Archive: towards a 'new' methodology in the Dancing Museum?

Alison Curtis-Jones

Trinity Laban Conservatoire of Music and Dance
From Archive to Production: contemporising the past envisioning the future.
Translating and staging Rudolf Laban's Dance Theatre works (1913–1928) for today's audiences

Fernando Oliveira

University of Coimbra
Reenactment as ecodirecting: Vera Mantero's "Eating your heart out in the trees" and other pieces

Racial Stereotyping and its Subversion

GP 6.08
B419

Chair
Ken Nielsen

Julia Boll

University of Konstanz
Not Talking about Blackfacing

Leslie Gray

University of Maryland College Park
The Resistant Blackground: Performing Subversion in the Public Sphere

Raz Weiner

Royal Holloway University of London
Ample Wildness: Ethnic Drag and Racial Fantasies in the Kibbutz Movement

Popular Theatre and Film

GP 6.09
F413

Chair
Millie Taylor

Christine Junqueira Leite de Medeiros

UNIRIO / FAPERJ
The Relationship between Theatre and Cinema in Portugal in the 1930s

Matthew Buckley

Rutgers University – New Brunswick
Modern Historiography and Mythic History: Melodrama and/in Modernity

Peter Davis

University of Illinois at Urbana-Champaign
Asking Large Questions in Small Spaces: Contextualized Theatre History as Microhistory

Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre

GP 6.10
A5137

Chair
Peter M Boenisch

Mara Kaeser

LMU Munich
Diversification of theatre forms in contemporary theatre using the example of the Munich Kammerspiele

Sebastian Stauss

LMU Munich
Effects of the reunification on the opera houses in East Germany

Bianca Michaels

LMU Munich
Highly Improbable and Far-Reaching: Path Dependencies and Critical Junctures in the Institutional Development of German Theatre between 1918 and 1949

Christopher Balme

LMU Munich
Institutional Aesthetics: Path Dependencies in German Theatre

Curated Panel – Discoveries as an Element of the Historiographic Process

GP 6.11
D3111

Chair
Kate Newey

Bishnupriya Dutt

School of Arts and Aesthetics, Jawaharlal Nehru university, India
Popular Visual Culture Archives and Writing 'Theatre' Histories in post-colonial India

Peter Marx

University of Cologne
The Magic Box or the Poetics of Discovery in the Archive

Tracy C Davis

Northwestern University Evanston, USA
Digital Bounties and Categorical Aberrance in Performance Research: Inside and Outside the Cornucopia

Odai Johnson

University of Washington
Remains, Shattered artifacts on the edge of Empire

Urban Communities and Cultural History

GP 6.12
E319

Chair
Kumara Swamy Gadda

Jocelyn Chng and Caleb Lee

LASALLE College of the Arts
Going Back in Time- (Re)searching the History of Theatre for Young Audiences in Singapore

Claire Borody

University of Winnipeg
The Lower Depths: Then and Now

Nicholas Wood

Royal Central School of Speech and Drama
Blue Tired Heroes - Abutting, Rejecting, and Rebuilding the Past

Genealogies of Institutional Policies and their Disjunctures with Trans/national Performance Practices

GP 6.13
F497

Chair
Vicki Ann Cremona

Johanna Timonen

University of Amsterdam
Appearing Archives: Curating the gaps in transnational performing arts history in The Netherlands, Dutch Caribbean and Suriname

Gargi Bharadwaj

Deptt. of Theatre Arts, SN School of Arts & Communication, Hyderabad, Central University, Telangana, India
Re-searching the Archive: Towards Cultural Policy Discourse and its Selected its (In) Visibilities

Lonneke van Heugten

Amsterdam School for Cultural Analysis, University of Amsterdam
Curating the archive, re-staging events in a European public sphere: the cancellation of Golgota Picnic in Poznan

MeLê Yamomo

University of Amsterdam
Sound Urbanization Policies? City modernization policies and the importation of migrant Manila musicians in 19th-century colonial Southeast Asia

Performativity and Spirituality

GP 6.14
F420

Chairs
Joshua Edelman and Kim Skjoldager-Nielsen

Anna Winget

University of California, Irvine
"As if awakening": for an increasingly global consciousness in Strindberg's Dream Play

Fernando Mencarelli

Universidade Federal de Minas Gerais/UFGM/Brazil
Practices of the "performer" and indigenous knowledge: shamanism, active culture and performing actions

Matteo Bonfitto

State University of Campinas – Brazil (www.unicamp.br)
Dissolving Past and Present: the importance of spirituality in Eastern/Asian Theatres

Political Crises

GP 6.15
E497

Chair
Mercè Saumell

Hannah Neumann

University of Cologne
International Art Projects in Afghanistan: Where Does the Responsibility Towards The Artists end?

Maria Mytilinaki Kennedy

The Graduate Center CUNY
Crisis and Memory on the Bilingual Stage: Testimony Theatre in Translation

Jirayudh Sinthuphan

Chulalongkorn University
A Glimpse of Hope over the Chaophraya River: History, Memory and Political Dialogue in Performance Practice



Curated Panel – Historiography in Development of Theatre Systems

**GP 7.01
E306**

Chair
Daria Kubiak

Laura Grondahl

University of Helsinki

Amateur traditions as part of the development of the Finnish theatre system

Kim Skjoldager-Nielsen and Alette Scavenius

Stockholm University / The Royal Library, Denmark

Historiography of Development: The Danish Theatre System

Karolina Prykowska Michalak

University of Lodz

Tradition as factors of organization systems theaters in Europe

Małgorzata Leyko

University of Lodz

The distribution of history in Polish theatre in respect to the political transformation of 1989

Intermediality in Theatre and Performance Working Group Sponsored Panel – Shadow, screen, and gesture: Media archaeologies

**GP 7.02
B3115**

Chair
Aneta Mancewicz

Lynne Kent

La Trobe University Melbourne Australia

Moving Screens: gateways between the material and immaterial

Andrew Starner

Brown University

The Versailles Broadcasting Corporation: Bi-directional Communication in Theatre, Television, and Tennis

Andy Lavender

University of Surrey

Seizing the moment: the cultural disposition of early-phase motion capture

Ephemeral Evidence

**GP 7.03
D299**

Chair
Bertie Ferdman

Brian Singleton

Trinity College Dublin

Re-Performing Retrospectives and Witnessing Future History: ANU Productions and the Monto Cycle

Katherine Johnson

Sheffield Hallam University, U.K. and The University of Sydney, Australia

Performance of/as history: live, living and online

Priyanka Basu

Department of South Asia in SOAS

Itinerant Traditions: Reading Fairs and Festivals as New Sites for Constructing Performance Histories

Choreography and Corporeality Working Group Sponsored Panel

**GP 7.04
D3111**

Chair
Aoife McGrath

Aneta Stojnic

FMK, Faculty of Media and Communications, Singidunum University, Belgrade

Liminal Bodies and Radical Subjectivities

Arushi Singh

UCLA Department of World Arts and Cultures/Dance

Locating precarity in the creative practice of contemporary dance

Gustavo Vicente

University of Lisbon, School of Arts and Humanities

Expanded practices from the experience of “crisis” in Portugal: recent projects from João Fiadeiro & Fernanda Eugénio and Vera Mantero

Adaptation and Dramaturgy

**GP 7.05
B419**

Chair
Kamaluddin Nilu

Avra Sidiripoulou

Open University of Cyprus

‘Adaptaphobia’ and the Current Stage; Or Should we ‘Resurrect’ the Past and Why?

Jan Balbierz

Instytut Filologii Germanskiej, Uniwersytet Jagielloński

Cultural Traditions and Theatrical Genealogies in Ingmar Bergman's Operas

Anthoullis Demosthenous

University of Athens

“Saint Tennessee Williams” on Stage



Re-appropriating History and Theatre History

GP 7.06
E497

Chair
Kene Igweonu

Shorelle Cole

Professional playwright

Veiling the Women: Appropriation of Baroque performance platforms as a plot device in writing the stage adaptation of Vivaldi's *Mistresses*

Ruta Mazeikiene

Vytautas Magnus University

The new is well forgotten old: the legacy of theatrical past in contemporary Lithuanian theatre

Jeff Kaplan

University of Maryland, College Park

Dramaturging the Past: Dorothy Sands and Styles in Acting (1932)

Women in Power on and off Stage

GP 7.07
F289

Chair
Elaine Aston

Joana Soares Vieira

Centre for Theatre Studies (CET), University of Lisbon

Does history forgive divas?: the case of Amelia Rey Colaço

Ngozi Udengwu

University of Nigeria, Nsukka.

The First Actress Party: Adunni Oluwole and the First Guerrilla Theatre in Nigeria

Dorothy Chansky

Texas Tech University

Critic and Criticism as Discursive Artefacts: Wilella Waldorf in Situ

Memory, Media and the Body

GP 7.08
E319

Chair
Michael Bachmann

Helena Bastos

Universidade de São Paulo (USP), Brazil

Unwilling body. Testimony of a movement between forgetfulness

Tony Gardner

University of Leeds

Time and Memory in Museum Performance and Re-enactments

Ildikó Ungvári Zrínyi

University of Arts Tg-Mures, Romania, Theatre Department

Technical media, narratives and realities in theatre history

The Theatrical Power of the People

GP 7.09
F299

Chair
Janne Risum

Nesreen Hussein

Middlesex University

My City, My Revolution and the Theatrical Re-telling of Experience

Venkata Naresh Burla

Central University of Jharkhand

Political Mobilization and Folk Performances: A Theatrical Study on the Performances Organized by the Indian People Theatre Association During the Centenary Celebrations of Comrade P.S. in Andhra Pradesh

Casmir Onyemuchara

University of Ibadan

A Critique of the Origin of Theatre in Nigeria: The Okumkpo Masquerade Performance Aesthetics in Focus

Re-Enacting of History

GP 7.10
F413

Chair
Fernando Oliveira

Holly Maples

Brunel University London

The Commemorative Body: Body as Site of Collective Memory and National Resistance

Kurt Taroff

Queen's University Belfast

Loyal to a Fault: Performing History and Playing Politics in the Ulster Volunteer Force Centenary Commemoration Parades

Natalia Duong

University of California, Berkeley

(Re)dressing Vietnam: War Reenactment and Transnational Repair in the work of Dinh Q. Le

New Scholars' Forum Activities

June 12
19:00

New Scholars' Get together

An informal evening meeting for New Scholars and IFTR Executive Committee Members in the pub *The Bishops Arms* in Gamla Stan, Tyska brinken 36.

June 13
12:30–14:00
Room: E306

New Scholars' Workshop – Joining the Conversation: The Why, Where, and How of Academic Publishing

Aoife Monks (Queen Mary University of London),
Consulting Editor of *Contemporary Theatre Review*
Paul Rae (University of Melbourne), Senior Editor of
Theatre Research International

In this session, two mid-career scholars who edit distinguished theatre journals will talk about how they got started publishing their own research, and what you can do to join in the academic conversation.

The workshop includes lunch for registered participants.

Registration required.

June 15
9:00–10:30
Room: F389

New Scholars' Workshop – What do I know? Translating your research into innovative teaching

Jonathan Heron (University of Warwick)
Yvette Hutchison (University of Warwick)

This workshop aims to assist post-graduate research students translate their specific research into teaching practice. This will involve exploring what is involved in selecting and structuring appropriate aspects of their current research and adapting these for modules already embedded in their home institutions. It will also suggest ways in which they can both develop and share their research through interdisciplinary practice (performance lecture, enactive workshop, and immersive experience) which in turn will make the material more accessible and encourage more active participation by learners and teachers. This programme has been piloted at the University of Warwick through a collaboration between the Department of Theatre and Performance Studies and the Institute for Advanced Teaching and Learning.



June 16

12:30–14:00

Room: E306

**New Scholars' Workshop with Keynote
Speaker David Wiles – The Usefulness
of the Theatre of Drottningholm**

This workshop will offer an opportunity for participants to question David about matters that he raises in his keynote lecture, which will take place in the theatre. In the course of the lecture he will attempt some workshop exercises with the performer of Rousseau's *Pygmalion*, performed on Wednesday night as part of the social programme. The discussion may therefore cover any of the following points:

- The debate about heritage: what is the value of preserving material aspects of the past for purposes of making theatre in the present?
- What is the value of attempting to recreate acting styles of the past, as exemplified by the *Pygmalion* experiment, or any other experiments that you have come across?
- How do spaces compel actors (and lecturers) to behave in particular ways?
- What are the difficulties of thinking outside the parameters of modernism?
- What is the value of theatre history?

It will help to focus discussion if you can read in advance of the workshop the concluding chapter of the book *The Theatre of Drottningholm – Then and Now*, co-written by Willmar Sauter and David.

The workshop includes lunch for registered participants.

Registration required.

June 17

12:30–14:00

Room: E306

New Scholars' Caucus

The meeting which allows New Scholars to feedback on their IFTR experiences and shape the direction of the organization.

The caucus includes lunch for registered participants.

Registration required.

Rotundan Performance Programme

The Organisers offer you a variety of lunchtime performances. Since the performances take place in Rotundan, a performance space just outside the University restaurant, you will have time to pass by and enjoy before or after your lunch. Explore the performances of our international artists! Free entry.

Nikhil Chopra

La Perle Noire: Gesture Drawing

June 13, Lunch break

Ca. 120 min; entering and leaving at any time

Monster: Memory Drawing

June 14, Lunch break

Ca. 60 min; with intermission

The Indian artist Nikhil Chopra likes to blur lines, literal ones in charcoal, and figurative ones in genre, space, time and identity. He seems interested in blurring the distinction between art, theatre, cinema, drawing, painting, sculpture,

installation and performance. In that blurriness – that space between spaces – he finds form. Equally, his interest in identity yields work that bridge the gap between masculine and feminine, Indian and Western, servant and ruler, monster and angel, Gandhi and assassin, and the list goes on. His work also plays with past and present. Nikhil Chopra's performances may be seen as a form of storytelling that intermingles familial histories, personal narrative and everyday life.

Nikhil Chopra was born in Calcutta in 1974. He currently lives and practices in Goa, India. His training was at the Faculty of Fine Arts, Maharaja Sayajirao University in Vadodara, India. Shortly thereafter, he continued his education at the Maryland Institute College of Art and Ohio State University in the United States.

Nikhil Chopra's participation is kindly supported by India Unlimited and Air India.





Elisabeth Belgrano/Björn Ross

Glories to Nothingness

June 15, Lunch break

Ca. 70 minutes; two separate parts with intermission

Glories to Nothingness is a performance, part of an artistic research project investigating performative acts of moving between Vocalising ≈ Articulating ≈ Mattering. Every movement, utterance and articulation is consciously honoring Nothingness as an idea and a concept much debated at the time when the first public opera productions were performed in Venice around 1640. This performance act is methodologically diffracted through musical fragments composed by Luigi Rossi (c. 1597–1653), Claudio Monteverdi (1567–1643) and Francesco Sacchetti (1605–1650); through selected poems from the volume *Le Glorie della signora Anna Renzi romana* (Venice, 1641); through thoughts entangled with figures of Resistance,

Vulnerability and Trust; through the practice of exploring force and form as every day performative acts. See www.researchcatalogue.net/view/226423/226424.

Elisabeth Belgrano is a singer and artistic researcher with special interest in 17th and 21st century vocal encounters. She is currently researching the practice of 17th century vocal ornamentation as a model for creating and communicating trust applicable to multiple scales and space-times. See <https://independent.academia.edu/ElisabethBelgrano>.

Björn Ross is an artist and producer based in Copenhagen. His practice covers everything from installations, video, sound art and internet projects to early music concerts, baroque operas and organising festivals. Since 2014 he is Director of KoncertKirken in Copenhagen. See <http://www.bside.dk>

Ava Hunt

Acting Alone

June 16, Lunch break

Ca. 20 min; performed twice

Acting Alone is inspired by the people Ava Hunt met in refugee camps in Palestine. In her unique performance style, Ava weaves together stories of immense complexity and fragile humanity together with bizarre experiences of working as an actor and performing alone. Heartbreaking, witty, *Acting Alone* asks questions of us all – can one person make a difference? Originally commissioned by Amnesty International this solo performance continues to tour nationally and internationally.

Ava Hunt trained as an actor at The Drama Studio, has an MA in Applied Theatre and worked/trained professionally with Augusto Boal and Dorothy Heathcote. For over 30 years she has worked as a performer, director, producer, researcher and Senior Lecturer. Since 2010 Ava has been creating solo performance pieces. Based in rural Derbyshire Ava Hunt Theatre is a Community Interest Charity (CIC) with a commitment to creating stimulating, high quality theatre and workshops for community audiences and young people. See <http://www.avahunt.co.uk>.



Book Launches

June 14

13:00–13:20

Room: B413

The STEP City Study – Journal of Performing Arts Theory

June 15

12:30–14:00

Room: A5137

Josette Féral, Theatre: an Impossible Mediation – Violencia en escena

June 17

12:15–13:00

Room: C497

Anton Krueger and Megan Lewis (ed.), Magnet Theatre – Three Decades of making Space

Introduction by Helen Gilbert

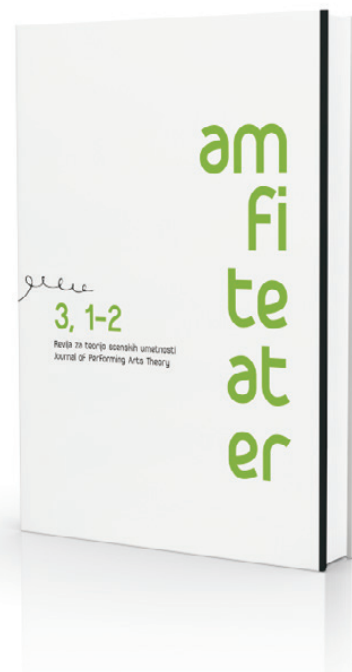
The STEP City Study

conducted from 2010 and 2014, is presented in the double issue of Amfiteater – Journal of Performing Arts Theory

Tuesday, 14 June, 13:00–13:20

Room: B413

theatre audience, reception
research, international comparative
theatre survey, STEP, arts policy,
theatre sociology



What space does theatre occupy in a broader cultural and art system? What is the role of central theatre institution in cities? What kind of theatrical events do European cities offer and which types and genres do people visit the most? Who are spectators, really? What do different types of theatres (Spoken Theatre, Musical Theatre, Dance, Kleinkunst) do for attendees?

The international group of researchers who participate in the Project on European Theatre Systems, known by its acronym (STEP) present the results of the STEP City Study, the group's several-year research on theatre systems and audiences in seven European cities: Aarhus (Denmark), Bern (Switzerland), Debrecen (Hungary), Groningen (the Netherlands), Maribor (Slovenia), Tartu (Estonia) and the area of Tyneside (UK). The STEP City Study comprises a comparison of the theatre systems in these cities from different perspectives as well as an analysis of a one-year period of theatre productions, classified according to the number of premières and reprises of various types, the number of audience attendance, etc. The researchers also present an audience analysis from different demographic angles as well as a comparison of theatre reception of the various types and genres of theatres in four of these European cities.

For more information on Amfiteater – Journal of Performing Arts Theory please visit:
<https://www.agrft.uni-lj.si/en/amfiteater-journal>

Publishers Present at IFTR 2016

June 13 to 17

Room: B307 & B315

Bloomsbury Methuen Drama

Bloomsbury Methuen Drama strives to be the number one choice for scholarly authors in the fields of theatre and performance. We love what we do, are proud of the achievements of our authors, and look forward to the new work that will be proposed. Our publishing programme encompasses textbooks, supplementary coursebooks, research monographs, edited collections, multivolume reference works and digital resources, via our award-winning platform, Drama Online. In recent years a number of new series have been commissioned – in applied theatre, scenography, theatre history, performance and science, drama in performance, and theatre making, to name but a few. Recent titles on sale at the conference include *Staging Beckett in Great Britain*; *Theatre, Performance and Cognition*, and *Disability Theatre and Modern Drama*.

We welcome proposals for volumes, resources and new series in the fields of theatre and performance and would be delighted to discuss ideas with prospective authors at the conference. New technology provides many new paths to market, and Bloomsbury is actively engaged in digital distribution and the development of digital resources to maximize dissemination and access.

Senior Commissioning Editor Mark Dudgeon and Emily Hockley look forward to meeting you at the conference.

Brill | Rodopi

Publish with Brill and benefit from more than 330 years of experience in scholarly publishing across the globe.

Brill, which includes the imprint Brill | Rodopi, has established publishing programs in twenty main subject areas, covering the Humanities and Social Sciences, International Law, and Biology. For the program of Literature and Cultural studies, Acquisitions Editor Masja Horn will be present at the conference for all your questions about book proposals, the publishing process, Open Access and Brill's publishing list. At the bookstand you'll find our latest titles in theatre studies and catalogues to get an impression of our Literature and Cultural studies program. Or just walk by for a chat and a friendly face.

Cambridge University Press

Cambridge University Press furthers the mission of the University of Cambridge by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence. Its extensive peer-reviewed publishing comprises over 50,000 titles covering academic research, professional development, over 350 research journals, school-level education, English language teaching, and bible publishing.

As one of the world's leading academic publishers, Cambridge is internationally renowned for its excellent Performance Studies titles, including the journal *Theatre Research International*, published on behalf of IFTR/FIRT. At our conference stand you will find complimentary copies of *Theatre Research International* alongside our other wide-ranging Performance Studies journals. We will also be displaying and selling a selection of recently published Performance Studies books, all of which will be eligible for a 20% discount.

From close analyses of cultural matters in classical theatre, to explorations of the original staging of plays by Shakespeare, our extensive range of titles reflects our passion for Performance Studies. Our publishing is at the forefront of analysis and debate within the field of Performance Studies and our partnership with IFTR/FIRT demonstrates our commitment to advancing key research in theatrical scholarship.

We very much look forward to meeting you at our stand!



Nordic Theatre Studies

Nordic Theatre Studies (NTS) is a peer-reviewed journal of scholarly writing on theatre and performance published by Association of Nordic Theatre Scholars (ANTS) since 1988. NTS publishes research by scholars from all over the world on all aspects of theatre in the Nordic region including the Baltic countries Estonia, Latvia, and Lithuania, and it promotes Nordic and Baltic scholars' writing on any aspect of theatre in the world. Within the Nordic and Baltic region, it is the only English language publication on its subject.

Since 2014 NTS is published twice every year. One number addresses a certain theme announced in a call for contributions, the other number is dedicated to papers originally presented at conferences, seminars or workshops organized by or in collaboration with the Association. The themed number of the journal also allows for a few articles, which do not address the theme. Each number has a section with reviews of new publications within the field of theatre and performance studies. The journal has an external board of scientific referees (peer review) securing high scientific standard.

Visit our stand and make a bargain! Recent numbers and backlist on sale.

Follow NTS on Facebook: www.facebook.com/NordicTheatreStudies/
Official website: <https://blogs.uta.fi/nordictheatrestudies/>

Palgrave Macmillan

Palgrave Macmillan is a global academic publisher for scholarship, research and professional learning. We publish monographs, journals, reference works and professional titles, online and in print. With a focus on humanities and social sciences, Palgrave Macmillan offers authors and readers the very best in academic content whilst also supporting the community with innovative new formats and tools.

Palgrave Higher Education are a global higher education publisher focusing on textbooks, e-books and interactive e-learning resources for University-level students, from undergraduate to postgraduate across a range of subjects including Social Sciences, Humanities, Business, and Study Skills.

Routledge

With an integrated journals portfolio and well-established books publishing program, Routledge is a central publisher for those who, through their scholarship, seek to influence the course of academic thought. Routledge publishes a variety of journals in Theatre and Performance Studies, a number of which are in partnership with scholarly societies around the world. Routledge also offers a range of books from guidebooks and textbooks, readers and handbooks, across the subject area.

Drop by our stand for the latest news and special offers, or to speak with our Books and Journals staff about your research.

STUTS

Stiftelsen för utgivning av teatervetenskapliga studier (STUTS; in English: Foundation for the publication of theatre studies) is an independent organisation with the aim to produce and/or distribute scholarly books and articles within the field of theatre and dance studies. Founded in 1979 as an academic publisher of doctoral theses, STUTS has developed a number of series that serve mainly two purposes. Firstly, STUTS publishes doctoral theses as well as other academic writings and makes them available over many years. Secondly, STUTS concentrates on didactic books or collections of articles that are used by students. STUTS publishes mainly in Swedish, but some books and dissertations have appeared in English, French, Italian and German. As a non-profit organisation STUTS has limited possibilities to publish works of independent scholars, but over the years a considerable number of books has been made available.

To make the books available to you, STUTS prepared special discounts for IFTR 2016. We very much look forward to meeting you at our stand!

www.stuts.nu

Initial Meeting – New Working Group

June 14

13:30–15:30

C497

Business meeting to create a new Embodied Research Working Group

All are welcome to join this initial business meeting for the establishment of a new Embodied Research Working Group within IFTR. The new working group will support individual and collaborative projects in which embodied practice is a primary research method. Our emphasis on embodied methodologies will be realized through an experimental approach to knowledge sharing and exchange that may combine written papers, practical workshops and demonstrations, audiovisual media, and more. We commit to involving and honouring cultures and practices that are historically underrepresented in academia and to creating interpersonal and institutional space for embodied research and pedagogy. If the new working group is approved by IFTR following this meeting, a full CFP will be issued for the 2017 conference. For more information, please contact Ben Spatz b.spatz@hud.ac.uk.



Social & Cultural Programme

There are a lot of things to do and see in the Stockholm region! We have put together an exciting Social & Cultural Programme including excursions, performances and parties available to the conference participants. All events are linked to theatre, performance and history, but in very different ways – you will have the opportunity to explore historical theatres together with our experienced guides, enjoy a performance of Rousseau's melodrama *Pygmalion* as well as to party with re-awakened Gay Icons! Tickets for several of the events can be purchased at the Registration Desk.

Baroque Theatre Confidencen and O/Modernt Festival

Explore Sweden's oldest baroque theatre and enjoy a concert with world-class musicians

Sweden's oldest baroque theatre, Confidencen, is situated on the grounds of Ulriksdal Palace in the National City Park. Built in 1671 and first used as a riding hall, it was converted into a theatre in 1753 by Queen Louisa Ulrika. Later it was also used by her son Gustav III.

In the 19th century the original stage machinery was torn down and the building was used as a hunting lodge. The theatre was brought back to life by famous Swedish opera singer Kjerstin Dellert in the 1980s. Today it hosts performances and concerts during the summer season.

The festival 'O/MODERNT – Reflections on the Musical Past in the Present' will take place at Confidencen in this period, so you will have the unique possibility not only to have a guided tour in the theatre by founder and opera singer Kjerstin Dellert, but also to enjoy a literary event ('The Art of Borrowing') as well as a concert. Händel's celebrated keyboard variations nicknamed the 'Harmonious Blacksmith' inspire an evening of percussive virtuosity, harmonic singing, new commissions, electronics and improvised music with dance. Dame Evelyn Glennie, world-class percussionist from Scotland, is a special guest performer of this concert, which also includes Hugo Ticciati (violin), Tamsin Waley-Cohen (violin), Gareth Lubbe (viola), Julian Arp (cello), Johan Bridger (percussion), and Ksenia Parkhatskaya (dance). For more information on the festival O/MODERNT, please visit: www.festivalomodernt.com.

Date	June 12
Time	14:00
Departs from	Cityterminalen (Central Bus Station)
Duration	ca 8 hours
Price	€60

Uppsala – City Tour and Visit to the Theatrum Anatomicum

Explore the oldest University City in Scandinavia – bursting with life and knowledge

Uppsala, located 71 km north of Stockholm, is the fourth largest city in Sweden. Since 1164, Uppsala has been the ecclesiastical centre of Sweden and seat of the Archbishop of the Church of Sweden. Founded in 1477, Uppsala University is the oldest center of higher education in Scandinavia.

Today's Museum Gustavianum (the white building on the photo) was built in 1663 by medical professor and amateur architect Olaus Rudbeck and holds a Theatrum Anatomicum in its cupola. Rudbeck was inspired by the famous anatomical theatre in Leiden (1579). The Theatrum Anatomicum was an institution used in teaching anatomy at early modern universities. At the museum, you can also visit exhibitions on Uppsala's famous 18th century scientists Carl von Linné and Anders Celsius.

The day tour includes one hour travel to Uppsala, a guided tour in the city and the visit to the Museum Gustavianum with the Theatrum Anatomicum. Before the bus takes you back to Stockholm, you will have some time to explore the city further – why not go inside the Cathedral (see photo), take a walk in Linné's garden or visit the art museum in the old castle?

Date	June 12
Time	9:30
Departs from	Cityterminalen (Central Bus Station)
Duration	ca 7 hours
Price	€40

Theatre Walk in Stockholm's City Centre

Get to know the 'home stages' of Birgit Nilsson, Ingmar Bergman and August Strindberg

Join us on a guided walking tour to the three theatre houses that were the centre of Swedish theatre life at the turn of the century 1900. We will spend approximately one hour inside each theatre, together with experienced guides. We will start with The Royal Dramatic theatre, built in 1908 in Art Nouveau style, where Ingmar Bergman continually directed theatre while at the same time pursuing his career as a film maker. Next stop will be the present home of The Royal Opera, built in 1898 in Baroque style. Here the 20th century opera stars Birgit Nilsson, Elisabeth Söderström and Jussi Björling launched their international careers. The tour will end at Strindberg's 'Intima Teater', the writer's personal experimental theatre, where he was director. Twenty-four of his plays were performed here between 1907 and 1910. 2003 it reopened in a modern style and provides a unique space for Strindberg's plays even today.

Date	June 12 and June 18
Time	10:00
Departs from	Royal Dramatic Theatre
Duration	ca 5 hours
Price	€25

Pygmalion – A Melodrama by Jean-Jacques Rousseau

A chance to see the rarely performed melodrama by Jean Jacques Rousseau

Take the opportunity to see Jean-Jacques Rousseau's 'scène lyrique' *Pygmalion* (1762). The Ovidian myth about the Greek sculptor Pygmalion who falls in love with his own statue was popular among 18th century opera composers. *Pygmalion* is often referred to as *the* first melodrama. The text is spoken rather than sung while the silent stage action is accompanied by instrumental music. The music for *Pygmalion* was composed under Rousseau's supervision by the amateur composer Horace Coignet (1735–1821), a resident of Lyon. The performance will take place in the heart of the old part of Stockholm, in the beautiful halls of Riddarhuset (The House of Nobility), built in the 17th century. *Pygmalion* is performed by João Luís Paixão (Pygmalion) and Laila Cathleen Neuman (Galathée) and the music is conducted by Mark Tatlow. After the performance, there will be a panel discussion. *Pygmalion* is produced by the Stockholm University based research project Performing Premodernity (www.performingpremodernity.com).

Date	June 15
Time	20:00
Locale	Riddarhuset
Duration	1 hour 30 min
Price	€30

Farewell Dinner and Party

From Nobel to ABBA – join us for an evening to remember!

All conference participants are invited to enjoy a free of charge dinner buffet in the beautiful rooms of the Stockholm City Hall, well known for hosting the yearly Nobel Prize reception. The reception is a gift from the City of Stockholm. The City Hall, one of Sweden's foremost examples of national romanticism in architecture, has become a symbol for Stockholm and is a very popular tourist attraction. (If you wish to attend the reception, please note that registration via CJO is compulsory.) After the reception in the City Hall, the festivities continue on the other side of the water – boats will take us from the quay of the City Hall to Münchenbryggeriet (see photo). The venue in the heart of Stockholm is a former beer brewery that nowadays is a great organiser of events and parties. Here you will be welcomed with a glass of sparkling wine and ABBA-themed music entertainment. "You can dance, you can jive, having the time of your life" on the side of Stockholm's beautiful waterfront!

Date	June 16
Time	18:00/20:00
Locale	Stockholm City Hall/ Münchenbryggeriet
Duration	2/5 hours
Price, party	€35 (Band B & students), €50 (Band A)

Icons Icons Icons

Party with re-awakened Gay Icons from the theatrical past and Queer Icons of today

Drag as Art Invites you to *A Midsummer Nights Soirée*! Drink champagne and dance, while the midnight sun gives that special heart-red light to our joyful celebration and devotion to all of the Icons that have shined inspiration into our lives. Who is your Icon? Performers will present a 'drag' version of their favorite Icon, and we would be delighted if you come dressed in the image of yours. Drag as Art believes in a commingling of academics, performers and public, together creating an exciting exchange for all participants. "Life would be so wonderful if we only knew what to do with it." (Greta Garbo).

Date	June 17
Time	20:00
Locale	Scalateatern
Dress code	Soirée, wear your glamorous mood



Gripsholm Castle with its Baroque Theatre

Visit Gustav III's favourite castle – with a private baroque theatre in one of the towers

Gripsholm castle is located on a peninsula in Lake Mälaren, about 60 km west of Stockholm. Originally a fortress from 1327, it was transformed into a fortified castle by King Gustav Vasa in 1526 and used by Swedish Royal Family as one of their residences until the 18th century. Gustav III established a theatre in one of the castle towers. It was the stage for both the amateur theatre of the royal court as well as The French Theatre of Gustav III in 1781–1792. Today the castle is a museum hosting The National Portrait Gallery. The castle and its surroundings inspired the journalist and novelist Kurt Tucholsky to write his famous *Schloß Gripsholm* in 1931. The tour to Gripsholm, approximately one hour from Stockholm by bus, includes a guided tour in the Castle (theatre and the portrait gallery). You will have time to stroll around and visit the beautiful neighbouring town of Mariefred.

Date	June 18
Time	10:00
Departs from	Cityterminalen (Central Bus Station)
Duration	ca 6 hours
Price	€40

Strindberg in the Archipelago of Stockholm

Bus and boat trip to Strindberg's island Kymmendö

Sweden's most famous playwright, August Strindberg, loved the Archipelago of Stockholm. No wonder: from Stockholm around 30.000 islands of various sizes stretch into the Baltic Sea. The small island of Kymmendö in the south of the archipelago is especially well-known thanks to Strindberg. It became a model for the fictional island Hemsö in August Strindberg's novel *Natives of Hemsö*. The author spent some summers at this island between 1871 and 1883 and he even nailed together a wooden 'writing' cabin, which can still be visited today. Anita Persson, pedagogue, writer and former curator of the Strindberg Museum will be your guide for this tour. During the tour you will have plenty of time to explore one of Strindberg's favourite spots. You can have a lunch at Kymmendö's restaurant and if the weather permits, you can even have a bath in the sea!

Date	June 18
Time	Ca 9.30
Departs from	Cityterminalen (Central Bus Station)
Duration	ca 7 hours
Price	€40

Rokokomaskineriet (The Rococo Machine) – Opera Jubilate

Come join the celebration of the 250th anniversary of the Drottningholm Court Theatre!

The lovely, authentic auditorium and the fully functional stage machinery will come to life in this brand new opera about old times. *The Rococo Machine* is a birthday opera taking us on a time travel to get to know the Wick Trimmer, the Ballet Master, Madame Coiffure and all the other people who worked on and behind the stage 250 years ago. The main character, however, is the building itself, and the opera is a declaration of love to a house so beautiful and magical that it makes one's heart beat faster. The work is a jubilatory donation from the Friends of Drottningholm Court Theatre and was composed by Jan Sandström with a libretto by Tuvalisa Rangström. Running time is 2 hours and 15 minutes with one intermission. Performed in Swedish with English subtitles. Tickets are sold at www.dtm.se.

Performances	June 12 at 16:00 June 14 at 19:30 June 18 at 16:00 June 19 at 16:00
Locale	Drottningholm Court Theatre
Duration	2 hour 15 min
Price	SEK 625/€65 (regular price), SEK 295/€30 (under 26)

Practical Information

Registration

Registration will open on Sunday afternoon in room B307. During Monday, registration will take place in the corridor between building B and C. From Tuesday until Friday, you will find the registration/information desk in room B307. At the desk you can also get tickets for the social programme. We will regularly display updated information on changes in the schedule etc. on a bulletin board in front of the registration desk. To get in contact with the organisers, please mail to iftr2016@iftr.org.

Lunches

Lunches are included in the conference fee. You have received lunch vouchers in your conference bag. Lunch is served in the University restaurant Lantis located just beside the main conference venue Södra Huset. The places at Lantis are limited so please come at the time you will find printed on your lunch voucher. They offer two meals to choose from, one of them is vegan.

Internet – WiFi

At the reception desk you can register in order to receive a free Internet Card with a code to access the Stockholm University network. Eduroam access is available everywhere on campus as well as at Swedish airports and railway stations.

Places of Interest on/near Campus

University Campus is located in beautiful landscape of the Royal National City Park, the capital's green oasis. Only a stone's throw from the city centre of Stockholm you can experience a unique historic landscape interwoven with parkland, beautiful buildings, woods and forests, open land and beaches. You can experience everything here, from strolling in ancient forests and swimming off rocks to visiting stately homes and museums. The park stretches from Sörentorp and Ulriksdal in the north to Djurgården and the Fjäderholm islands in the south. See also www.nationalstadsparken.se.

Bergius Botanic Garden is also next to the University. The primary objective of the Bergius Botanic Garden is to support teaching and research about plant diversity, but the garden is also a recreational spot and a source of botanical knowledge for all its visitors. With a history stretching back to the 18th century, the garden is today owned and managed by the Royal Swedish Academy of Sciences and Stockholm University. See also www.bergianska.se/english.

Lilla Värtan is a strait separating mainland Stockholm from the island and municipality Lidingö. Also the Eastern shore of lake Brunnsviken provides you with a sandy beach to go for a swim. Both swimming areas are in reach of a 10min walk from the conference venue.

Conference Pubs

Our business partner Elite Hotel runs a number of pubs called *The Bishops Arms*. When you check in at any Elite Hotel you will receive a voucher for a free drink at one of these pubs. *The Bishops Arms* in Gamla Stan (Tyska Brinken 36) is the meeting place of the conference.

- The Bishops Arms, Gamla Stan, Tyska Brinken 36
- The Bishops Arms, Norrmalm, Vasagatan 7
- The Bishops Arms, Vasastan, Sankt Eriksgatan 115
- The Bishops Arms, Östermalm, Linnégatan 1
- The Bishops Arms, Södermalm, Folkungagatan 105
- The Bishops Arms, Södermalm, Bellmansgatan 12
- The Bishops Arms, Södermalm, Hornsgatan 154

See also www.bishopsarms.com/Stockholm for further information.

Tourist Information

Stockholm Visitor Center
Kulturhuset, Sergels Torg 3–5
(close to the Central Station)

Arlanda Visitor Center
Terminal 5, Arrival Hall

www.visitstockholm.com



Local travel

It is generally safe and easy to travel in and around Stockholm via bus, subway ("T-bana") and commuter train ("pendeltåg"). You need to purchase a ticket or a travel pass in advance. The tickets are also valid for travels with the streetcar and the ferry "Djurgårdsfärjan". You can buy single tickets, or purchase a travel card that can be charged with the value of tickets (single ticket, one-day, three-day and weekly passes). You can buy these travel cards and tickets at Arlanda airport, at the central station, in Pressbyrån (small shops located at every subway station) and SL-center and ticket machines at every subway station. More information can be found on sl.se.

Trains are the most environmentally friendly, and often the fastest and most comfortable way of travelling to and from Arlanda. You can choose between high-speed trains (Arlanda Express), long-distance trains (SJ) and commuter trains (SL).

Taxi

We recommend the following taxi companies:

Taxi Stockholm (Phone +46-08-150000)

Taxi Kurir (Phone +46-08-30 00 00)

Taxi 020 (Phone +46-20-20 20 20)

It is safe to ride with these taxi companies, they have reasonable prices and their drivers are fluent in English. All of them accept credit cards.

Please do not use smaller private taxi companies that often demand too high prices.

Emergency

In case of emergency please call 112.

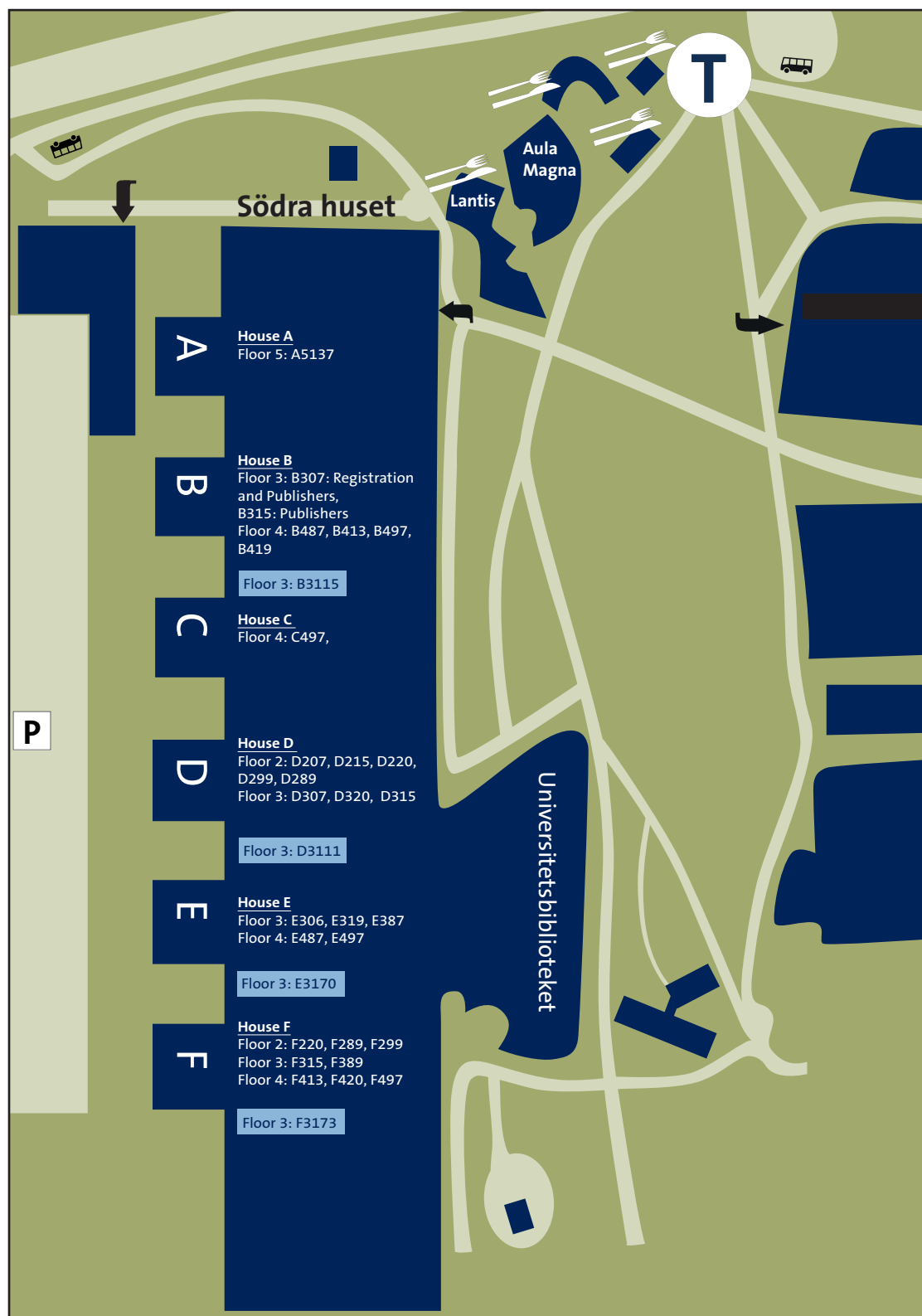
If you seek for help, please contact the reception desk or one of our volunteers.

Map of University Campus





Map of Conference Venues



Stockholm Organising Committee

Conference Organisers

Lena Hammergren is Professor of Dance Studies both at Stockholm University and at Stockholm University of the Arts. Her research focus is on dance history and dance aesthetics. She is the director of postgraduate and doctoral studies.

Rikard Hoogland is Associate Professor of Theatre Studies. His research focus is on theatre history, theatre aesthetics and cultural politics. Since 2016 he is Deputy Head of Department of Culture and Aesthetics.

Willmar Sauter is Professor emeritus of Theatre Studies. His research focus is on theatre history, theatre aesthetics and the theatrical event.

Meike Wagner is Professor of Theatre Studies. Her research focus is on theatre history and on contemporary performance and aesthetics. She is the director of the Institute of Theatre and Dance studies.

Conference Coordinator

Erik Mattsson is Lecturer in Theatre Studies. He received his PhD degree in 2014 with a dissertation on performance and law in the court situation. He is Vice-President of the Association of Nordic Theatre Scholars.

Assistant Administrator

Johanna Karlsson has recently received her MA degree in Theatre Studies with a thesis on the cultural performance of Ben Johnson's 100m race at the Olympic Games in Seoul (1988).

Conference Staff

Rebecca Brinch is Doctoral Student of Theatre Studies. She is conducting a research project on Suzanne Osten's theatre for children. At IFTR 2016 she is responsible for *Sponsoring*.

Petra Dotlačilová is Doctoral Student of Theatre Studies. She is conducting a research project on 18th century ballet and costumes. She is a member of the research project *Performing Premodernity*. At IFTR 2016 she is responsible for *Social & Cultural Programme*.

Jonas Eklund is Doctoral Student of Theatre Studies. He is conducting a research project on Freak Shows, Burlesque and Circus. He is study advisor of Theatre and Dance Studies. At IFTR he is responsible for *Volunteers Coordination*.

Radhica Ganapathy is Lecturer of Theatre Studies. She has received her PhD degree from Texas Tech University, Lubbock and worked as an Assistant Professor at Penn State University. Her research areas and interests include Feminist Theatre, Transgender/ Transsexual Performance, Performance Art, and New Play Development. At IFTR 2016 she is responsible for the *Rotundan Performance Programme*.

Maria Gullstam is Doctoral Student of Theatre Studies. She is conducting a research project on Rousseau and the Theatre. She is a member of the research project *Performing Premodernity*. At IFTR 2016 she is responsible for *Social & Cultural Programme*.

Daria Kubiak is Doctoral Student of Theatre Studies. She is conducting a research project on Audience Development and Cultural Politics in Sweden. She is student member of the Executive Committee of IFTR. She is treasurer of the Association of Nordic Theatre Scholars and Co-Editor of the Nordic Theatre Journal. At IFTR 2016 she is responsible for *New Scholars' Forum & Publishers Coordination*.

Ellinor Lidén is Doctoral Student of Theatre Studies. She is conducting a research project on children's theatre in one of the suburbs of Stockholm. She is a teacher and course coordinator at the Centre for the Studies of Children's Culture (CBK) at SU. At IFTR 2016 she is responsible for *Volunteers Coordination*.

Hélène Ohlsson is Doctoral Student of Theatre Studies. She is conducting a research project on divas and heroines of the Swedish nineteenth-century theatre. She has a background as an actress, director and scriptwriter. At IFTR 2016 she is responsible for *Social & Cultural Programme*.

Matthias Schubert is Guest Lecturer of Theatre Studies. He worked as a dramaturge and head dramaturge at theatres in Heidelberg, Braunschweig and Gießen. He is currently guest dramaturge and advisory member of the steering committee at the Municipal Theater in Gießen. At IFTR 2016 he is responsible for the *Rotundan Performance Programme*.

Kim Skjoldager-Nielsen is Doctoral Student of Theatre Studies. He is conducting a research project on spirituality and in contemporary ritual and performance in Sweden and New Zealand. He is President of the Association of Nordic Theatre Scholars. At IFTR 2016 he is responsible for *Working Groups Coordination*.

Magnus Tessing Schneider is Lecturer of Theatre Studies. He has received his PhD degree from Aarhus University with a dissertation on the original production of Mozart's *Don Giovanni*. His research centres on the dramaturgy of Italian opera, in relation to the history of ideas as well as to the scenic and vocal performance practices and aesthetics of the past. At IFTR 2016 he is responsible for *Working Groups Coordination*.

Academic Board

Dirk Gindt, Associate Professor of Theatre Studies
Sara Granath, Associate Professor emerita of Theatre Studies

Lena Hammergren, Professor of Dance Studies
Rikard Hoogland, Associate Professor of Theatre Studies

Erik Mattsson, Lecturer of Theatre Studies
Tiina Rosenberg, Professor of Theatre Studies
Willmar Sauter, Professor emeritus of Theatre Studies
Magnus Tessing Schneider, Lecturer of Theatre Studies

Meike Wagner, Professor of Theatre Studies



Thank you!

Humanistiska fakulteten, Stockholms universitet

Kungliga Vitterhetsakademien

Åke Wibergs stiftelse

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Stockholms stad

Drottningholms Slottsteater

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