

ASTR Trans-

60th Anniversary
ASTR/TLA Annual Conference
November 3-6, 2016
Minneapolis, Minnesota



#ASTR16



UCLA

SCHOOL
OF THEATER,
FILM AND
TELEVISION

UCLA School of Theater, Film and Television Department of Theater Theater and Performance Studies Ph.D.

CENTER FOR
PERFORMANCE
STUDIES

Welcome
Professor Suk-Young Kim
who joins program faculty
Michelle Liu Carriger
Sean Metzger

Sue-Ellen Case
Distinguished Research Professor

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REASONS WHY PEOPLE TWEET AT A CONFERENCE:

- 1. Enable people to attend sessions virtually
- 2. Reduce social anxiety—it’s a conversation starter and a networking tool!
- 3. Spread interest about your research
- 4. Find other people whose research interests intersect with yours
- 5. It’s a form of note-taking!

Please note that there will be a tweeter meetup at 9:00 pm Thursday in the Book Exhibit and we’d love for as many of you to be there as possible!

Name	Twitter Handle	Find the Tweeter in the Working Group/Panel/Plenary/Career Session...
ASTR Official	@ASTRtweets	Registration Desk
Aaron C. Thomas	@aaroncthomas	Traumatic Structures
Bethany D. Holmstrom	@bdholms	Ecology and/of/in Performance
Brian Herrera	@stinkylulu	Beyond the Journal: Social Media, Blogs, and Podcasts Career Session
Catherine Young	@fickle_freckled	The Future in the Present (José Muñoz Working Group)
Dan Smith	@danaturg	Adaptation, Translation, and Visibility
Derek K. Miller	@DerekKMiller	Theatre and Real Estate
Ellen G. Kress	@dorksidedarth	Consciousness and Emotion/Affect
Eero Laine	@Eero_Laine	Training/Trans—
Eric Colleary	@ecolleary	Representing the American Theatre Archive Project (ATAP) and Theatre Library Association (TLA)
Gibson Cima	@gibsoncima	Transactions
Kalle Westerling	@kallewesterling	Tripping the Light Transtastic (Curated Panel)
Jennifer Shook	@poeticsheretic	Methodological Transfiguration
Jen Parker-Starbuck	@jparkerstarbuck	(Conference Organizer)
Josh Abrams	@joshabrams	(Conference Organizer)
Leslie Hill	@curious_leslie	TRANSFORMance Organizer
Michelle Liu Carriger	@kitvishnu	Transcriptive Objects and Items (Plenary)
Noe Montez	@noemontez	Executive Committee + Co-Organizer of the Tell Me Booth
Sarah Bay-Cheng	@performaddict	Theatre and Transmedia



REMEMBER TO USE THE HASHTAG #ASTR16

A NOTE FROM THE MAYOR OF MINNEAPOLIS

Welcome to Minneapolis!

On behalf of the City of Minneapolis, I am thrilled to welcome you to the American Society for Theatre Research (ASTR) annual meeting, and to wish you all a happy anniversary as you gather in our city to mark your 60th year.

You couldn't have picked a better place to meet. Minneapolis has more theater seats per capita than any American city after New York. We are proud to be home to nearly every kind of theater company and nearly every kind of performance venue. Our theater community is one of our greatest assets. I know that sounds like the kind of boilerplate language you'd expect in a welcome letter from a mayor, but it happens to be true: the diversity and quality of Minneapolis' theater is one of our greatest and most distinguishing features of our city, and is what we are rightly known for around the country and around the world.

It is appropriate that you are engaged in critical conversations about, and with, under-represented groups, communities of color, LGBTQ communities, and the disability community, because equity is at the heart of our work as a city and is the lens through which I view all of the work that I do. To see how we are putting the principles of equity in arts and culture into practice on the ground, please take a look at the Creative City Road Map, Minneapolis' 10-year vision and strategic plan for developing our creative economy that we released earlier this year.

I am also pleased that you have picked Minneapolis, one of the most trans*-inclusive cities in America, in which to engage with the "Trans-" theme of your annual meeting.

During your visit here, I hope you will take the time to enjoy our beautiful city. Minneapolis, City by Nature, is where you will experience the best of a big, diverse, hospitable city set in a lush, green environment.

Please accept my best wishes for a productive conference and memorable stay. Make yourself at home, and once again, welcome to Minneapolis!

Sincerely,



Mayor Betsy Hodges
City of Minneapolis



PRESIDENT'S WELCOME



ASTR is 60! It has been such an incredible journey for the Society and I'm so happy that you are here to celebrate with us today.

According to the ancient Chinese zodiac and era system, it takes 60 years for the heavenly and earthly branches to meet again; in other words, 60 means a full cycle is completed and a new beginning is upon us. Founded in 1956, as the first *American* professional organization on theatre research and the only one in the US affiliated with ACLS, we have grown so much in our member base and research areas over the years. No matter how international relations or domestic politics might change the definition of *American*, our Society believes in truly devoting ourselves to inclusivity, diversity and equality as we engage in our specific fields of theatre research. We keep pushing the boundaries of what redefines *American* and *Theatre Research*.

Trans-! What a superb way to celebrate our completion of the first cycle and new beginning with this idea! Trans- is about crossing borders and building connections; Trans- is about empowering ourselves by challenging and understanding the impossible and the unknown.

For 2016, *empowerment* has been a central theme for our work in the past year: ASTR's José Esteban Muñoz Targeted Research Working Sessions will fund and foster research by and about people of color and intersectional work attending to other underrepresented communities; the Empowerment Committee targets power imbalances in academia such as gender pay equity; the Membership Committee helps improve our understanding of the demographics, climate, and research of the membership base; the Community Engagement Award will help empower a local theatre group from the city of our annual conference.

I have just completed my first year as the president of this wonderful organization as ASTR turns 60. I want to express my deepest gratitude to our officers, committee members, staff, and countless volunteers whose passion and hard work have helped us build a healthy and strong society. I look forward to having another great year and a wonderful beginning of a new cycle with you.

Happy Birthday, ASTR!

Daphne Lei
President

Help us Celebrate 60 Years of ASTR

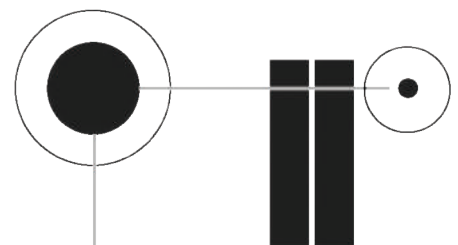
ASTR'S 60TH ANNIVERSARY CELEBRATION OPENING RECEPTION

Thursday, November 5, 2016 at 8:15 pm

Location: Atrium/Exhibit Hall

Sponsored by:

canadian
theatre review



MODERN
Drama

A NOTE FROM THE VICE PRESIDENT OF CONFERENCES



Welcome to this 60th anniversary conference in Minneapolis. This year's program includes a variety of opportunities to share work and socialize with one another—working groups, panels, career sessions, performances, the awards luncheon, receptions, and even a dance party! It will be an exciting four days and I want to thank Jennifer Parker-Starbuck and Joshua Abrams for their exceptional work as Program Chairs. It is a huge undertaking—especially when you have the energy and imagination that they possess—and it has been an honor to support them in making their vision a reality. In my first year as ASTR's VP for Conferences, I feel tremendously lucky to have worked with such organized, dedicated, and collaborative colleagues.

This conference will also showcase many initiatives that emerged from your feedback. I hope these illustrate that ASTR's leaders listen and respond with action. Please continue to give us honest feedback so that we can continue to craft this conference into a welcoming, inclusive, and accessible space for everyone. Stop by the "Tell Me" booth to share your thoughts with Executive Committee (EC) members and other volunteers. Thanks to Noe Montez and Ginny Anderson for organizing this year's booth.

I am especially happy that this year's program includes the inaugural José Esteban Muñoz Targeted Research Working Session. These competitive, funded, three-year working sessions support, promote, and feature the production of research by and about people of color. Thanks to Joshua Chambers-Letson, Faedra Chatard Carpenter, Anita Gonzalez, Jon Rossini, and Josh Abrams for serving on this year's award selection committee. Later this fall, we will circulate a call for the second three-year Muñoz Working Session. I hope that you will propose a session yourself and distribute the call widely so that ASTR can continue to foster scholarship that reflects our entire scholarly community. We have also continued our commitment to accessibility by developing a "best practices" document that we circulated to presenters and posted on the conference website. This document offers suggestions for ways to design presentations so that they are as inclusive as possible for everyone in the audience. Thanks especially to Lisa Jackson-Schebetta for spearheading this work. The Committee on Conferences will continue to take steps in site selection and programming to create a fully accessible conference. Finally, at the request of members, we have set aside a program-free space in the Gray's Bay room. Available on Friday, Saturday, and Sunday, this room is meant to be a disturbance-free place for conference attendees desiring quiet time.

This conference functions through the work of ASTR's Officers and EC members, TLA representatives, Program Committee, Committee on Conferences, and many other volunteers, such as this year's Career Session organizers, Paige McGinley and Gad Guterman. In addition, I want to thank past members of ASTR's EC who helped develop many of the initiatives highlighted above, and to specifically recognize ASTR's immediate past President Heather Nathans and immediate past VP for Conferences Patrick Anderson. They were incredible mentors to me during my three years on the EC and I'm happy to continue the work they started; I only hope I can match their commitment and energy. Patrick, in particular, has been incredibly supportive (by email, by phone, by the hotel bar) as I've stepped into this role. Thanks also to the folks at Ewald Consulting, most especially Erin Barbarskis and Emily Fairall, for their patience and diligence.

Most importantly, thanks to all of you for coming to Minneapolis to celebrate ASTR's 60th year, the work of TLA and ASTR members, and the importance of theatre in our world. I wish you a fulfilling, transformative weekend.

Jill Stevenson
Vice President for Conferences

JOIN US AT THE ASTR 60TH ANNIVERSARY TABLE

during the conference to share your thoughts and reflect on ASTR's past, present, and future.

Celebrate

A NOTE FROM THE 2016 CONFERENCE PROGRAM CHAIRS



© Martin Schnabl

Welcome to Minneapolis for ASTR's 60th anniversary

conference: “Trans-”. When then-Vice President for Conferences Patrick Anderson first asked us to consider running this conference, we didn't quite realise the immediacy of the upcoming election and the weight that would likely have over all the participants. Our theme has taken on many dimensions since we first proposed it and we are indeed in a time of trans-ition. For us, the theme emerged because we were struck by the public discussion of transgender politics. Because ours is an embodied field of study we felt this was a theme that increasingly “matters,” alongside other movements like the also critical “Black Lives Matter,” and we wondered how it would reflect across ASTR's scholarship. With both increased televisual presence and news coverage like *Time Magazine's* cover story, “The Transgender Tipping Point” as well as the legal issues over North Carolina's HB2 law, it is clear that there is an urgency in this moment that is worth revisiting within the academy. As a theme, the prefix also seemed fitting to our location in the Twin Cities.

Our field itself is, over 30 years after the dawn of Performance Studies, a hybridized discipline. And, as we initially asked, if the advent of Performance Studies was a moment about the shaping of interdisciplines, then are we now in a moment of transdisciplinarity? How does the notion of trans- thinking challenge and/or enrich ideas of theatre historiography? How might a focus on ideas of trans- stimulate and enrich ongoing debates and discussions of subjectivity? “Trans-” as a prefix signifies a blending while it recognizes the complexities of such interweavings and raises questions about historical desires to unravel or untangle.

We've been pleased with the response to the topic, which has indeed brought together complex constellations of provocative ideas from the 7 curated panels working across the discipline, to the 40 working groups, all of which took the theme into consideration in ways beyond what we had foreseen. We also include 6 plenary panels which we feel present a picture of both the transitioning shape of our discipline(s) today and the crucial possibilities of this prefix. We are privileged that this was the first year of the José Esteban Muñoz Targeted Research Working Session, and we look forward to watching that initiative develop.

We are excited to continue the tradition of including performance in the ASTR schedule and this year the transnational performance company Curious (Leslie Hill and Helen Paris), have solicited and put together TRANSFORMance, an exciting collection of performances from both established and upcoming artists, reflecting on the theme—some of these are scheduled in the program and will have limited audiences; others will pop up throughout the conference in various spaces and times. We've scheduled a micro-festival throughout the evening on Saturday night, as well as an exciting performance offsite at the Bryant Lake Bowl on Friday night and we hope that you'll join us for many of these.

As we've worked to curate this conference, we've been privileged to work with a number of exceptional colleagues, who have helped us to translate some of these nascent thoughts and questions into the events of these next few days. First and foremost among those is Jill Stevenson, who has more than capably stepped into Patrick's shoes and has been a steady collaborator and staunch advocate throughout the process. The organisation's new Management team, in particular Eric Ewald, Erin Babarskis, and Emily Fairall, have been tireless facilitators and we could not have done this without their expertise, even in what is still a moment of organisational transition. The Executive Council, in particular Treasurer Cindy Brizzell-Bates, have been incredibly supportive of our new initiatives and changing needs. Curious and our committee have provided input and ideas throughout the process, from anonymously vetting nearly 100 plenary proposals and over 50 working group proposals to helping with local arrangements, performance, and anniversary celebrations. The Working Group convenors worked with us through a transitional year of centralising submissions, an innovation that we hope has facilitated participation.

We've made some other changes this year we feel are worth noting. We've moved the State of the Profession panel to the first night of the conference, so it can facilitate the thoughts and ideas that will shape the way we all interact over the weekend. We hope these ideas will filter through to the final event of the conference, a Sunday “brunch” curated by Spatula and Barcode, which will offer and invite scholarly, artistic, and gustatory thoughts and reflections on the conference experience. We've also focused on sustainability in working with the hotel on the luncheon and other catered events, trying to cut down on waste and focus on the local and seasonal, as well as hopefully laying the groundwork for more organisational sustainability through developing a more explicit sponsorship policy and practice. Finally, you will see Kalle Westerling and our “Twitter Team” around the conference documenting and live tweeting sessions for archival purposes and for attendees and non-attendees alike. We encourage you to add your thoughts and comments to #ASTR16 through the conference.

We hope you get as much out of this conference as we have in putting it together and we look forward to seeing you around the Marriott. Happy Anniversary, ASTR!

Josh Abrams and Jen Parker-Starbuck
ASTR 2016 Conference Program Chairs

TELL US! VISIT THE TELL ME BOOTH



Help make ASTR the organization you want it to be! Share your thoughts and experiences with a member of the ASTR Membership Committee or Executive Committee through the 2016 Tell Me Booth, a table located near the conference registration desk—look for the balloons.

- How is ASTR working for/serving you as an individual member?
- How do you define your ASTR membership? Does that definition change in years you do not attend the conference?
- How can ASTR advocate for the work that you do at your home institution?
- How can ASTR support its members at all stages of their careers?
- What are your ideas for growing and enriching its membership?

Your input informs future initiatives and legislation designed to make ASTR as effective, inclusive, and accessible as possible.

If you have any questions or additional ideas you'd like to share in confidence, please don't hesitate to contact Membership Committee Co-Chairs Ginny Anderson (virginia.anderson@conncoll.edu) or Noe Montez (noe.montez@tufts.edu).

CONFERENCE REGISTRATION DESK & TELL ME BOOTH HOURS

Thursday, November 3, 2016	2:00 pm - 7:00 pm
Friday, November 4, 2016	8:00 am - 5:00 pm
Saturday, November 5, 2016	8:00 am - 5:00 pm
Sunday, November 6, 2016	8:00 am - 11:00 am

A SPECIAL THANK YOU

Conference Program Chairs

Jennifer Parker-Starbuck, University of Roehampton

Joshua Abrams, The Royal Central School of Speech and Drama, University of London

Conference Program Committee

Jill Stevenson, Marymount Manhattan College, ex officio

Joshua Bastian Cole, Cornell University

Anita Gonzalez, University of Michigan

Sharon Mazer, Auckland University of Technology

Sean Metzger, University of California, Los Angeles

Ariel Osterweis, Skidmore College

Sonali Pahwa, University of Minnesota

Yumi Pak, California State University San Bernardino

Yassi Jahanmir, University of California, Santa Barbara (GSC rep)

Beth Kattelman, Ohio State University (TLA rep)

Lisa Jackson-Schebetta, University of Pittsburgh (Committee on Conferences Rep)

Bess Rowen, The Graduate Center-CUNY (Committee on Conferences Rep)

HOTEL

Minneapolis Marriott City Center

30 7th Street South

Minneapolis, MN 55402

TRANSFORMANCE FESTIVAL – PERFORMANCE AND VIDEO PROGRAM



A Note from TRANSFORMance Program Directors Helen Paris and Leslie Hill

It was a pleasure to be asked by Jen and Josh to work on a performance program for ASTR 2016. The call we sent out asked for performances that resonated with, responded to and playfully provoked the conference's theme TRANS and which responded to the *transitory* nature of conferences and hotel spaces, inviting performances that move across, through, beyond, between people, places and states.

Despite the challenge of no gallery, black box, or theatre spaces, no lighting or set, and working within the confines and constraints of a hotel conference setting, we were thrilled to receive a rich and diverse range of works. Artists are exploring ideas of transgender, transfiguration, transgression, transition, transportation, translation, transformation, transplantation and much more besides. The performances are durational, one-to-one, flash, pop up, installation, lec-dem and invisible. Some last 17, hours some just a few moments.

From Friday afternoon through to late night Saturday we hope you take the chance to audience, interact and engage with TRANSFORMance.

TRANSFORMance Schedule

THURSDAY, NOVEMBER 3, 2016

8:00 am - 5:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists: SALYER + SCHAAG, University of Wisconsin-Madison

FRIDAY, NOVEMBER 4, 2016

8:00 am - 5:00 pm

Tracing Nan: A Trans-Generational Map Home

Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

10:00 - 11:00 pm

Bear

Location: Bryant Lake Bowl Theatre (note: off-site venue)

810 W. Lake Street, Minneapolis

A human becoming a bear, a bear becoming a human. What happens when the two meet mid-transition? Set in a future of post-climate collapse, the darkly humorous BEAR world is being built from scrap material and run on wind/hand-crank/solar power. The desperate, magical thinking provides audiences a way to see themselves in urgent new light.

Artist: Deke Weaver, associate professor at the University of Illinois, Urbana-Champaign, School of Art & Design and the Department of Theater

Full bar and menu service available throughout the performance.

See more at: <http://www.bryantlakebowl.com/theater/why-we-cant-have-nice-things#sthash.4oRFob9d.dpuff>

Website: <http://www.bryantlakebowl.com/theater/>

Tickets: \$10/\$6 in advance or with ASTR Conference Badge

Theater Phone: (612) 825-8949

SATURDAY, NOVEMBER 5, 2016

6:30 am - 11:30 pm

Performance: *Footnote*

Location: Atrium

Artist: Raegan Truax, Stanford University

The second of three durational performances engaging feminist and queer lineages, Footnote concocts a temporal potion for amnesia. The first work in the series, Citation, was a 34-hour act of remembering. Footnote traverses territory between what ghosts let us forget and what skimming and glancing can leave in the cold.

8:00 am - 5:00 pm

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Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists: SALYER + SCHAAG, University of Wisconsin-Madison

TRANSFORMANCE FESTIVAL – PERFORMANCE AND VIDEO PROGRAM

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Artist: Jenn Cole, University of Toronto

SATURDAY, NOVEMBER 5, 2016

5:30 - 7:00 pm

TRANSformance Dialogues: *Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype)* and empowered vulnerability

5:30 - 6:15 pm

***Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype)* in conversation with Branislav Jakovljevic, Stanford University**
Location: Ballroom 1/2

Cassils performs trans not as a crossing from one sex to another, but as a continual becoming that works in a space of indeterminacy, spasm and slipperiness. It is with sweat, blood and sinew that they construct a visual critique and discourse around physical and gender ideologies and histories. They will discuss their works *Becoming an Image*, *Powers That Be*, *103 Shots*, and *Inextinguishable Fire*.



(Cassils performs *Powers That Be*, April 2, 2016 at the Broad Museum in Los Angeles)

(Photo credit: Cassils with Leon Mostovoy

© Cassils 2016

Image courtesy of the artist and Ronald Feldman Fine Arts)

6:15 - 7:00 pm

empowered vulnerability: Kris Grey / Justin Credible in conversation with **Leslie Hill**, Stanford University
Location: Ballroom 1/2

Kris Grey is a Brooklyn-based gender queer artist whose work exists at the intersection of communication, activism, community building, storytelling, lecture, and studio production. Grey's generous and

often humorous works point at the permeability of binary gender constructions, inviting audiences to explore intimate gestures. They will discuss their work and process including *Homage*, *Body Dialectic*, and *(Sub)merge*.



(Credit: Kris Grey, *Body Dialectic*, 2012, 45 minutes, featuring body casts by Lania D'Agostino, Courtesy the artist and Louise O'Rourke.)

8:30 - 11:30 pm

TRANSFORMance Performance Festival and Cash Bar

Location: Atrium

8:30 - 8:50 pm

Gestures in the Shadows: A Performance Translation of The Witch of En-dor

Location: Lake Nokomis

Kaplan recites the story from the Book of Samuel in the Old Testament in modern English and biblical Hebrew while simultaneously interpreting the story with Modern Dance vocabulary. The juxtaposition of idioms across language and time reflects the competing traditions and forces at work in the story, and queries approaches to translation.

Artist: Jeff Kaplan, University of Maryland, College Park

8:30 - 8:54 pm

Invisible Machines

Location: Ballroom 3

Invisible Machines explores the transcription process undertaken by stenographers who caption for deaf and hard-of-hearing students in the classroom. The film is an exploration of how the

TRANSFORMANCE FESTIVAL – PERFORMANCE AND VIDEO PROGRAM

historic invisibility of women's work intersects with the imaginary of technological neutrality, the dream of a perfect transcription that is always just out of reach.

Artist: Yelena Gluzman, UC San Diego

8:30 - 9:15 pm

Good Life Pharmacomm Merger Celebration and Product Launch!

Location: Ballroom 1/2

"Mindlink" is a brain implant that allows its user to surf the web, download drugs, and more. While extolling and demonstrating the virtues of Mindlink, the corporate representatives' brains are hacked by anti-corporate activists who urge the audience to rebel and escape.

Artists: Sheila Regan, Independent Artist and **Macelle Mahala**, University of the Pacific

8:30 - 9:15 pm

Lying for a Living

Location: Lake Calhoun

Lying for a Living questions the transformative power of performance and notions of "truth." In 1943 Manhattan, the acting teacher Stella Adler takes the young Marlon Brando under her wing. Acting, however, was not Brando's only strong point. Stella would have her protégé and Brando would never be the same.

Artist: Douglas S. Kern, University of Maryland, College Park

8:30 - 11:30 pm

How I Became a Thinking Machine

Location: Cook's Bay

How I Became a Thinking Machine is a series of one-on-one performance interactions between DoubtBot (a Cartesian chatbot) and conference participants and a 45-minute performance lecture, from **10:00 - 10:45 pm**, that includes a demonstration of DoubtBot's functionalities, the script and system of procedures on which DoubtBot runs, and a framing of the performance in relation to "algorithmic theatre".

Artist: Ioana Jucan, Brown University

8:30 - 11:30 pm

ICU

Location: Gray's Bay

ICU, The unit, the I, is a ceramic piece created specifically for this series. What the participant sees is an eyeball, looking at/through/ near the participant. Each participant is encouraged to peer within the hollow pupil and encounters the image of what the ceramic piece "sees" (themselves, or someone else?).

Artist: Ellen Gillooly Kress, University of Oregon and Studio PlayHaus, Albuquerque, NM

8:30 - 11:30 pm

Can't Get There from Here

Location: Wayzata Bay

Can't Get There from Here In 1916 a Wanted ad appeared in the Pittsburgh Press: "looking to correspond with a woman, object matrimony." Within a few days the solicitor received many letters and preserved them in a scrapbook. This performance installation immerses the audience into the historic worlds of the letter writers and the reverberations the story still has today.

Artist: Peter A. Campbell, Ramapo College of New Jersey

8:30 - 11:30 pm

BLACK SPACE TRANSFORMS TO ANYPLACE

Location: St Croix II

Scene repeats every 15 minutes

Presents a short interactive scene from the art history participation play *TIME TO SEE*; it is set in the inflatable Medieval Chapel.

Artist: Kaarin Johnston, College of Saint Benedict/Saint John's University and **CSB/SJU students**.

9:00 - 9:20 pm

"Sympathy for Exú"

Location: Lake Nokomis

Sympathy for Exú examines oral storytelling across disparate cultures through narrations by Exú, the cultural archetype from Afro-Brazilian mythology, who has been syncretized with the Catholic devil and is known as a liar and a scoundrel, and "Jack Colby, Cowboy Anthropologist" who acknowledges the transgressions involved in recounting another's narrative tale.

Artist: Laurelann Porter, Benedictine University

9:00 - 9:11 pm

Stand Back

Location: Ballroom 3

Stand Back (2011) inspired by musician Stevie Nicks and a larger-than-life-Jesus-sculpture Ellsworth remembers from her childhood. In constant motion on a stair-stepper, Ellsworth shifts her weight in an alternating pattern of contrapposto poses exploring monumental and weightless aspects of being. Originally performed at the Phoenix Art Museum in 2010.

Artist: Angela Ellsworth, Arizona State University

9:12 - 9:15 pm

Kicking up Dust (2014)

Location: Ballroom 3

Kicking up Dust (2014) re-imagines a group of polygamist women as separatist lesbians exploring the mystical space between land, loving, and line dancing. Drawing parallels between the homosocial communities in the US established by her ancestors and contemporary discourse around non-heteronormative relationships, she continues her efforts of putting the queer in pioneer.

Artist: Angela Ellsworth, Arizona State University

9:30 - 9:50 pm

Resabios de Amargura or that bitter cabaret

Location: Lake Nokomis

Resabios de Amargura or that bitter cabaret explores the contradictions and challenges of being a TRANScultured subject, and the particularities of being both an insider and outsider to US culture. This campy mixture of song, comedy, and social critique follows Lola Amapola, a Puerto Rican wannabe diva who loves her tropical island, but feels attracted to "the outside," "afuera."

Artist: Eliza Torres Narváez, Augsburg College

9:30 - 10:00 pm

YoungGiftedandFAT

Location: Ballroom 1/2

YoungGiftedandFAT chronicles Sharrell's "100 lbs. lost" transweight experience from a morbidly obese African American female into the world of thin privilege. Her piece and mediated embodied avatar signals possibilities of temporal fluidities in studies dealing with the flesh, the female, the fat, and black sexuality.

Artist: Sharrell D. Luckett, Muhlenberg College

TRANSFORMANCE FESTIVAL – PERFORMANCE AND VIDEO PROGRAM

9:30 - 10:15 pm

JUST LIKE A WOMAN

Location: Ballroom 3

JUST LIKE A WOMAN short film compilation, courtesy of Live Art Development Agency with films by Oreet Ashery, George Chakravarthi, Pauline Cummins & Frances Mezetti (www.walkingintheway.net), Kris Grey / Justin Credible, Lucy Hutson, Quasim Shaheen, and Paul Soileau / CHRISTEENE.

Curator: Live Art Development Agency

10:00 - 10:15 pm

How about gender thresholds?

Location: Ballroom 1/2

How about gender thresholds? features what Brazilian performers perceived as thresholds to becoming a woman, with an emphasis on violence, rather than erotic associations, as they engaged in the work-in-progress “How do women become women?” Attendees will be invited to share their own narratives after the screening.

Artist: Margie Rauen, Midwestern State University (UNICENTRO), Guarapuava, Brazil

10:00 - 10:30 pm

Transparency

Location: Lake Calhoun

Transparency is a solo performance exploring truth, lies, and birthday balloons. The work engages with shame affect investigating how cultural rituals and expectations impact and define autobiographical performance of mourning narratives. This is a celebration of the gap between experience and expression—a very British pastime.

Artist: Louie Jenkins, University of Chichester

10:00 - 10:30 pm

A body of her own

Location: Lake Nokomis

A body of her own Inspired by her practice-based research on gender norms in relation to the public and private spaces of Tehran, Iran, Saba Zavarei reads and performs intimate women’s stories from a country where women’s bodies are under heavy surveillance and scrutiny, by both the state and the patriarchal society.

Artist: Saba Zavarei, Goldsmiths, University of London

10:30 - 11:00 pm

A Thing Held in Full View

Location: Ballroom 3

A Thing Held in Full View reimagines a series of Texas State congressional hearings on Planned Parenthood using transcripts, various news articles, interviews, paper plate facemasks, headless baby dolls, and a portable karaoke machine. The performance lingers on how shame, shaming, empathy, and apathy affect the artist’s transitional role from “low-income mother” to “professorial mother.”

Artist: Michelle Cowin Gibbs, Bowling Green State University

10:30 - 11:30 pm

An Untitled Project Involving Bodies, Dirt and Space

Location: Ballroom 1/2

An Untitled Project Involving Bodies, Dirt and Space utilizes verbal and nonverbal utterances (summoning echoes of ancestors and descendants) and embodied explorations in a gripping interrogation of the politics of silence, space, commodification of flesh, forced migration, and intergalactic flight.

Artists: Lisa Quoresimo, UC Davis, **Margaret Laurena Kemp**, UC Davis

10:40 - 11:00 pm

Transcending the Vagina

Location: Lake Nokomis

What do we lose when we lose the vagina? Does *The _____ Monologues* create a more expansive space for discussions of gender identity and oppression, or dilute the shows’ political impact and feminist discourse? A performance of the monologue “Childfree By Choice” is followed by a discussion.

Artist: Monica Cortés Viharo, University of Washington

10:40 - 11:30 pm

The Hillary Game

Location: Lake Calhoun

The Hillary Game examines drone warfare to sketch out a transitional space between human-being and machine-being. The play opens as a young woman and an older man improv scenarios in which she is encouraged to overcome a debilitating block preventing her from a full embrace of her role as a drone operator.

Artist: Guy Zimmerman, Cal Poly Pomona

11:00 - 11:30 pm

The Lady from the Sea

Location: Ballroom 3

Adapted from Henrik Ibsen’s play *The Lady from the Sea* and performed by Hangzhou Yue Opera Troupe, Zhengjiang Province, China, this play is a transnational and trans-cultural work. All the roles are played by women, in contrast with the traditional conventions of Peking Opera, in which all roles are played by men.

Artist: Chen Maoqing Yue, Confucius Institute, University of Oregon / East China Normal University

SUNDAY, NOVEMBER 6, 2016

8:00 am - 12:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists: SALYER + SCHAAG, University of Wisconsin-Madison

1:00 - 2:00 pm

Location: Loring Park; Maps available at registration desk
(20 minute walk)

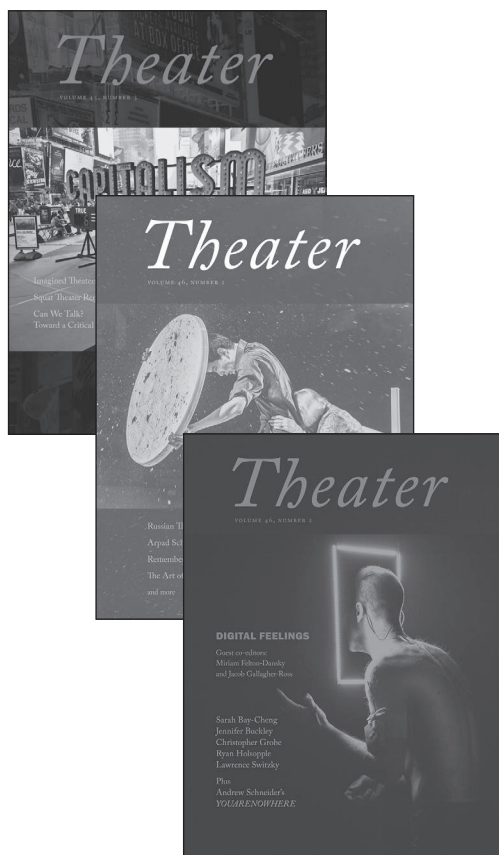
DROUGHT: Transpiration, Saturation & Desertification **EcoPerformance**

Situating itself within the beautiful park grounds of Minneapolis’s Loring Park, the performance/dance is centered on contemporary environmental imperatives, expressly in the exploration of water, and issues of transpiration, saturation, and desertification.

Artist: M.J. Glazier, Hartnell College and **R.K. Worley**, Texas A & M University, Commerce

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SCHEDULE AT A GLANCE

THURSDAY, NOVEMBER 3, 2016

8:00 am
ASTR Executive Committee Meeting
 Location: Minnesota Room

9:00 am - 1:30 pm
ATAP Pre-Conference Workshop
What's Past Is Prologue: Theatre Archives Now
 Location: Offsite

11:00 am - 5:00 pm
Exhibit Hall Move In
 Location: Atrium

2:00 - 7:00 pm
Registration Desk Open
 Location: Atrium

2:00 - 7:00 pm
Tell Me Booth Open
 Location: Atrium

2:15 - 3:45 pm
Curated Panels 1 - 2

2:15 - 4:15 pm
Working Groups 1 - 8

4:30 - 6:15 pm
Welcome, Plenary 1: *The Trans-local and Challenges to Globalisation*
 Location: Ballroom 1/2

6:30 - 8:00 pm
Transitions 1: Setting the "State" of the Profession: Mentorship, Creativity, and the Future of the Field
 Location: Ballroom 1/2

8:15 pm
Opening Reception: ASTR 60th Anniversary Celebration and Exhibit Hall Opening
 Sponsored by *Canadian Theatre Review* and *Modern Drama*
 Location: Atrium/Exhibit Hall

9:00 pm
Graduate Student Opening Night Meetup
 Location: Northern Shores Grille

10:00 pm
Opening Night Dance Party at the Gay 90's
 Location: Offsite - 408 Hennepin Avenue, Minneapolis

FRIDAY, NOVEMBER 4, 2016

7:30 - 8:30 am
Mentorship Breakfast
 Location: Minnesota Room

8:00 am - 5:00 pm
Registration Desk Open
 Location: Atrium

8:00 am - 5:00 pm
Tell Me Booth Open
 Location: Atrium

8:00 am - 5:00 pm (Closed 1:30 - 2:30 pm)
Exhibit Hall Open
 Location: Atrium

8:00 am - 5:00 pm
All Day: Quiet Room
 Location: Gray's Bay

8:00 am - 5:00 pm
Breathing and Moving: A Gestural Orchestra
 Location: Atrium

8:00 am - 5:00 pm
Tracing Nan: A Trans-Generational Map Home
 Location: Atrium

8:30 - 10:00 am
Plenary 2: *Transcriptive Objects and Items*
 Location: Ballroom 1/2

10:15 - 11:45 am
Plenary 3: *Situated Transformations*
 Location: Ballroom 1/2

12:00 - 1:15 pm
Career Sessions 1 - 7

1:30 - 3:30 pm
Theatre Library Association Tour of the Guthrie Theatre
 Location: Offsite - Guthrie Theatre. Meet in hotel lobby at 12:45 pm

1:30 - 3:30 pm
Curated Panels 3 - 4

1:30 - 3:30 pm
Working Groups 9 - 16

3:30 - 4:30 pm
GSC-Sponsored Snacks for Graduate Students
 Location: Atrium

3:45 - 5:15 pm
Plenary 4: *Trans-Gendered Acts and Drag*
 Location: Ballroom 1/2

5:30 - 7:15 pm
Curated Panel 5
 Location: Ballroom 3

5:30 - 7:30 pm
Working Groups 17 - 24

7:30 pm
Theatre Survey Reception
 Location: Minnesota Room

8:00 - 9:30 pm
Graduate Student Caucus Annual Meeting
 Location: Ballroom 3

10:00 - 11:00 pm
Bear
 Off-Site: Bryant Lake Bowl Theatre

SATURDAY, NOVEMBER 5, 2016

6:30 am - 11:30 pm

Footnote

Location: Atrium/Pre-Function

8:00 am - 5:00 pm

Registration Desk Open

Location: Atrium

8:00 am - 5:00 pm

Tell Me Booth Open

Location: Atrium

8:00 am - 5:00 pm (Closed 12:00 - 2:00 pm)

Exhibit Hall Open

Location: Atrium

8:00 am - 5:00 pm

All Day: Quiet Room

Location: Gray's Bay

8:00 am - 5:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

8:00 am - 5:00 pm

Tracing Nan: A Trans-Generational Map Home

Location: Atrium

8:30 - 10:00 am

Trans(in)formation: Theatre Library Association Plenary

Location: Ballroom 1/2

10:15 - 11:45 am

Plenary 5: *Trans-Corporeal Narratives*

Location: Ballroom 1/2

12:00 - 2:00 pm

Awards Luncheon and Annual General Business Meeting

Location: Ballroom 3/4

2:15 - 3:45 pm

Curated Panel 6

Location: Ballroom 1/2

2:15 - 5:15 pm

Working Groups 25 - 31

3:15 - 5:15 pm

José Esteban Muñoz Targeted Working Session

Location: Ballroom 3

3:30 - 4:30 pm

GSC-Sponsored Snacks for Graduate Students

Location: Atrium

3:45 - 5:15 pm

Curated Panel 7

Location: Ballroom 1/2

5:30 - 7:00 pm

TRANSformance Dialogues

Location: Ballroom 1/2

7:00 - 8:30 pm

Dinner, on your own

7:30 - 8:30 pm

Reception for Emerging Scholars

Location: Minnesota Room

8:30 - 11:30 pm

TRANSFORMance Festival – Performance and Video Program**SUNDAY, NOVEMBER 6, 2016**

7:30 - 8:45 am

Career Sessions 8 - 14

8:00 - 11:00 am

Registration Desk Open

Location: Atrium

8:00 - 11:00 am

Tell Me Booth Open

Location: Atrium

8:00 - 11:00 am

Exhibit Hall Open

Location: Atrium

8:00 am - 11:00 am

All Day: Quiet Room

Location: Gray's Bay

8:00 am - 12:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

9:00 - 10:30 am

Curated Panel 8

Location: Ballroom 1/2

9:00 - 11:00 am

Working Groups 33 - 39

11:15 am - 12:30 pm

Transitions: All-Conference Wrap-Up Session, curated in association with Spatula & Barcode

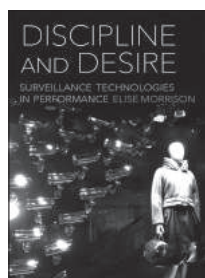
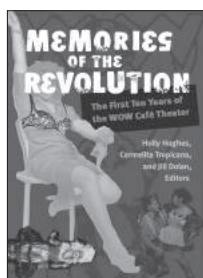
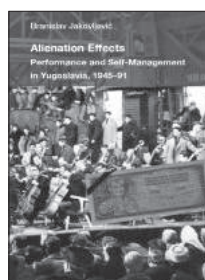
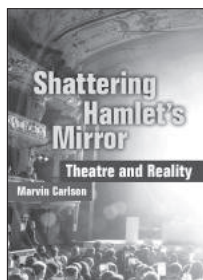
Location: Ballroom 1/2

1:00 pm - 2:00 pm

DROUGHT: Transpiration, Saturation & Desertification EcoPerformance

Location: Offsite - Loring Park (20 minute walk)

Maps are available at the registration desk



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Holly Hughes, Carmelita Tropicana, and Jill Dolan, Editors

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Branislav Jakovljević

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Elise Morrison

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Karen Gonzalez Rice

SPECTACULAR DISAPPEARANCES

Celebrity and Privacy, 1696-1801

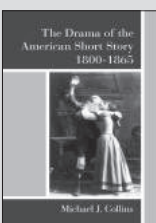
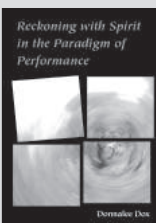
Julia H. Fawcett

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Donnalee Dox

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Michael J. Collins



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Sheila C. Moeschen

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James M. Harding

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Heather S. Nathans

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FULL SCHEDULE - THURSDAY, NOVEMBER 3, 2016

8:00 am

ASTR Executive Committee Meeting

Location: Minnesota Room

9:00 am - 1:30 pm

ATAP Pre-Conference Workshop

What's Past Is Prologue: Theatre Archives Now

Location: Offsite - Andersen Library, the University of Minnesota, 222 21st Avenue South, Minneapolis, MN

The University of Minnesota Libraries and ASTR's American Theatre Archive Project (ATAP) are co-hosting *What's Past Is Prologue: Theatre Archives Now*, a workshop for theatre artists, scholars, dramaturgs, archivists, information professionals, and students with an interest in preserving and sustaining the artifacts of performance history. The event will take place at the Andersen Library on the University of Minnesota campus between 9:00 am and 2:30 pm on Thursday, November 3. After hearing from guest speaker Ben Krywosz, Artistic Director of the Nautilus Music-Theater, participants will bring their varied perspectives and experiences to discussions about the importance of collecting and maintaining the records of theatre history, and about how individuals can work together with artists to support this essential work.

12:00 - 2:00 pm

ASTR Orientation

Location: Lake Nokomis

2:00 - 7:00 pm

Registration Desk Open

Location: Atrium

2:00 - 7:00 pm

Tell Me Booth Open

Location: Atrium

8:00 am - 5:00 pm

Breathing and Moving: A Gestural Orchestra

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists

SALYER + SCHAAG, University of Wisconsin-Madison

2:15 - 3:45 pm

Curated Panels 1 - 2

Curated Panel 1: Tripping the Light Transtastic

Location: Ballroom 1/2

Jessica Berson, Independent Scholar

"More of a Woman": Hedy Jo Star Takes It Off

Kirsten Pullen, Texas A&M University

Best Bitch in Show: Charles Pierce and the Tradition of Female Impersonation

Kalle Westerling, City University of New York, The Graduate Center, CUNY

A Hairy Chest in a Beaded Dress: Drag Striptease in Mainstream Burlesque in 1920s and 1930s Culture

Curated Panel 2: (On the Way) Home: TRANSience in Performance, Performing TRANSience

Location: Presidential Suite

This session takes place in a hotel room—no late seating. When you arrive, come on in (or knock if you need to). If the Do Not Disturb sign is on the doorknob, this means that we are filled to capacity. Dress comfortably if you wish.

Jeanmarie Higgins, University of North Carolina at Charlotte

Akropolis Performance Lab's *The Glas Nocturne*: Theatre at Home as Sustainable Production Practice

Les Gray, University of Maryland

Come on Home: Domestic Transition and the Black Female Body in Katori Hall's *The Mountaintop*

Paul Masters, Tufts University

Domestic Space: Agency, Virtuality, and Avatarism in the Immersive Theatre

2:15 - 4:15 pm

Working Groups 1 - 8

Working Group 1: Puppetry and Material Performance

Location: Pine Lake

Convenors

Veronica Ambros, University of Toronto

Dawn Brandes, University of King's College

Puppet Life and the Story of Moses on a Table

Alissa Mello, Independent Scholar

Toward a Theory of Trans-Embodiment in Puppet and Material Performance

Lawrence Switzky, University of Toronto

Theatre for a New (Materialist) Audience: Forced Entertainment's Transhuman Shakespeare

Participants

Deniz Başar, University of Toronto

"Modes of Pleasure": Contemporary Feminist Erotic Puppet Theatre, from Istanbul with Love

Brooke Christensen, The Graduate Center, CUNY

Animated Altars and Puppet-Like Bodies: Between the Object and the Body in Contemporary Uruguayan Theatre

William Condee, Ohio University

Japanese Karakuri Puppets as Metaphysical Objects in Performance

Andrea Dudziak, University of Denver

Partners in the Air: The Transmutation of Apparatus in Aerial Dance

THURSDAY, NOVEMBER 3, 2016

Tony Gunn, Florida State University

A Doubtful Display: La Théâtrique Stoïque Play The Edward Gorey House

Claudia Orenstein, Hunter College, CUNY

Shank's Mare/Hizakurige: A Transcultural Journey of Puppetry Creation and Performance

Skye Strauss, Northwestern University

Doll-faced: Satirizing Objectification through Bodily Transformation

Sydney Tyber, York University

Material Worlds, Material Girls: Objects, Things, and Women in Ibsen's *A Doll's House* and *Mabou Mines Dollhouse*

Working Group 2: Adaptation, Translation, and Visibility

Location: Cedar Lake

Convenors

Scott Proudfit, Elon University

Daniel Smith, Michigan State University

Participants

Gregory Aldrich, Southern Illinois University Carbondale

The Adaptor's Voice in Katie Mitchell's Multimedia...*Some trace of her*

Neil Blackadder, Knox College

On the Indistinct Boundary Between Translation and Adaptation

Ryan Claycomb, West Virginia University

Translating History / Adapting Voice: What Adaptation and Translation Studies Can Tell Us About Theatre of the Real

Eva Heppelman, University of California, Los Angeles

Adapting Antiquity

Chandra Owenby, Hopkins, Converse College

"We Don't Do This Kind of Thing Often...": Translating Community-Based Theatre and Experiential Learning

Katie N. Johnson, Miami University

Not Lost in Translation: *From God of Vengeance* to Paula Vogel's *Indecent*

Sarah Johnson, University of Colorado - Boulder

Making Sense of Alien Worlds: Naomi Iizuka's *36 Views* as Intercultural Playwriting

Chloe Johnston, Lake Forest College

Collective Interpretations

Kaarin S. Johnston, College of St. Benedict/St. John's University

Translating the Voice of the Dead: Adapting *The Witlings* for its World Premiere

Keith Byron Kirk, University of Pittsburgh

Bodas de Sangre/ (A) Blood Wedding: Source and Target Cultures as Collaboration Machine

Jennifer Kokai, Weber State University

Lost in Translation? Performing Ali Salem's Egyptian *The Comedy of Oedipus* in Utah

Sarah Kozinn, Occidental College

Arguendo: Adapting Law to the Stage

Vida Owusu-Boateng, Louisiana State University

Soyinka's *Bacchae* and the Anxiety of Adaptation: Writing between Influence and Cultural Transfer

Sunghee Pak, University of Wisconsin - Madison

Transcultural Translation of *Desdemona Isn't Coming*

Tony Perucci, University of North Carolina - Chapel Hill

Failure to Translate: Devising, Adapting, and the Interrogative Mood

Cindy Rosenthal, Hofstra University

Transforming Judith Malina's *Antigone* in the Twenty-First Century: Bodies in Translation

Zackary Ross, Bellarmine University

Adaptation, Translation, and the Embodiment of the Refugee Experience in *The Syria Trojan Women Project*

Steffen Silvis, University of Wisconsin - Madison

Transcultural Translation of *Desdemona Isn't Coming*

Iris H. Tuan, National Chiao Tung University

Visibility of Hakka Opera *Betrayal*: Adaptation and Translation from Shakespeare's *Cardenio*

Philip Zapkin, West Virginia University

Charles de Gaulle Airport: The Camp as Neoliberal Containment Site in Two *Trojan Women* Adaptations

Working Group 3: History Has its Eyes on You: Musical Theatre's Moments of Transition

Location: Birch Lake

Convenors

Laura MacDonald, University of Portsmouth

The Place is the Public Theater, the Time is 1974: Teaching *A Chorus Line* in an American Studies Context

Bryan Vandevender, University of Wisconsin - Oshkosh

Come Hear the Music Play (Again): Mendes' *Cabaret* on Broadway and Revival as Pedagogical Intervention

Participants

Gibbes Allison, Florida State University

After [a] Weill: The Gestic Potential of Music in Kurt Weill's *Johnny Johnson* and its Legacy in US/American Political Music Theatre

Natka Bianchini, Loyola University Maryland

Wanting More: *Fun Home* a Transformational Moment in American Musical Theatre

THURSDAY, NOVEMBER 3, 2016

Claudia Case, Lehman College, CUNY

Putting Dramaturgy Onstage: George C. Wolfe's 2016 Production of *Shuffle Along: Or the Making of the Musical Sensation of 1921 and All That Followed*

Clare Chandler, Edge Hill University

Aftershocks: *Next to Normal* and the Crackle of Difference

Barbara Wallace Grossman, Tufts University

From FringeNYC to Broadway—*Urinetown: The Musical*

Joseph Paul Hill, The Graduate Center, CUNY

Sunday in the Theatre with Digital Innovations: Projection Design and the Broadway Musical in the Twenty-First Century

Lisa Quoresimo University of California, Davis

He Wants, He Wants, He Wants, or, How *Fun Home* Challenges the Conventions of the "I Want" Song

Bradley Rogers, Duke University

The Seamless Transitions of Ballet Ballads

Phoebe Rumsey, The Graduate Center, CUNY

Rebuilding Posterity: The Impact of George C. Wolfe's *Shuffle Along: Or The Making Of The Musical Sensation of 1921 And All That Followed*

Michael Schwartz, Indiana University of Pennsylvania

Did You Want That on an Upbeat or a Downbeat?: *Gypsy*, Ethel Merman, and the Transition of the Star Performance

Brian Valencia, University of Miami

A Latent Uproar: An Argument for Reconstructing the "First" American Musical

Working Group 4: Race and Performance in Transnational East Asia

Location: Maple Lake

Convenors

Soo Ryon Yoon, Yale University

Touring Blackness in Korea, 1920-1988

Ji Hyon Yuh, The Graduate Center, CUNY

Playing (with) Others: Theatrical Representations of Racialized Others in South Korea

Participants

Megan Ammirati, University of California, Davis

Racial and Gender Impersonation in East Asian Adaptations of *Uncle Tom's Cabin*

Keisha Brown, Tennessee State University

Aubrey Pankey, Performativity of Blackness, and Constructions of Race in Maoist China

Kyungjin Jo, The Graduate Center, CUNY

Striving for "Peace in Asia": Pan-Asianism and its Discontents in Hero the Musical

Hye Kyoung Kwon, University of California, Los Angeles

"Gangnam Beauties": Freaks or Hybrid Faces?

So-Rim Lee, Stanford University

Towards a Discourse of Beauty: Koreanness and Cosmetic Surgery in Modern South Korea

Tara Rodman, Northwestern University

Choreographing the Silk Road: Ito Michio and the 1964 Tokyo Olympics

Working Group 5: The Transglobal and Transmedial Eighteenth Century

Location: Deer Lake

Convenors

Pannill Camp, Washington University in St. Louis

Masonic Ritual as Philosophy in Early Eighteenth-Century France

Lisa A. Freeman, University of Illinois at Chicago

Elizabeth Inchbald and the Art of Live Representation

Participants

Natalya Baldyga, Tufts University

Mediated Spaces on the Venetian Stage: Transnational Resistance and Appropriation in Carlo Gozzi's *Fiabe*

Andrew Brown, Yale University

Needless Captives: Toleration, Dissent, and Resistance in Dryden's *Americas*

Mita Choudhury, Purdue University Northwest

Transmediality and the Garrick-Zoffany Collaborative

Elizabeth Coen, University of Pittsburgh

Finding a National Identity in Transnational Plays: An Examination of the Hamburg National Theater's Repertoire, 1767

Tili Boon Cuillé, Washington University in St. Louis

The Spectacle of Nature in Eighteenth-Century France

Odai Johnson, University of Washington

Crosshairs: In the Intersection of the Theatre of War and the Theatre of War

Patrick King, Tufts University

Finding Austria in the Zauberstück

Michal Kobialka, University of Minnesota

'Trans-' in the Trans-Atlantic British Community: 1715-1743

Jeffrey Leichman, Louisiana State University

Arlequin's Critical Body: Alterity and Satire in Marginal French Theatre

Matthew McMahan, Tufts University

The Transglobal Arlecchino: Delisle's *Arlequin sauvage* (1721)

Alaina Pincus, University of Illinois at Urbana-Champaign

To "Beget a Race of Heroes": Jewish Female Monstrosity and Interfaith Marriage in Behn's *Second Part of the Rover*

THURSDAY, NOVEMBER 3, 2016

Rachel M. E. Wolfe, Independent Scholar

Adaptation as Erasure and Ethnocentrism in the Neoclassical Theater:
The Case of De la Touche's *Iphigénie en Tauride*

Working Group 6: Bodies out in the Open, Mourning as Transgression: Necropolitics and Performance

Location: Elk Lake

Convenors

Sevi Bayraktar, University of California, Los Angeles

Eylül Fidan Akıncı, The Graduate Center, CUNY

Spectacles of Sovereign Violence on Neoliberalism's Obscene Stage

Participants

Özgül Akıncı, University of British Columbia

My Slow Death As an Emerging Academic or The Fast Death of Peace
Process in Turkey

William Burch, Rutgers University

Ron Athey's *Queer Blood*; or, How to Have Safe Spectatorship in an
Epidemic

Giorelle Timothy Diokno, University of Toronto

Absence and Material: On Shocking Bodies in Performance

Jeff Paden, Florida State University

Hunger Strikes, Forced Feedings, and Histories of Biopower

Hannah Rackow, York University

Performing Justice: Indigenous Artistic Responses to Systemic
Violence and Judicial Failure

Graham White, University of Roehampton

The Hague War Crimes Tribunal in Transition: The Citizen Witness in a
Moment of Change

Kristen Wright, Cornell University

Vernacular Hero: Exploring The Construction of Toussaint Louverture

Working Group 7: Transfusions and Transductions: Science and Performance as Imperceptibly Permeable Disciplines

Location: Lake Nokomis

Convenors

Vivian Appler, College of Charleston

Early Modern Aliens: Seventeenth Century SETI Onstage

Meredith Conti, James Madison University

Loaded Acts: Spectacles of Gunplay in American Performance

Participants

Virginia Anderson, Connecticut College

"Something Bad Is Happening": Transforming the AIDS Epidemic
through *Falsettos*

Roberta Barker, Dalhousie University

Transition, Transfiguration, and the Performance of Tuberculosis:
Sentimental Resistance in a Scientific Age

Taylor Black, New York University

The Numbers Don't Lie: Regimes of Truth in Big Data

Kate Bredeson, Reed College

Transforming Theatre and Emergency Medicine: Faultline Theatre
Project's *Holding Onto the Sky* as Community Manifesto

Shelby Brewster, University of Pittsburgh

"Now, Gentlemen, Time Me": A Cognitive Approach to Nineteenth-
Century Surgical Performance

Kerri Ann Considine, University of Tennessee

Science and Gender Transgression in Susan Glaspell's Theatrical
Laboratory: The Female Scientist in *Suppressed Desires* and *The Verge*

Marianne DiQuattro, Rollins College

Antonin Artaud—Vector: The Plague and Performance History

Yelena Gluzman, University of California, San Diego

Theatre as Method for Experimental Transdisciplinarity in the
Cognitive Neuroscience Lab

Aleksei Grinenko, The Graduate Center, CUNY

The Psychologization of US Culture and the Broadway Musical

Beth Kattelman, The Ohio State University

Transforming the Dark: Luminous Paint and the Early Twentieth-
Century Stage

Rachel Murray, Parsons, The New School

Our Bodies, Ourselves, Our Cars, Our Lives: Using Speculative Design
to Investigate the Messy Biopolitics of Emerging Technologies

Rebecca Ormiston, Stanford University

Illness in Artaud's *The Nerve Meter* (1925)

Melissa Porterfield, Valdosta State University

Medical Simulations as Theatrical Laboratory: Transposing Case
Studies into Character Work

Aileen Robinson, Northwestern/Stanford University

Transmission and Translation in the History of Science: Performative
Acts

Marlis Schweitzer, York University

A Lecture on Heads: Phrenology and Protean Farce

Max Shulman, University of Colorado at Colorado Springs

The Transformative Effects of Addiction and the Limits of Medical
Knowledge in the Progressive Era

Jeanne Tiehen, University of Kansas

Time's Possibilities: Transformations of Science and Stage

Mike Vanden Heuval, University of Wisconsin-Madison

"There Are Channels, and Thus There Must Be Noise": Traducing the
Relations between Science and Theatre

THURSDAY, NOVEMBER 3, 2016

Working Group 8: Transspecies Performance

Location: Ballroom 3

Convenors

Marla Carlson, University of Georgia

What Does Transspecies Performance Have to Do with Non-Human Animals? Or, Is Becoming-Animal Anything other than a Human Transformation?

Kim Marra, University of Iowa

The Pull of Horses: Embodied Interactions across Urban American Species, 1865-1920

Participants

Aurelia Baumgartner, School of Contemporary Dance in Berg (Munich)

Trans-Versial of Differences: Trans-Versial Subject, Trans-Versial Ethics, Body-Thinking

Christine Beaudoin, University of Ottawa

Bio-art Performances: an Anthropological Journey

Kimber Sider, University of Guelph

An Ethics of Engagement: How Notions of “Trans-” and “Inter-” Influence the Dynamics of Multispecies Performances

Kristen Tregar, University of California, San Diego

“Let Slip the Dogs of War”: Exploring the Contemporary Human-Military Animal Partnership

4:30 - 6:15 pm

Plenary

Welcome, Plenary 1: *The Trans-local and Challenges to Globalisation*

Location: Ballroom 1/2

Chair: Sharon Mazer, Auckland University of Technology

Helen Gilbert, Royal Holloway, University of London

Trans-indigenous Juxtapositions in the Anthropocene

Paige Johnson, University of California, Berkeley

Waria Genres: Performing Trans- in Contemporary Indonesia

VK Preston, University of Toronto

Trans-Scriptive Things: Archives and Silences

6:30 - 8:00 pm

State of the Professions

Transitions 1: Setting the “State” of the Profession: Mentorship, Creativity, and the Future of the Field

Location: Ballroom 1/2

Moving ASTR’s traditional State of the Profession panel to Thursday night, this panel introduces thoughts and ideas that will filter through the conference. Building on ASTR’s working group model, participants with a variety of relations to the field were pre-paired to frame questions, manifestos and discussion about mentorship, the state of the profession, and modes of shaping a career, which form the basis for a provocative discussion.

Guillermo Aviles-Rodriguez is a PhD Student in Performance Studies at UCLA and a Lecturer in Chicana/o Studies at California State University, Northridge. He holds a BFA from the University of Utah and an MFA from UCSD. He has published in *TheatreForum*, *HowlRound* and authored two Student Discovery Guides commissioned by Center Theatre Group: *En Un Sol Amarillo* and Culture Clash’s *Palestine, New Mexico*.

Joshua Bastian Cole is a PhD student in Performing and Media Arts at Cornell University. He holds an MA in Theatre History and Criticism from CUNY, Brooklyn College and a BA in Theatre and Dance with a minor in Film Studies from James Madison University. Before coming to Cornell, Cole taught in the Communication departments at SUNY Plattsburgh and CUNY, Borough of Manhattan Community College.

T.L. Cowan is a Presidential Visiting Professor in Women’s, Gender and Sexuality Studies at Yale University. T.L.’s work focuses on the political, cultural and intellectual economies and social lives of trans- feminist and queer community-based performance, especially cabaret, and on shifting practices of self-expression across digital and analog media. T.L. is an organizer with the Feminist Technology Network and the Center for Solutions to Online Violence.

Alexis Pauline Gumbs is a community and ancestor accountable poet, theorist and educator with a PhD in English, African and African American Studies and Women and Gender Studies from Duke University. Alexis is the founder of the Eternal Summer of the Black Feminist Mind intergalactic community school based in Durham, North Carolina and the author of *Spill: Scenes of Black Feminist Fugitivity* and co-editor of *Revolutionary Mothering: Love on the Front Lines*.

Gülgün Kayim is Director of Arts, Culture and the Creative Economy for the City of Minneapolis, a practicing artist, co-founder of the Minneapolis based, award winning, site-specific performance collective, *Skewed Visions*, a core member of the international artist networks *Mapping Spectral Traces*, and affiliate faculty in the Dept. of Theatre Arts and Dance at the University of Minnesota. Her work has received awards and fellowships from The Theatre Communications Group, Bush Foundation, Creative Capital and the Minnesota State Arts Board among others. Kayim holds an MFA in Theatre Directing from the University of Minnesota, an MA in Intercultural Performance from the University of Wisconsin-Madison and a BA (Hons) in Theatre and Film from the University of Middlesex, London.

Irma Mayorga is a scholar and theatermaker whose research explores contemporary theater and performance by U.S. people of color, Chicana/o/x Expressive Culture, and, more broadly, U.S. Latina/o/x identic formations and self-representations. Her current manuscript project theorizes manifestations of theatricality in differential modalities of Chicana Cultural Production. Recent publications include *The Panza Monologues, Second Edition*. She is an Assistant Professor in Dartmouth College’s Department of Theater.

Tavia Nyong’o is Professor of Theatre Studies and American Studies at Yale University. He is the author of numerous articles and reviews in black studies, performance studies, queer studies, the new popular music studies, and contemporary art. He is also the author of *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) which won the Errol Hill award given by ASTR. He is completing a study of afrofabulation.

THURSDAY, NOVEMBER 3, 2016

Tiffany Trent is a PhD Candidate at Arizona State University in Theatre, researching liberation theology, child theology, performance studies, childhood studies, and critical race theory. Her dissertation identifies assets of welcome and concepts of the child in faith-based, youth-dedicated arts spaces. She is a 2016-2017 doctoral fellowship recipient from the Forum for Theological Exploration and a 2015 recipient of ASTR's Thomas Marshall Graduate Student Travel Grant. She holds an MFA in Directing from Carnegie Mellon.

8:15 pm

Opening Reception: ASTR 60th Anniversary Celebration and Exhibit Hall Opening

Location: Atrium/Exhibit Hall

Join us for toasts from past ASTR Leaders. Food provided.

9:00 pm

Graduate Student Opening Night Meetup

Location: Northern Shores Grille (inside Hotel)

10:00 pm

Opening Night Dance Party at the Gay 90's

Location: Offsite - 408 Hennepin Avenue, Minneapolis

Continue our anniversary celebration by joining ASTR and TLA members at this popular local venue. Show your conference badge at the door to skip the line and cover charge. Thursday nights at the Gay 90's is \$1 drink night!

The Gay 90's is located three blocks from the hotel at 408 Hennepin Avenue (at 4th Street). The venue is wheelchair accessible.

THEATRE LIBRARY ASSOCIATION TOUR OF THE GUTHRIE THEATRE

Friday, November 4, 2016 | 1:30 - 3:00 pm

For those who would like to walk over together, please meet in the hotel lobby at 12:45 pm. From the conference hotel, The Guthrie Theater is a seven-minute drive (with paid garage parking and meters on the street) or a 25-minute walk (a portion of which is through the indoor skyways).

The Guthrie Theater was one of America's first regional theatres, founded in 1963 by its eventual namesake, the British director Tyrone Guthrie. A resident company composed of veterans Hume Cronyn, Jessica Tandy, and Zoe Caldwell and newcomers such as George Grizzard, Ellen Geer, and Joan van Ark performed in the inaugural season. After more than four decades in its original location adjacent to the Walker Art Center and Minneapolis Sculpture Garden, the Guthrie relocated in 2006 to its unique and locally-inspired landmark designed by internationally-renowned French architect Jean Nouvel. The theater complex echoes neighboring historic flour mills that were the engines of Minneapolis's early industrial successes. By day electric spires advertise plays in performance; by night the ghostly images of past performances appear to float mid-air from the side of the building. Massive portraits of Wilson, Chekhov, Hansberry, Williams, and Miller overlook the Mississippi River, and the Endless Bridge extends over the river five stories up. This \$125-million-dollar architectural gem houses three stages — a classic thrust stage for the grand-scale classics of the centuries, a proscenium stage for the more intimate classics of this century. A ninth-floor studio theater (complete with a glass floor and 270-degree views) will house the Guthrie's new \$1 million new play initiative to support the classics of tomorrow. The building also includes production and rehearsal facilities, administrative offices, and an entire floor of classrooms for the theater's ever-expanding education programs.

Photo Credit: Sally Wagner



FRIDAY, NOVEMBER 4, 2016

7:30 - 8:30 am

Mentorship Breakfast

Location: Minnesota Room

8:00 am - 5:00 pm

Registration Desk Open

Location: Atrium

8:00 am - 5:00 pm

Tell Me Booth Open

Location: Atrium

8:00 am - 5:00 pm (Closed 1:30 - 2:30 pm)

Exhibit Hall Open

Location: Atrium

8:00 am - 5:00 pm

All Day: Quiet Room

Location: Gray's Bay

In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

8:00 am - 5:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists

SALYER + SCHAAG, University of Wisconsin-Madison

8:00 am - 5:00 pm

Tracing Nan: A Trans-Generational Map Home

Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

8:30 - 10:00 am

Plenary 2: *Transcriptive Objects and Items*

Location: Ballroom 1/2

Chair: Yumi Pak, California State University, San Bernardino

Robin Bernstein, Harvard University

Black Freedom Visions, White Supremacist Nightmares: The Painting-Performances of William Wells Brown and George J. Mastin

Michelle Liu Carriger, University of California, Los Angeles

Trying on Transgression: Kimono Protests and (Trans)National Dress

Kellen Hoxworth, Stanford University

Transoceanic Blackface; or, The Silver Belt Jig

10:15 - 11:45 am

Plenary 3: *Situated Transformations*

Location: Ballroom 1/2

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

Bertie Ferdman, BMCC, City University of New York

On Site: Landmark Performance and Urban Transformation

Debra Levine, New York University, Abu Dhabi

Falling through the Roof/Dropping Like Beyonce: Arguing for the Ethics of the Trans-Local

Katherine Zien, McGill University

Good Neighbor, Good Soldier: Staging Transhemispheric Militarization in the Former Panama Canal Zone

12:00 - 1:15 pm

Career Sessions

Career Session 1: Publishing Books: From Proposal to Press

Location: Pine Lake

Moderators:

LeAnn Fields, Senior Executive Editor, University of Michigan Press

Tavia Nyong'o, Professor of American Studies and Theater Studies, Yale University, Co-Editor, Sexual Cultures series, New York University Press

Kristine Priddy, Acquisitions Editor, Southern Illinois University Press

Daniel Sack, Assistant Professor, English and Commonwealth Honors College, University of Massachusetts Amherst

This session will feature experienced authors, acquisition editors, and series editors who will share their tips for each stage of the book publication process, including securing a contract, responding to readers' reports, revising, copy-editing, and final tasks. Please come with questions; there will be plenty of time for conversation.

Career Session 2: Surviving the Dissertation

Location: Cedar Lake

Moderators:

Robin Bernstein, Chair and Professor of Studies in Women, Gender, and Sexuality and Professor of African and African American Studies, Harvard University

FRIDAY, NOVEMBER 4, 2016

Brandi Wilkins Catanese, Associate Professor of Performance Studies and African American Studies, University of California, Berkeley

Jasmine Mahmoud, Postdoctoral Fellow, American Culture Studies, Washington University in St. Louis

This session explores strategies for successful dissertation writing, including choosing and working with committee members, reducing stress, balancing dissertation-writing with personal and family obligations, and getting the job done. Emphasis will be placed on developing life-long writing and research habits that lay the foundation for being a productive writer and scholar. Please come with questions; there will be plenty of time for conversation.

Career Session 3: Managing Your Career off the Tenure Track

Location: Birch Lake

Moderators:

Gülgün Kayim, Director of Arts, Culture, and the Creative Economy, City of Minneapolis. Co-Founder and Company Member, Skewed Visions

Carra Martinez, Director of Community Engagement, Guthrie Theater

Eric Severson, US English and Fine Arts, St. Paul Academy and Summit School

Stephanie Lein Walseth, Freelance Academic, Educator, and Artist

This session features accomplished professionals who completed graduate work in theater and performance studies and have pursued careers as professional artists, arts administrators, K-12 educators, and more. The discussion will help attendees think dynamically about their many career options, how to decide on a path, and skills to develop while in graduate school in order to keep multiple options open. Please come with questions; there will be plenty of time for conversation.

Career Session 4: Mid-Career Choices and Challenges

Location: Maple Lake

Moderators:

Dorothy Chansky, Associate Professor of Theatre and Dance and Director of the Humanities Center, Texas Tech University

J. Ellen Gainor, Professor and Director of Undergraduate Studies, Performing and Media Arts, Cornell University

Jorge Huerta, Chancellor's Associates Professor of Theatre, Emeritus, University of California, San Diego

Cláudia Tatinge Nascimento, Professor of Theater, Wesleyan University

This session will address paths and possibilities for mid-career scholars. Featured speakers will discuss the rewards and challenges of assuming administrative and leadership posts in departments and the university at large. Promotion to full professor, the job market for mid-career faculty, and scholarship and creative work after tenure will

also be discussed. Please come with questions; there will be plenty of time for conversation.

Career Session 5: Pressures on Minority Faculty

Location: Deer Lake

Moderators:

Faedia Chatard Carpenter, Associate Professor, School of Theatre, Dance, and Performance Studies, University of Maryland

Sean Metzger, Associate Professor, School of Theater, Film and Television, University of California, Los Angeles

Jimmy A. Noriega, Assistant Professor, Departments of Theatre & Dance and Latin American Studies, College of Wooster

Analola Santana, Assistant Professor of Spanish and Portuguese, Dartmouth College

Minority faculty members often face unique challenges. In this session, we will discuss how those challenges impact mentorship, advising, production work, and teaching. We will consider strategies for both minority faculty and their advocates to manage some of these pressures. Please come with questions; there will be plenty of time for conversation.

Career Session 6: Empowering Your Career: Strategies for Negotiation (co-sponsored by the Empowerment Committee)

Location: Crystal Lake

Moderators:

Debra Caplan, Assistant Professor of Theatre, Baruch College, City University of New York

Catherine Cole, Divisional Dean of the Arts, College of Arts and Sciences and Professor of Drama, University of Washington

Amy Cook, Director of Graduate Studies and Associate Professor of Shakespeare, Theatre History, and Cognitive Theory, Stony Brook University

Chrystyna Dail, Assistant Professor, Department of Theatre Arts, Ithaca College

Daphne Lei, Professor of Drama, University of California, Irvine

Heather Nathans, Professor and Chair, Department of Drama and Dance, Tufts University

With particular focus on the impact of gender pay inequity, this session will examine the obstacles to getting what you want in your career. With every advancement there are opportunities for negotiation; this session centers on recognizing these opportunities and successfully navigating them. All of us must address the gaps in pay between men and women and between whites and minorities. The session will include a presentation by the committee, followed by short talks by the panelists, and then a Q & A. Participants will have access to research materials and a PowerPoint presentation.

FRIDAY, NOVEMBER 4, 2016

Career Session 7: Transforming Research Literacies: Improving Undergraduate Theatre and Performance Research (co-sponsored by the Theatre Library Association)

Location: Elk Lake

Moderators:

Michelle Liu Carriger, Assistant Professor, Critical Studies, School of Theater, Film & Television, University of California, Los Angeles

Wade Hollingshaus, Associate Professor of Theatre and Performance Studies, Brigham Young University

Diana King, Librarian for Film, Television & Theater | World Arts & Cultures/Dance, University of California, Los Angeles

Megan Smithling, Reference/Instruction Librarian, Cornish College of the Arts

Matthew Wittmann, Curator, Harvard Theatre Collection, Harvard University

This roundtable session invites educators to share with each other pedagogical strategies designed to improve undergraduate research, particularly in light of emerging digital resources and tools. The discussion will touch on creative ways to integrate libraries and archives into research assignments, building familiarity with and contextualization of primary sources, and the uses of multimedia as either research documentation or end product for creative projects. Please come with questions; there will be plenty of time for conversation.

1:30 - 3:30 pm

Theatre Library Association Tour of the Guthrie Theatre

Location: Offsite - Guthrie Theatre. Meet in hotel lobby at 12:45 pm

1:30 - 3:30 pm

Curated Panels

Curated Panel 3: Crossing (over): Memory, Illness, Aging, and Death

Location: Ballroom 1/2

Chair

Lisa Merrill, Hofstra University

Patrick Anderson, University of California, San Diego

Transitive Being: Illness, Kinship, Love

Elinor Fuchs, Yale University

Going Transchron: From the Sublime of Old Age to Juvenescence

Jessica Nakamura, University of Nevada, Reno

Performances of the Forgotten Past: Confronting Erasure Across Generational Divides

Laurence Senelick, Tufts University

"Wake me up when Kirby Dies," or the Art of Dying Onstage

Curated Panel 4: Translating National Culture(s) for the Post-Nationalist Age

Location: Ballroom 3

Chair

Sonali Pahwa, University of Minnesota

Maoqing Chen, Confucius Institute at the University of Oregon/East China Normal University

Traditional Chinese Theatre and the Sea Imagery: On the Yue Opera Adapted from Ibsen's *The Lady From the Sea*

Laura Levin, York University

Following #daddytrudeau: Performance, Soft Power, and the Postnational State

Zheyu Wei, Trinity College Dublin

The Touring Grass Stage: Staging the Site-Specific Dilemma of Globalization in the Hyper-Modern China

E.J. Westlake, University of Michigan

Queering the Trickster: Subaltern Readings of El Güegüence

1:30 - 3:30 pm

Working Groups 9 - 16

Working Group 9: Amateur Acts: Performance and the Unsanctioned

Location: Lake Calhoun

Convenors

Leon Hilton, University of Pennsylvania

Iván Ramos, University of California, Riverside

Participants

Marc Arthur, New York University

The Choreography of Aids Activism: Miguel Gutierrez's *Amateur Dancing*

Nic Barilar, The University of Pittsburgh

Negotiating Local and the Transnational Amateur Performance in the World Premiere of O'Casey's *The Drums of Father Ned*

Kevin Byrne, University of Arizona, Pittsburgh

(Local Joke Here): Fingerprints of Community in Amateur Playscripts

Robert Crane, University of Pittsburgh; Carnegie Mellon University

Transcending Amateurism: Professional Artists and the Do-it-yourself Ethos in the Blue Blouse Movement

Lezlie Cross, University of Nevada, Las Vegas

Mimesis and Alterity: Richard Hotaling and the Edwin Booth Prompt Books

Karen Dabney, Midwestern State University

Soldier-Actors, Army Entertainment, and the Archive Dilemma

Matt DiCintio, Tufts University

The Black of the Negro: Skin, Identity, and Citizenship in the Early American Republic

Jason Dorwart, University of California, San Diego

Beyond Charity: Disabled Amateur Performance

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Christopher Goodson, University of Washington, Bothell
Decolonial Performance with Undocumented Latinas: The Amateur Aesthetics of *Maria TV*

Lindsay Goss, City College of New York
Awkward Work: Between Amateur Performance and the Performance of Amateurism

Roxane Heinze-Bradshaw, Northwestern University
Guilty until Paid Up: The Amateur Producer as Transgressive Consumer

Amy Holzapfel, Williams College
Too Small to Fail: The Subprime Performance of Will Rawls

Sarah Kessler, University of California, Irvine
Bad Ventriloquism

James McMaster, New York University
Sustainment, Internment, Temporality: Care and the Makeshift in GenEnCo's *The Mikado: Reclaimed*

Deirdre O'Leary, Manhattan College
If My Play Isn't Produced, It Doesn't Exist: Dublin's Waking the Feminists and the Abbey Theatre

Ethan Philbrick, New York University
"Everybody Now!": Amateur Chorality and the Death of the Audience

Jade Power-Sotomayor, University of Washington, Bothell
"Feelin' it" or "Fakin' it?": Mapping the Amateur in Viral Videos of Dancing Children

Jennifer Schmidt, Yale School of Drama
The Solo Amateur: Female Monologists and Society Entertainment in the Progressive Era

Beth Stinson, New York University
Queer Resources for Putting on a Show in Town

Jeanne Willcoxon, Hamilton College
The Aged Amateur

Laure Xie, Stanford University
From Club Plays to Classics: Amateur Performers and the Development of Traditional Chinese Opera in the Early Twentieth Century

Working Group 10: Ecology and/of/in Performance

Location: Pine Lake

Convenors

Angenette Spalink, Independent Scholar
Preserving What's Lost: Memory, Liveness, and Post-humanism in the National Parks Service

Jonah Winn-Lenetsky, Northern New Mexico College
Wild Encounters in Safe Places: Performing Ecology at Orchid International Shows

Lisa Woynarski, University of Reading
Performing Intersectional Environmentalism

Participants

Wendy Arons, Carnegie Mellon University
Performing the Anthropocene

Miyuki Baker, University of California, Berkeley
Hope and Home: The American Tiny House Movement

Sarah Blissett, University of Roehampton
Biomimicry in Performance: trans/forming environments

Susan Haedicke, University of Warwick
Staging Transhumance: Transforming UK Sheep Farming into Performance

Nancy Holmes, University of British Columbia Okanagan
A Dangerous Gift: Artists Expanding the Frames of Cognition In Environmental Discourse

Bethany D. Holmstrom, LaGuardia Community College, CUNY
Staging the Speculative: The Inhuman and Ecological Collectivity

Liz Ivkovich, University of Utah
Getting off the Nostalgia Escalator: Recovering the Cultural and Capital Flows of the Natural Body in Ecological Dance

Ioana Jucan, Brown University
Trans-Sensitivity: Performing Plastoception

Miriam Kammer, Simpson College
"As They Fear Nature, So They Fear Us": Ecofeminism and Mortality in Shakespeare's *Cymbeline*

Denise Kenney, University of British Columbia Okanagan
A Dangerous Gift: Artists Expanding the Frames of Cognition In Environmental Discourse

Antonia Krueger, Eckerd College
Performance and the Environment: Developing a Trans-Disciplinary Course for Undergraduates

Coleman Nye, Simon Fraser University
The Accumulation of the Primitive: The Racialized Performance of Biological Property Law

Sierra Ortega, City University of New York
Fear of a Queer Planet: Reorientation in the Anthropocene

Working Group 11: Methodological Transfiguration: Transforming Artist-Scholar Relationships in Indigenous Performance Research

Location: Cedar Lake

Convenors

Jill Carter, University of Toronto
STOP Smudging with a Dead Fire: The Rhythm of Re Conciliation—Remembering Ourselves in Deep Time

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Adron Farris, University of Georgia

Heidi Nees, California State Polytechnic University, San Luis Obispo

Participants

Samer Al-Saber, Florida State University

Beyond the Citational Maze of Western Knowledge: Native Ethnography and Living Archives

Sarah Campbell, Indiana University

Maya Language Revitalization Through Performance

Megan Davies, York University

Collaboration in/on/with Political Dramaturgy of Indigenous Performance Artists in Canada

Ric Knowles, University of Guelph

The Eighth Fire

Theresa May, University of Oregon

Whose Story / Whose Process / Whose Voice?

David Melendez, University of Minnesota

California Mission Archive Project

Sylvia Richardson, Simon Fraser University

Ritual of BEING Intentionally Creative

Jennifer Shook, Grinnell College

#InsteadOfRedfaceSyllabus: Building a Research & Learning Commons

Stefani Tsai, California State University, Stanislaus

Transforming Conversations: Examining the Way Scholars and Artists Address Cultural Difference

Robert Wighs, University of Washington

Productive Tensions: Indigenous & Non-Indigenous Directing Practices and Cross-Cultural Collaboration

Working Group 12: Resisting the Margins: Positioning Transgender Performance Center-Stage

Location: Birch Lake

Convenors

Joshua Bastian Cole, Cornell, University

Rye Gentleman, University of Minnesota

Participants

Samuel Blake, Cornell University

Imagining Futures: The Utopian Potential of Queer Youth Theatre

Jennifer Herron, Tufts University

“A World of Possibilities in Addition:” Non-Binary Gender Identity in Online Digital Video Performance

Jess O'Rear, University of Texas at Austin

“The Joke Is, it's Not a Joke”: Annie Danger's Acts of Gaiety

Claire Pamment, The College of William and Mary

Hijraism and the Global Gaze

Anna Renee Winget, University of California, Irvine

Performing the (Im)possible: Queer Traditions Now in D'Lo's *D'FunQT*

Working Group 13: Transmedia Fan Culture: Performance Across Platforms and its Audiences

Location: Ballroom 3

Convenors

Lauren Beck, Northwestern University

Serial Performances and Their Fans

Seth Soulstein, Cornell University

Participants

Jason Eckard, University of Washington

“The Definite Article, You Might Say”: The Character of the Doctor as a Bridge from Medieval to Early Modern Popular Drama

Caroline Heim, Queensland University of Technology

Broadway Theatre Fan Performance since the Nineteenth Century: Communities of Emancipated Spectators

Melissa Huerta, Denison University

Generation Sex (2015) and Participatory Theater: Traversing Platforms and Reclaiming Sexualities through Social Media

Jeff List, Independent Scholar

Trans-narrative Performances: Football, the Celebratory Complex, and Fan Participation

Cynthia Erin Sampson, Louisiana State University

“Both? Both is Good”: The Miscast Gala as Fan Work and Original Work

Kevin Windhauser, Columbia University

“What Would You Have us Do, Sir?”: Amateur Devisership in Francis Beaumont's *The Knight of the Burning Pestle*

Working Group 14: Theatre and Real Estate

Location: Deer Lake

Convenors

Michael McKinnie, Queen Mary University of London

Louise Owen, Birkbeck, University of London

Participants

Anne Erbe, Yale University

Playing in the Ruins: En Garde Arts and the Millennial American City

Julia Fawcett, University of California-Berkeley

Solitude and the Soliloquy in Congreve's London

Matthew Franks, Harvard University

Public Subscription and Provincial Repertory Real Estate

Stefanie A. Jones, The Graduate Center, CUNY

Broadway's Housing Market: *Avenue Q*, Liberal Antiracism, and Racialized Capital Extraction in Bedford-Stuyvesant

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Elyssa Livergant, Queen Mary University of London

Civic Properties: On the Relationship between the Civic, Performance and Property Development

Jasmine Mahmoud, Washington University in St. Louis

Real Estate and the Lives, Deaths, and Afterlives of New York City's Collapsible Hole

Derek Miller, Harvard University

No Vacancy?

Hillary Miller, California State University, Northridge

Sideshows and Art Walls: Performance and Real Estate in Coney Island

Christian Nagler, University of California, Berkeley

Staging Securities: Real Estate Agents in a Bankrupt City

Eleanor Skimin, Brown University

Feeling at Home at the Theatre: Real Estate and the Bourgeois Model of Sedentary Spectatorship

Brandon Woolf, New York University

The People's Palace: Performance, Urban Planning, Temporary Use

Working Group 15: Theatre and Transmedia

Location: Elk Lake

Convenors

Sarah Bay-Cheng, Bowdoin College

Postmedia Performance

Christopher Grobe, Amherst College

The Realist Actor Is Transmedial

John Muse, University of Chicago

Citizenship as Transmedia Performance

Participants

Matt Cornish, Ohio University

Text Amid Transmedia

Miriam Felton-Dansky, Bard College

Target Audiences: General Idea's Transmedial Spectatorship

Jacob Gallagher-Ross, University of Toronto

Transmediating Surveillance: Performing Infradata

Martin Harries, University of California, Irvine

Handke, or Divergence

Megan Hoetger, University of California, Berkeley

Crossing Signals and Mixing Messages; Communication at the Intersections of Theatre and Film

Li-Min Lin, Peking University

Mediating Desire: Dislocation of Time, Perception of Liveness, and the Case of AKB48

Paul Rae, University of Melbourne

Theatre People: Transmedial Performers from Polynices to Pinter

Alisa Sniderman, New York University

Theatre of the Mind: Contemporary Drama in the Age of Virtual Reality

Matthew Stone, Stanford University

Aesthetics of Absence: The Player Piano and Material Citationality in *Stifters Dinge*

Ilinca Todorut, Yale School of Drama

Transmedial Theater Studies, Ibsen to Schlingensief

Robert Walton, University of Melbourne

Towards a Trans (media) Dramaturgy

Elizabeth Wiet, Yale University

"Bigger Than a Book": The Recent History of Maximalist Novels on Stage

Working Group 16: Transposition & Transformation: Medieval Performance in Contemporary Research and Production

Location: Crystal Lake

Convenors

Lofton Durham, Western Michigan University

Jenna Soleo-Shanks, University of Minnesota, Duluth

Getting Medieval: Staging Medieval Drama for a Modern Audience

Participants

Mary Maxine Browne, Purdue University

Movement, Gesture, and Mood: Training for Actors and Directors of Medieval Drama

Claire Cochrane, University of Worcester, UK

"I Think I Have a Soul": Transposing Everyman for a Twenty-first Century Audience

Susannah Crowder, John Jay College, CUNY

The Transmission of Trans-bodied Performance

Lauren McCue, University of California, Irvine

Staging Hrosvit's *Callimachus* for Contemporary Audiences

Jesse Njus, Fordham University

"In States Unborn or Accents Yet Unknown," or Every Play Is a (Re) Play

Nahuel Telleria, Yale School of Drama

From Medieval Church Nave to Contemporary Cabaret Basement: A Gap Allegory Can Transcend?

3:30 - 4:30 pm

GSC-Sponsored Snacks for Graduate Students

Location: Atrium

Graduate Students are invited to visit the GSC lobby table for GSC-sponsored snacks.

FRIDAY, NOVEMBER 4, 2016

3:45 - 5:15 pm

Plenary 4: *Trans-Gendered Acts and Drag*

Location: Ballroom 1/2

Chair: Sean Metzger, University of California, Los Angeles

J. Ellen Gainor, Cornell University

Transgender Dancers and the Evolution of Same-Sex Ballroom

Anthony Sansonetti, New York University

Enter Ophelia Touching her Penis: Toward the Recognition of a Transgender Ghost

Janet Werther, The Graduate Center, CUNY

'How on Earth Can You Be Both Simultaneously?': Transgender Performance and the Limits of Drag

5:30 - 7:15 pm

Curated Panels

Curated Panel 5: Asian America in Trans-: Re-negotiating Racial Identities in Contemporary Korean American Drama

Location: Ballroom 3

Chair

Christin Mok, University of Cincinnati

Hyojin Boo, Yonsei University

The Reservoir of Transformed Asian Americanness in Julia Cho's *Desert Trilogy*

Youngbin Hyeon, University of Minnesota

Bequeathing Loss of Whiteness: Racial Melancholia in Julia Cho's *BFE* and *Durango*

Bomi Yoon, University of Minnesota

Imagined and Reinvented Space and History: Trans-Korean America in Eric Sharp's *Middle Brother*

5:30 - 7:30 pm

Working Groups

Working Group 17: Training/Trans—: Performance Training as Translation, Transfer, Transformation, and Transition

Location: Pine Lake

Convenors

Broderick D.V. Chow, Brunel University London

Translating Technique: Olympic Weightlifting and Working out History

Eero Laine, University at Buffalo, State University of New York

Transferable Training: Replication and Physicality in Commercial Performance

Participants

B. Slade Billew, Stephen F. Austin State University

From the Ring to the Studio: Translating Combat Sport Training Methods into Actor Training Methods

Gregory Cartelli, Yale School of Architecture

Strategic Model Theatre: Training in Constructed Environments

Tom Cornford, The Royal Central School of Speech and Drama, University of London

Theatre Workshop: Theatre Training and Making as Trans- Activities

Yasmine Marie Jahanmir, University of California, Santa Barbara

Not Just Sequins and Smiles: A Material and Corporeal Exploration of Olympic Training in Synchronized Swimming

Jihay Park, Indiana University, Bloomington

Transfiguring and Disidentifying in *Billy Elliot the Musical*

Zachary Price, University of California, Los Angeles

Transcultural Performance Disciplines: The Precarious Politics of Embodied Choreographies

Sarah Saddler, University of Minnesota

"Inspiring People to Act Differently": Corporate Theatre-Based Training in Global India

Emily Jane Warheit, University of Maryland, College Park

Forum Theatre for Public Health in East Africa

Sara Wookey, Coventry University

Transmitting *Trio A* (1966): Sustaining a Dance through Movement, Stories and Muscle Memory

Peter Zazzali, University of Kansas

Acting Down Under: The Socio-politics of Australian Actor Training

Working Group 18: Transfeminisms: Translating, Transgressing, and Transforming Feminisms

Location: Cedar Lake

Convenors

Sarah Bess Rowen, The Graduate Center, CUNY

He--For There Could be no Doubt of his Sex: Scripting Trans Characters from *Orlando* to *O, Earth*

Amy Meyer, Tufts University

Acrobatic Bodies as Activist Performance

Participants

Debra Caplan, Baruch College, CUNY

Being Yankel: Molly Picon's Performance of Masculinity in a "Women's Language"

Jessica Del Vecchio, Drew University

Coming Away from Myself to be Myself: The Transfeminism of Half Straddle's *House of Dance*

Caitlin Marshall, University of California, Berkeley

Singing Master and Slave: The Trans-aesthetics of Elizabeth Taylor Greenfield's Vocal Performance

Amber Muller, University of California, Davis

Questioning Value and Capital in (Post) Feminist Performances of Sexuality

Kara Raphaelli, University of California, San Diego

Nineteenth Century Proto-Trans Theatrical Representations

FRIDAY, NOVEMBER 4, 2016

Megan Shea, New York University

A Little More than KIn: *Antigone* and Transtemporal Feminism

Working Group 19: Transfigured Performance

Location: Birch Lake

Convenors

Areum Jeong, University of California, Los Angeles

Adriana Perez Limon, University of Oklahoma at Norman

Gwyneth Shanks, University of California, Los Angeles

Participants

Jessie Burkart, Independent Scholar

The Transfiguration of Disability in Kantor

Joseph D'Ambrosi, Indiana University, Bloomington

Transforming the Gospels: McNally's *Corpus Christi* and the Debunking of Evangelical Dogma

Ryan Donovan, The Graduate Center, CUNY

Born on the Other Side: Disability and Queerness, Ancient and Modern

Sean Edgecomb, College of Staten Island

Transfiguring Queer Chaos in Witch Camp

Wade Hollingshaus, Brigham Young University

Transfiguring Consciousness: Erkki Kurenniemi, Performance, and Aesthetics

Christopher-Rasheem McMillan, The University of Iowa

Biblical Performance Criticism: The Almost, But Not Quite, Transubstantiation of Performance Studies into Religious Studies or Why I Ate Jesus Naked

Katherine Mezur, San Francisco Museum of Performance and Design

Transfiguring Fukushima's Contaminated Landscape: *The body in places* and Cows in the Street and at Play in *Happy Island*

Kristin O'Malley, University of Pittsburgh

Bones, Bodies, & Capuchin Conceptions of Death

Rachel Price Cooper, Northern Illinois University

Translating Beyond Text: Bodies, Cultures, Epistemologies

Tiffany Trent, Arizona State University

Till, Trayvon, Tamir, and T.S. Eliot's Figura in *Murder in the Cathedral*

Working Group 20: Transgressions and Translations in Early Modern Spain

Location: Maple Lake

Convenors

Harley Erdman, University of Massachusetts at Amherst

Susan Paun de Garcia, Denison University (emerita)

Participants

Marissa Bejar, Pontificia Universidad Católica del Perú

Swords, Gloves and Everything in Between: Exploring Opposite Gender Physicality and Action Through Props and Costumes

Tania de Miguel Magro, West Virginia University

Translating Juan Rana in the Classroom

Carla Della Gatta, University of Southern California

Absent Bodies and Puppetry in Octavio Solis' *Don Quixote: Part I*

Ben Gunter, Theater with a Mission

Cervantes and Shakespeare Bang Heads in La Florida

Harrison Meadows, University of Tennessee, Knoxville

Staging Gender Non-Conformity and Transphobia in Hispanic Classical Theater

David Pasto, Oklahoma City University

Transending Gender Roles in Angela de Azevedo's *Presumed Dead*

Bridget Sundin, Indiana University

Pants and Power: Masculine Dress in Tirso de Molina's *Don Gil de las calzas verdes* and *El Burlador de Sevilla*

Working Group 21: Transhistorical and Transdisciplinary: Emotions and Affect Across Time, Space, and (Scholarly) Traditions

Location: Deer Lake

Convenors

David Bisaha, Binghamton University, State University of New York

Color, Affect, and the Performance of Lighting Spectacles

Bruce McConachie, University of Pittsburgh

Ariel Nereson, University at Buffalo, State University of New York

Rehearsing Empathy: Embodiment, Mourning, and Lincoln's Deathbed

Participants

Sarah Balkin, University of Melbourne

Historicizing the Deadpan

Rhonda Blair, Southern Methodist University

Time, Space, Affect, and Death: Thornton Wilder's *Our Town*

Faedia Chatard Carpenter, University of Maryland, College Park

One of These Things (Is Not Like the Others): BGLOs and the Performance of Belonging

Jennifer Coluccio, California State University, Los Angeles

Dislike, Dislocate, Disembody, Deconstruct: Affect, Pathology, Cognition, and Performance

Ben De Witte, Rutgers University

Spectatorship and Affect: Dialects of Queer Visibility in Lorca's *El público*

FRIDAY, NOVEMBER 4, 2016

Ellen Gillooly-Kress, University of Oregon

A Case for Empirical Study of Spontaneous Gesture in Theatrical Practice

Louie Jenkins, University of Chichester, UK

Transparency: Shame, Mourning, and the Performance of “I”

Rebecca Kastleman, Harvard University

Pagan Feelings: Translating Devotional Performance in *The Rite of Spring*

Laura A. Lodewyck, North Central College

“Make Them Wish They’d Never Come”: Leveraging Audience Emotion in Theater of War

Elizabeth Phillips, Harvard University

“All This Time Changing?”: Beckett, Time, and Boredom

Lawrence D. Smith, University of Arkansas—Little Rock

Miss Julie in the Twenty-First Century: Primary, Social, and Artifact Emotions on the Transmedial Stage

Andrew Sofer, Boston College

Inside the Wonder-Machine: Theorizing Affect in *The Tempest*

Katie B. Turner, University of California, Irvine

On the Edge of Our Seats: Distress, Suspense, and Spectacle in Popular American Dramaturgy

Julia A. Walker, Washington University in St. Louis

Transduction of Affect: Some Preliminary Thoughts on Air Conditioning and Aesthetic Response

Working Group 22: Trans-racial Performance, Identity, and Belonging in the 21st Century

Location: Elk Lake

Convenors

Maria Enriquez, Penn State, Harrisburg

“Generation Sex”: Teatro Luna and the Liminality of Latinidad

Christiana Molldrem Harkulich, University of Pittsburgh

Performing the *Disappearing Indian*: Absence and Erasure in 21st Century Representations of Indigeneity

Lisa Jackson-Schebetta, University of Pittsburgh

Participants

Omar Abdullah, University of California, Davis

Hoodwinking Identity: Improvisational Comedy as Subversive Play

Daniel Ciba, Tufts University

“I always wanted to play that cracker”: Remembering Race in Debbie Allen’s *Black Cat*

Cindy Garcia, University of Minnesota

Choreographing *Agua Furiosa* and other Politics of Black and Latinx Performance

Rena Heinrich, University of California, Santa Barbara

Sublime Superhapa: Optics, Representation, and the American Presidency in Christopher Chen’s *Mutt*

Stephanie Lim, University of California, Irvine

“At the Intersection of Deaf and Asian-American Performativity: Deaf West Theatre’s and East West Players’s Adaptations of *Pippin*”

Sharon Mazer, Auckland University of Technology

Role-Playing in Black and White: Trans-Social (Dis)identifications in Aotearoa New Zealand

Ricardo Rocha, University of California, Irvine; University of California, San Diego

Magical Materialism: Bilingualism, Biculturalism, and Object Puppetry in *I Dream of Chang and Eng*

Luana Tavano Garcia, University of Warwick

Ritual and History in Baila Brazil: Balé de Rua re-negotiating Brazilian Identity in Transnational Stages

Kate Nygren, University of Kansas

Globalization and Post-Black Theatre: ‘Scrambling’ Spaces in Danaï Gurira and Nikkole Salter’s *In the Continuum* and Robert O’Hara’s *Antebellum*

Working Group 23: Trans Methods for Trans Materials

Location: Crystal Lake

Convenors

Bryan Reynolds, University of California, Irvine

Glenn Odom, University of Roehampton

Non-Transitive Transnationals: Pluralization of Theory

Participants

Adam Bryx, Independent Scholar

The Pataphysics of Trump, Bedaine, and Gidouille

Beth Hoffmann, Independent Scholar

What Is this “Human” in Transmedia Performance?

Dorothy Chansky, Texas Tech University

Wilella Waldorf in Situ

Heidi Bean, Bridgewater State University

The Critical Work of Generativity

Lauren Fried, Victoria and Albert Museum and the Royal College of Art

Trans* Material Cultures in UK Popular Performance

Samuel Kolodezh, University of California, Irvine

Transmaterialisms: Technicity’s *Tempest*

FRIDAY, NOVEMBER 4, 2016

Working Group 24: Traumatic Structures Working Group: Transforming Trauma?

Location: Lake Calhoun

Convenors

Mary Karen Dahl, Florida State University

Deborah Kochman, Florida State University

Working Through the Trauma of Ageing: Conceptualizing a Transitory State of Age[ing]

Participants

Roger Bechtel, Carleton College

From Trauma to Tragedy: An Uneasy Transference

Michelle Castaneda, Brown University

Tara's Crossing: Traumatic Performance in Refugee Theater

Danny Devlin, Bismarck State College

Married in a Graveyard: Trauma and the Popular Culture of Disaster

Laura Dorwart, University of California, San Diego

Sad Girls Make Things: Performing Mental Illness, Masochism, and *Girl*

Erika Hughes, Arizona State University

Unscripted: Theatre, Memory, and the Ethics of Veteran Performance

Haddy Kreie, University of California, Santa Barbara

The Compulsion to Repeat: Trauma, Race, and the Moralization of Time

Aaron Thomas, University of Central Florida

Narrativizing Trauma: Seriality and the Recurring in HBO's *Oz*

Victoria Thoms, Coventry University

Powell and Pressburger's *The Red Shoes*: Transforming Trauma

Andrew Waldron, Arizona State University

Violence on the Locker Door: Queer Youth Narratives and Trauma

Lisa Wilson, Coventry University

Reading and Re-reading through the Postdate Effect: *Man Walking Down the Side of a Building* in a Post 9/11 World

7:30 pm

Theatre Survey Reception

Location: Minnesota Room

Sponsored by Cambridge University Press, this reception celebrates ASTR's own journal: *Theatre Survey*. Come toast with editors, authors, and board members and learn who the new incoming editors will be.

8:00 - 9:30 pm

Graduate Student Caucus Annual Meeting

Location: Ballroom 3

10:00 - 11:00 pm

Performance: Bear

Location: Offsite - 810 W. Lake Street, Minneapolis (Ph: 612-825-8949)

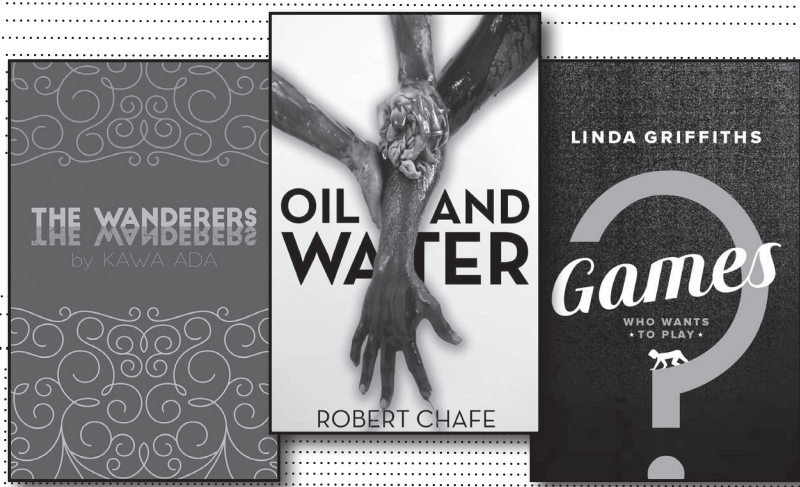
Bryant-Lake Bowl Theater (<http://www.bryantlakebowl.com/theater/>)

Tickets: \$10/\$6 in advance or with ASTR Conference Badge

Full bar and menu service available throughout the performance.

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SATURDAY, NOVEMBER 5, 2016

6:30 am - 11:30 pm

Performance: Footnote

Location: Atrium

Artist: Raegan Truax, Stanford University

8:00 am - 5:00 pm

Registration Desk Open

Location: Atrium

8:00 am - 5:00 pm

Tell Me Booth Open

Location: Atrium

8:00 am - 5:00 pm (Closed 12:00 - 2:00 pm)

Exhibit Hall Open

Location: Atrium

8:00 am - 5:00 pm

All Day: Quiet Room

Location: Gray's Bay

In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

8:00 am - 5:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists

SALYER + SCHAAG, University of Wisconsin-Madison

8:00 am - 5:00 pm

Tracing Nan: A Trans-Generational Map Home

Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

8:30 - 10:00 am

Plenary

Trans(in)formation: Theatre Library Association Plenary

Location: Ballroom 1/2

Chairs

Beth Kattelman, Ohio State University

Matt DiCintio, Tufts University

Elizabeth M. Cizmar, Bucknell University & Tufts University

From Private Basements to the Public Archives: Ernie McClintock's Jazz Acting Collection

Lindsay Brandon Hunter, University at Buffalo, SUNY

Translating the Stage: Digital Theatricality in Live Broadcast Theatre

Nancy Friedland, Librarian for Film Studies and Performing Arts, Columbia University

Transitioning to Big Data: Theatre Studies in the 21st Century

10:15 - 11:45 am

Plenary

Plenary 5: Trans-Corporeal Narratives

Location: Ballroom 1/2

Chair

Ariel Osterweis, California Institute of the Arts

Danielle Bainbridge, Yale University

Slave (Auto)Biography in the Performance Archive

Laura Purcell-Gates, Bath Spa University

Leaky Boundaries: Transversing the Abject through Puppetry Performance

Joshua Williams, University of California, Berkeley

Going Ape: Simian Feminism and Transspecies Drag

12:00 - 2:00 pm

Awards Luncheon and Annual General Business Meeting

Location: Ballroom 3/4

We feel it is important to acknowledge that we are highly concerned with issues of waste and sustainability. This is an important moment in the conference and we hope that all attendees are able to attend the Awards and Business Meeting Luncheon (and we encourage your attendance there), but we are aware that due to hotel policies, non-attendance means a large amount of food is simply thrown out at many conferences. We are working with the hotel to minimize waste in a variety of ways as well as focus on seasonality and other ethical issues, which we will discuss briefly at the luncheon. As we cannot cancel meals once you arrive at the conference, please note that if you ticked the box indicating you will be attending the luncheon, we look forward to seeing you there.

2:15 - 3:45 pm

Curated Panels

Curated Panel 6: Trans-Temporal Internationalism and Intersecting Aesthetics: Revolutionary Practice in France, Haiti, and Russia

Location: Ballroom 1/2

Chair

Nick Ridout, Queen Mary University of London

Jeremy Glick, Hunter College, CUNY

Sergei Eisenstein's Haitian Revolutionary Preparations as Theory/ Practice

SATURDAY, NOVEMBER 5, 2016

Kimberley Jannarone, University of California, Santa Cruz
Transitions and Transpositions: French Revolutionary Mass Practice

Maurya Wickstrom, College of Staten Island and The Graduate Center, CUNY
The New Present in Revolutionary Haiti: C.L.R. James's *Toussaint Louverture*

2:15 - 5:15 pm
Working Groups

Working Group 25: Transient Performance

Location: Pine Lake

Convenors
Sean Metzger, University of California, Los Angeles

Kimberly Welch, University of California, Los Angeles

Participants
Gina Braswell, University of Colorado - Boulder
Enhancing and Expanding Agency Through Play in Immersive Performance

John Fletcher, Louisiana State University
Stopping Time, Freezing Politics: Militant Activisms on the Right and Left

Michelle Granshaw, University of Pittsburgh
Tramping and the Cultural Reimagining of Work

Jon Rossini, University of California, Davis
Transience and the Theatrical Time of Civil War

Gwyneth Shanks, University of California, Los Angeles
Transient Earth: Rafa Esparza's Movable Ground

Andrew Starnier, Brown University
In Residence, or Wouldn't it Be Nice to Take a Break from it all?

Working Group 26: Performance in the Age of Transparency: Biopolitics, Biotechnology, and Biogenetics

Location: Cedar Lake

Convenors
Gabriella Calchi Novati, International School of Analytical Psychology, ISAP-ZURICH
Transparent, Invisible, Erased Bodies: the Biopolitics of Remains

Malin Palani, Macalaster College
Transparency and Confinement: the Necropolitics of Iowa Hog Production

Andrew Wilford, University Of Chichester
Traveling Light Through Transparency: A Workshopinar

Participants
Anaïs Nony, Florida State University
Legal Agency: Performing Whistleblowing in the Age of Dark Media

Áine Josephine Tyrrell, Stanford University
France's Struggle to Remain Secular: The Biopolitics of Surveillance after ISIS

Evan Darwin Winet, Independent Scholar
Regulation and Rights to Identity Prostheses in the Transparency State

Working Group 27: Beyond the State: Performances of Trans-Bodies in Central-Eastern Europe, Eurasia, and Russia

Location: Birch Lake

Convenors
Jacob Juntunen, Southern Illinois University
Transhistorical Objects and Memories in Tadeusz Kantor's Theatre

Margarita Kompelmakher, University of Minnesota - Twin Cities
Executing the Crying Onion: On Sentient and Sensational Bodies as Human Rights Practice in Belarusian Theater

Yana Meerzon, University of Ottawa
On Recognition: Sarah Ahmed's Strange Encounters in the East European Exilic Performance

Participants
Jay Ball, University of Arkansas, Little Rock
Beyond the "Politics of Indistinction": The Trans-Body Performance Actions of Pyotr Pavlensky

Dennis C. Beck, James Madison University
Modes of the Body Politic: Transgressing Representation on and Beyond Czech Alternative Stages

Ben Dumbauld, The Graduate Center, CUNY
Embodying the New Socialist Life: Mass Performance and Biopolitics in Ceaușescu's Romania

Volha Isakava, Central Washington University
Beyond the "Politics of Indistinction": The Trans-Body Performance Actions of Pyotr Pavlensky

Natalia Krylova, University of Minnesota - Twin Cities
Crossbreeding the Celestial and the Terrestrial Body: On the Metamorphoses of Vladimir Vysotskii's Bodily Image in Russian Pop-culture

Dominika Laster, University of New Mexico
Bodies that Trespass: Performances of Transmigration in Central-Eastern Europe

Bryce Lease, Royal Holloway, University of London
Piotr Włast after '89: Trans-politics and Representation in the Polish Public Sphere

Rachel Merrill Moss, Northwestern University
Lucky Jews

Dassia Posner, Northwestern University
Response and Renewal: Trans-Cultural Dialogue in the Russian Puppet Nativity

SATURDAY, NOVEMBER 5, 2016

Selim Rauer, University of Minnesota - Twin Cities

Bodies in Exile: Desires, Mutations and Wanderings in the Theaters of
Patrice Chéreau, Klaus-Michael Grüber, and Krzysztof Warlikowski

Ioana Szeman, University of Roehampton

Trans-Bodies Across the Iron Curtain: Romanian Theatre, Censorship,
and International Theatre Festivals

Aniko Szucs, New York University / John Jay College

Migrating Statues: Embodied and Disembodied Heroes for a New
Golden Age

Ryan Tvedt, Nazarbayev University

Lenin's Body in Transition: From Icon to Effigy

Svetlana Vassileva-Karagyzova, University of Kansas

The Triumph of Antiheroes, or an Ethical Turn in Post-communist
Polish Drama

Working Group 28: Transplants: Food/Theatre/Performance

Location: Maple Lake

Convenors

Susan Bennett, University of Calgary

Sp(r)outing Theories: Translating Three Years of Food and
Performance

Kristin Hunt, Arizona State University

Sp(r)outing Theories: Translating Three Years of Food and
Performance

Participants

Chloe Edmonson, The Graduate Center, CUNY

Magical Drinking: Consumption and Commerce in Contemporary
Immersive Theatre in New York City

Laura Farrell-Wortman, University of Wisconsin - Madison

Transcultural and Transhistorical Culinary Spaces in ANU Productions'
Sunder

Ann Folino White, Michigan State University

Tasting the Past: Transhistorical Experiences with Food and
Celebrity

Jieun Lee, The University of Georgia

Recipe for a Last Supper: The Liminality of Food in Julia Cho's
Aubergine

Megan Marsh-McGlone, University of Wisconsin - Madison

Trans/Gendered Food: Embodiment and Human Milk

Edward Whittall, York University

The Performative Power of (Food) Transformation: Transforming Food
and Communities Through the Performance of Preservation

Working Group 29: The Transitive Is Transformative: Opportunities and Constraints in Performative Social Practice Transactions

Location: Deer Lake

Convenors

Laurie Beth Clark, University of Wisconsin - Madison

Michael Peterson, University of Wisconsin - Madison

Participants

Chris Bell, University of Minnesota

Growing an Eco-Social Movement: PerFarmance Project in the West
Midlands

Michelle Cowin Gibbs, St. Olaf College

A Thing Held in Full View: The Politics of Performance Ethnography
and Performance as a Social Practice

Aaron Kelly, University of Georgia

Radical Facilitation: Alejandro Jodorowsky's Mexican "Ephemeral
Panic" Events

Victoria P. Lantz, Sam Houston State University

All Night Check: Exploring Disappointment in Relational Performance

Elise Morrison, Texas A&M University

Voices from the Long War: Theater, Transformation, and Ethical
Exchange

Margie Rauen, UNICENTRO

On Women Becoming Women and "Cliches" as Actual Challenges

Andrew Salyer, University of Wisconsin - Madison

Relationality in SALYER + SCHAAG's *Performing MMoCA* and
Breathing and Moving: A Gestural Orchestra

Katie Schaag, University of Wisconsin - Madison

Relationality in SALYER + SCHAAG's *Performing MMoCA* and
Breathing and Moving: A Gestural Orchestra

Angela Sweigart-Gallagher, St. Lawrence University

All Night Check: Exploring Disappointment in Relational Performance

Sara Taylor, Indiana University

When Dwarfs Go to Ukraine: Mass Spectacle during the 2004 Orange
Revolution

Melissa C. Thompson, University of Maine at Farmington

All Night Check: Exploring Disappointment in Relational Performance

Working Group 30: Theorizing from the South: Contemporary Theater and Criticism in Latin America

Location: Elk Lake

Convenors

Claudia Tate Nascimento, Wesleyan University

Patricia Ybarra, Brown University

Participants

Carolina Barcelos, Pontifícia Universidade Católica do Rio de Janeiro, PUC-Rio

Contemporary Theater Companies in Brazil: Staging the Political
Scenario

SATURDAY, NOVEMBER 5, 2016

Sebastián Calderón Bentin, New York University

The Weaponization of Video: Mass Media and Armed Conflict in Colombia

Alex Ripp, Yale School of Drama

The Whitening Effect: Teatro La María's Exposure of Chile's Incomplete Democracy

Gina Sandi-Diaz, University of Kansas

From Mockery to Tribute: The Distortion of Costa Rica's *Mascarada* Tradition

Marcos Steuernagel, University of Colorado-Boulder

The Precarious Stumble of PROJETO BRASIL

Carlos Vargas-Salgado, Whitman College, Washington

Theatricality in Paucartambo: Heterogeneity and Coloniality as Theoretical Tools for Theatre Research in Latin America

Brenda Werth, American University

How to Tell the Truth: Trans-genre Approaches and the Documentary Experience in Contemporary Argentine Performance

Anna White-Nockleby, Harvard University

Market Play: Serialization as Critique in Post-Crisis Argentine Performance

Geoffrey Wilson, Ohio State University

Trans- and the Cityscape: Urban Art in Bogotá as Transgressive Citizenship Performance

Working Group 31: Transections: Performance Studies in/from the Global South

Location: Crystal Lake

Convenors

David Donkor, Texas A&M University

Black and Blue: Performing Blackness in the Global South—Louis Armstrong's 1956 Jazz Tour of Ghana

Laura Edmondson, Dartmouth College

(Anti)Homosexual Acts on Trial: The Poetics of Justice and the Theatre of Law in Uganda

Karin Shankar, University of California, Berkeley

Participants

Andrew Brown, Fairhaven College, Western Washington University

ReStaging (South) Africa through Queer Refugee Performance

Sukanya Chakrabarti, Stanford University

Cosmopolitan Bauls: Performing Authenticity, Identity, and Spatiality in a "Glocal" Context

Gibson Cima, Georgetown University

Transnationalism and the Maiden: Staging Chile's Truth Commission in South Africa

Fijalkow Gustavo, Coventry University

Trans-forming the Nation: The Beauty and the Beast or the Dancer and the Nation

Ryan Hartigan, University of Nebraska Omaha

Breaking Bureaucracy: Ngāi Tūhoe, the Waitangi Tribunal, and Transindigeneity

Elliott Leffler, Reed College

Waiting for Godot in South Africa

K. Frances Lieder, University of Wisconsin - Madison

Doing Nothing in the Neoliberal Indian City: The Radical Feminist Act of Performative Loitering

Kelly McKay, University of Minnesota

Transitory or Transformational? Spatial Practices in Contemporary Mapuche Activism

Thulaganyo Mogobe, University of Botswana

Cultural Trans-Actions from the Post Colony: Reflections on Botswana Theatre and Cultural Heritage Festivals

Vivek V. Narayan, Stanford University

Caste as Performance: What the Institutional Murder of Rohith Vemula Has to Say about the Study of Caste

Adeleke Ogunfeyimi, Samuel Adegboyega University

Theatre as Trans-action: Re-investigating African Then and Now

Lakshmi Padmanabhan, Brown University

Draupadi's Ethics: Feminist Performances of Protest in Manipur

Connie Rapoo, University of Botswana

Cultural Trans-Actions from the Post Colony: Reflections on Botswana Theatre and Cultural Heritage Festivals

April Sizemore-Barber, Georgetown University

"We Have the Mic Now": South Africa's #FeesMustFall Student Movement, Decolonial Acts, and the Limitations of 'Global' Theory

Esther J. Terry, University of Pittsburgh

The Case of a Sixteenth-Century Kongo Moresca

Joshua Truett, The Ohio State University

Las Velas y Los Muxes: Festival Performance as Queer, De-Colonial Gesture

3:15 - 5:15 pm

Working Group 32: José Esteban Muñoz Targeted Working Session The Future in the Present: The Transtemporalities of Minoritarian Performance

Location: Ballroom 3

Convenors

Soyica Colbert, Georgetown University

Douglas Jones, Rutgers University

Shane Vogel, Indiana University

SATURDAY, NOVEMBER 5, 2016

Participants

Candice Amich, Vanderbilt University

OMNI Zona Franca: Performing Cuba's Occult Futures Now

Jordana Cox, University of Richmond

Racing the Present: Reimagining the News Through Minoritarian Performance

Nicholas Fesette, Cornell University

Resurrecting the Human Doing: The Performance of Carceral Subjectivity in *The House that Herman Built*

Patricia Herrera, University of Richmond

The Sonic Transtemporalities of *Hamilton*

Karen Jaime, Cornell University

Black Cracker: From Queer Hip-Hop Minstrel to Trans Afrofuturist

Jasmine Johnson, Brandeis University

Sorrow's Swing

Mario LaMothe, University of Illinois, Chicago

Haiti's *Dedouble* and/in African Diaspora Performances

Daphne Lei, University of California, Irvine

Off-whiteness vs. Yellow Spectacle: Negotiating Strategic Invisibility and Performative Orientalism in Higher Education

Christine Mok, University of Cincinnati

Asian/American Futures in the Asian Century

Tina Post, Yale University

Automaton in the Canebreak: Joe Louis and Black Modernist Movement

Rosa Schneider, Columbia University

"When You Burn it Down/What Do You Put There in its Place?": *An Octoroon* and Transtemporal Methodologies of Performance

Shanté Paradigm Smalls, St. John's University

#BlackDeathMatters: Performance, Black Bodies, Space

Catherine Young, Baruch College, CUNY

Tapping into *Shuffle Along's* Temporal Transformations

3:30 - 4:30 pm

GSC-Sponsored Snacks for Graduate Students

Location: Atrium

3:45 - 5:15 pm

Curated Panel

Curated Panel 7: "Trans-formations in Performance Studies"

Location: Ballroom 1/2

Chair

Coleman Nye, Simon Fraser University

Peggy Phelan, Stanford University

Trans-formations in Performance/Studies

Daniel Sack, University of Massachusetts, Amherst

Theatrical Performance in the Margins

Rebecca Schneider, Brown University

Sloughing Performance and Finishing Live

5:30 - 7:00 pm

TRANSformance Dialogues

See page 10 for further details.

5:30 - 6:15 pm

Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype) in conversation with Branislav Jakovljevic, Stanford University

Location: Ballroom 1/2

6:15 - 7:00 pm

empowered vulnerability: Kris Grey / Justin Credible in conversation with Leslie Hill, Stanford University

Location: Ballroom 1/2

7:00 - 8:30 pm

Dinner, on your own

7:30 - 8:30 pm

Reception for Emerging Scholars

Location: Minnesota Room

8:30 - 11:30 pm

TRANSFORMance Performance Festival and Cash Bar

See pages 9 - 12 for further details on our performance schedule

Location: Atrium

8:30 - 11:30 pm

TRANSFORMance Festival Film and Video Program

Location: Ballroom 3

8:30 - 8:50 pm

Gestures in the Shadows: A Performance Translation of The Witch of En-dor

Location: Lake Nokomis

8:30 - 8:54 pm

Invisible Machines

Location: Ballroom 3

8:30 - 9:15 pm

Good Life Pharmacomm Merger Celebration and Product Launch!

Location: Ballroom 1/2

8:30 - 9:15 pm

Lying for a Living

Location: Lake Calhoun

8:30 - 11:30 pm

How I Became a Thinking Machine

Location: Cook's Bay

8:30 - 11:30 pm

ICU

Location: Gray's Bay

SATURDAY, NOVEMBER 5, 2016

8:30 - 11:30 pm

Can't Get There from Here

Location: Wayzata Bay

8:30 - 11:30 pm

BLACK SPACE TRANSFORMS TO ANYPLACE

Location: St Croix II

9:00 - 9:20 pm

"Sympathy for Exú"

Location: Lake Nokomis

9:00 - 9:11 pm

Stand Back (2011)

Location: Ballroom 3

9:12 - 9:15 pm

Kicking up Dust (2014)

Location: Ballroom 3

9:30 - 9:50 pm

Resabios de Amargura or that bitter cabare

Location: Lake Nokomis

9:30 - 10:00 pm

YoungGiftedandFAT

Location: Ballroom 1/2

9:30 - 10:15 pm

JUST LIKE A WOMAN

Location: Ballroom 3

10:00 - 10:15 pm

How about gender thresholds?

Location: Ballroom 1/2

10:00 - 10:30 pm

Transparency

Location: Lake Calhoun

10:00 - 10:30 pm

A body of her own

Location: Lake Nokomis

10:30 - 11:00 pm

A Thing Held in Full View

Location: Ballroom 3

10:30 - 11:30 pm

An Untitled Project Involving Bodies, Dirt and Space

Location: Ballroom 1/2

10:40 - 11:00 pm

Transcending the Vagina

Location: Lake Nokomis

10:40 - 11:30 pm

The Hillary Game

Location: Lake Calhoun

11:00 - 11:30 pm

The Lady from the Sea

Location: Ballroom 3



Washington University in St. Louis

MASTER OF ARTS PROGRAM IN THEATER AND PERFORMANCE STUDIES

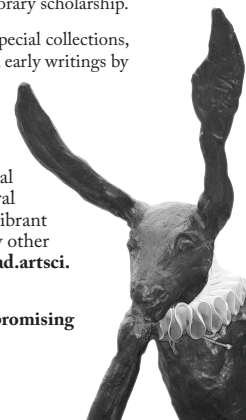
This two-year master's program integrates multidisciplinary approaches to performance into an intense study of theater grounded in cultural history, critical theory, and applied practice. In the Performing Arts Department at Washington University in St. Louis, students can:

- Prepare for competitive PhD programs in theater and performance studies by working with leading faculty in performing arts, as well as art, anthropology, classics, dance, film and media studies, English, non-Anglophone languages and literatures, music, and women, gender and sexuality studies.
- Integrate theory and practice both in coursework and by working on productions with our creative team of directors, designers and choreographers.
- Attend symposia focused on debates in contemporary scholarship.
- Access holdings in the university's archives and special collections, including drafts of Samuel Beckett's *Play* (1963), early writings by Tennessee Williams, and unedited documentary footage from *Eyes on the Prize* (1987; 1990).

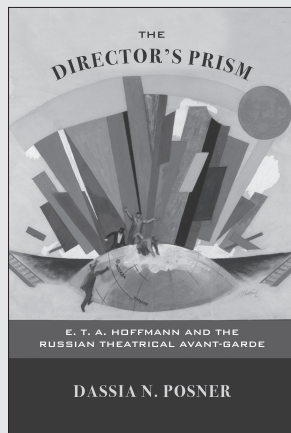
Washington University is located in St. Louis, an accessible Midwestern city that boasts cultural amenities such as a world-class symphony, several world-class art museums, historical archives, a vibrant independent theater and music scene, and many other attractions. For more information please visit pad.artsci.wustl.edu/graduate.

Please recommend our program to your most promising students!

Application deadline is January 15th



New from Northwestern University Press



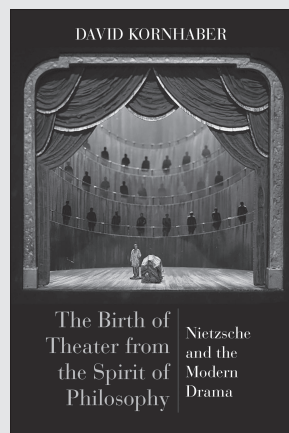
The Director's Prism

E. T. A. Hoffmann and
the Russian Theatrical
Avant-Garde

Dassia N. Posner

"...a splendid contribution
to the history of Russian
theater."

—Harlow Robinson,
author of *Russians in
Hollywood, Hollywood's
Russians: Biography of an
Image*



The Birth of Theater from the Spirit of Philosophy

Nietzsche and the Modern Drama

David Kornhaber

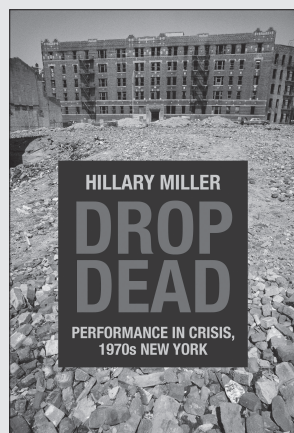
"...a brilliant and original study of
Nietzsche's debt to theater and vice
versa."

—Matthew Wilson Smith,
author of *The Total Work of Art:
From Bayreuth to Cyberspace*



SERIES EDITORS: Patrick Anderson and Nicholas Ridout

This series publishes books in theater and performance studies, focused in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute. We define "performance" in the broadest sense, including traditional theatrical productions and performance art, but also cultural ritual, political demonstration, social practice, and other forms of interpersonal, social, and political interaction which may fruitfully be understood in terms of performance.



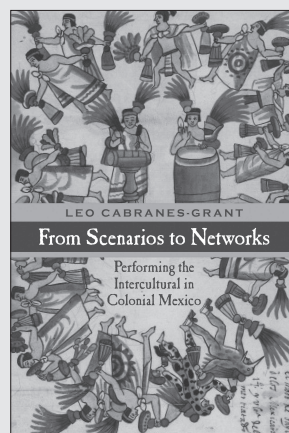
Drop Dead

Performance in Crisis,
1970s New York

Hillary Miller

"...a distinctive and valuable
contribution to theatre
and performance studies
scholarship... careful and
nuanced in its approach to
theatre-historical practices."

—Michael McKinnie,
author of *City Stages:
Theatre and Urban Space
in a Global City*



From Scenarios to Networks

Performing the Intercultural in
Colonial Mexico

Leo Cabranes-Grant

"...mandatory reading, not only
for those with a scholarly interest
in Colonial Mexico but for anyone
working in performance and cultural
studies today."

—Jean Graham-Jones,
author of *Evita, Inevitably:
Performing Argentina's Female
Icons Before and After Eva Perón*

Forthcoming July 2017



The Scene of Foreplay

Theater, Labor, and Leisure
in 1960s New York

Giulia Palladini

"Palladini develops truly
fresh theorizations of the
possible relations between
labor, value, productivity, and
capitalism, while presenting
an extraordinarily rich and
extensive set of materials on
1960s New York 'underground'
performance."

—Miranda Joseph, author
of *Debt to Society: Accounting
for Life Under Capitalism*

Time Slips

Queer Temporalities, Contemporary Performance,
and the Hole of History

Jaclyn I. Pryor

"A lively read, *Time Slips* is filled with excellent research and
fascinating case studies concerned with some of the most freighted
issues in contemporary politics."

—Sara Warner, author of *Acts of Gaiety: LGBT Performance and
the Politics of Pleasure*



Visit our booth at the ASTR Conference for a
special discount on these titles and more!

www.nupress.northwestern.edu

SUNDAY, NOVEMBER 6, 2016

7:30 - 8:45 am

Career Sessions 8 - 14

Career Session 8: Publishing in Academic Journals

Location: Maple Lake

Moderators:

Gwendolyn Alker, Editor, *Theatre Topics* and Teacher, Department of Drama, New York University

R. Darren Gobert, Editor, *Modern Drama* and Professor of English and Theatre & Performance Studies, York University

Nicholas Ridout, Editor, *Theatre Survey* and Professor of Theatre, Department of Drama, Queen Mary University of London

Joanne Tompkins, Editor, *Theatre Journal* and Associate Dean Research, Faculty of Humanities and Social Sciences, University of Queensland

In this session, editors from leading theatre and performance studies journals address multiple aspects of writing a quality article and discuss the process from submission to revision to publication. Please come with questions; there will be plenty of time for conversation.

Career Session 9: Best Practices at Small Liberal Arts Colleges

Location: Deer Lake

Moderators:

Sarah Bay-Cheng, Chair and Professor of Theatre and Dance, Bowdoin College

Kate Bredeson, Associate Professor of Theatre, Reed College

Amy Holzapfel, Chair and Associate Professor of Theatre, Williams College

This session offers best practices for managing work-load, tenure, the theory/practice divide, and academic/artistic freedom, which are often the biggest opportunities and stressors for faculty at small liberal arts colleges. Please come with questions; there will be plenty of time for conversation.

Career Session 10: Success on the Tenure Track

Location: Elk Lake

Moderators:

Patricia Herrera, Associate Professor, Department of Theatre & Dance, University of Richmond

John Muse, Assistant Professor, Department of English & Committee on Theater and Performance Studies, University of Chicago

Jon D. Rossini, Associate Professor, Department of Theatre and Dance, University of California, Davis

This session gives practical, candid advice about maximizing tenurability and minimizing professional missteps. Topics include balancing research, teaching, and service; managing relationships with senior colleagues; seeking out opportunities; balancing

professional and personal responsibilities; and nurturing productive habits. Please come with questions; there will be plenty of time for conversation.

Career Session 11: Diversity and Inclusion in Department Production and Curriculum

Location: Crystal Lake

Moderators:

Charlotte Canning, Professor and Head of Performance as Public Practice, University of Texas, Austin

Noe Montez, Assistant Professor and Director of Graduate Studies of Drama and Dance, Tufts University

Patricia Ybarra, Associate Professor and Chair of Theatre and Performance Studies, Brown University

Many departments of theatre and performance studies are striving to become more diverse and inclusive. This session addresses two key components of that mission: production and curriculum. Speaking from experience at their home institutions, panelists will focus on the challenges and rewards of emphasizing diversity and inclusion in departmental season planning, curricular reform, and casting. The place of theatre and performance departments within larger campus and local communities, strategies for advocacy within one's home department, and the place of academic theatre in campus dialogue may also be discussed. Please come with questions; there will be plenty of time for conversation.

Career Session 12: Beyond the Journal: Social Media, Blogs, and Podcasts

Location: Pine Lake

Moderators:

Pannill Camp, Associate Professor of Drama and Director of Graduate Studies, AM in Theater & Performance Studies, Washington University in St. Louis

Brian Herrera, Assistant Professor of Theater, Princeton University

Bethany D. Holmstrom, Assistant Professor of English, LaGuardia Community College

With varied opportunities to share ideas and research digitally, what might we want to keep in mind? In this session, we will discuss alternative media, digital self-promotion, and academic/artistic freedom, especially as they relate to more traditional outlets for scholarship. Please come with questions; there will be plenty of time for conversation.

Career Session 13: Teaching and Research at Large Public Universities

Location: Cedar Lake

Moderators

Lisa A. Freeman, Professor of English, University of Illinois at Chicago

Scott Magelssen, Associate Professor of Theater History, University of Washington School of Drama

SUNDAY, NOVEMBER 6, 2016

**Christine Y. Mok, Assistant Professor of Drama and Performance,
University of Cincinnati**

This session focuses on pedagogical and institutional issues facing faculty and graduate students working at large public universities. Speakers will address pedagogical topics (such as teaching large lecture courses and managing large numbers of teaching assistants) as well as institutional ones (such as reduced funding for public education and academic freedom at public institutions). Please come with questions; there will be plenty of time for conversation.

Career Session 14: Graduate Student Service in the Academy and the Profession (co-sponsored by the Graduate Student Caucus)

Location: Birch Lake

Moderators:

Eero Laine, Visiting Assistant Professor of Theatre, University at Buffalo, State University of New York

Heather Nathans, Chair and Professor, Department of Drama and Dance, Tufts University

Stephanie Vella, PhD Candidate, The Graduate Center, City University of New York

While pursuing a postgraduate degree, many opportunities to serve on committees in one's department, institution, and professional organizations are available. These positions can form an important part of a graduate student's education and professionalization, but it can also be difficult to know what positions are available and how they might form the most productive part of your graduate career. This panel is designed to help graduate students think through how service can best be a part of their academic lives and how it can prepare them for their future careers. Please come with questions; there will be plenty of time for conversation.

8:00 - 11:00 am

Registration Desk Open

Location: Atrium

8:00 - 11:00 am

Tell Me Booth Open

Location: Atrium

8:00 - 11:00 am

Exhibit Hall Open

Location: Atrium

8:00 - 11:00 am

All Day: Quiet Room

Location: Gray's Bay

In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

8:00 am - 12:00 pm

Breathing and Moving: A Gestural Orchestra

Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists

SALYER + SCHAAG, University of Wisconsin-Madison

9:00 - 10:30 am

Curated Panels

Curated Panel 8: Performing Transnationalisms through Festivals

Location: Ballroom 1/2

Chair/Respondent

Margaret Werry, University of Minnesota

Julia Goldstein, The Graduate Center, CUNY

Staging Uganda in the World: Negotiating Twenty-First-Century Local, Regional, and Cosmopolitan Theatrical Identities at the Kampala International Theatre Festival

Rita M Rufino Valente, University of California, Los Angeles

Haunted Stages: Colonialism, Transnationalism, and Globalization, in Theater Festivals in Portuguese-speaking Countries

Bryan Schmidt, University of Minnesota

Seeking 'Pura Vida' at Costa Rica's Envision: Festival, Race, and Ethical Tourism

9:00 - 11:00 am

Working Groups

Working Group 33: Performing War: Acts of Transgression and Transformation

Location: Pine Lake

Convenors

DeAnna Toten Beard, Baylor University

Dreams of Transformation: Finding Her Sphere during World War I

Jenna L. Kubly, Independent Scholar

Dreams of Transformation: Finding Her Sphere during World War I

Participants

Sara Brady, Bronx Community College, CUNY

Desertion as Performance: Sgt. Bowe Bergdahl's ... Transgressions

Amanda Dawson (Boyle), Brescia University

Transgressive Voices: Soldiers Transition Home

Victor Emeljanow, University of Newcastle, Australia

Transgressive and Transformative Acts: the Essential Significance of Female Impersonators during World War I

SUNDAY, NOVEMBER 6, 2016

Andrea Gunoe, University of Pittsburgh

“Learn How to Suck”: Transforming Soldiers to Rangers through Simulation and Affect

David Jortner, Baylor University

Tearjerkers, Kamishibai, Nagasaki, and Kids: Atomic Dialogues and Children’s Theatre in Japan under the American Military

Emmy Kreilkamp, Centralia College

Laughter, Tears and Defiance: Wartime Theatrical Performances in the Dutch Transit Camp of Westerbork

Margaret Lebron, Northwestern University

Crossing Borders and Transforming Bodies: Ghosts and Identities in *The Elliot Trilogy*

Khalid Y. Long, University of Maryland, College Park

Staging Ground Zero: Glenda Dickerson’s Kitchen Prayer Series

Scott Magelssen, University of Washington

Lines of Flight: Transcending Disenfranchisement through Barnstorming Performance

Maria Ines Marques, Yale School of Drama

Modern Odysseys: Transmedial Representations of War, Displacement, and Fluid Identities in Two Productions by the Théâtre du Soleil

Elizabeth A. Osborne, Florida State University

Enemy Non-Alien: Performing the Histories of Japanese-American Internment Camps

Rebecca Worley, Texas A&M University - Commerce

Betwixt and Between: Liminality, the Madres de la Plaza de Mayo, and the Radical Performances of Protest

Yi-Ping Wu, Ohio State University

The Legal Transgression and Violent Transformation of the Body of the Comfort Women: The Examination of the Comfort Women’s Body Performance in *The Eye Holds The Truth*

Working Group 34: Shakespearean Performance Research Group

Location: Ballroom 4

Convenors

Catherine Burriss, California State University, Channel Islands

Franklin J. Hildy, University of Maryland

Rob Ormsby, Memorial University, Newfoundland

Don Weingust, University of California, Berkeley

W. B. Worthen, Barnard College, Columbia University

Participants

Todd Barnes, Ramapo College of New Jersey

“Nature’s Journeymen”: Transplanting Shakespeare’s Gardens

Eric Brinkman, The Ohio State University

“Approaching Over-the-top Bloody”: Transpersonal Affective Complexity in Lucy Bailey’s *Titus Andronicus*

Regina Buccola, Roosevelt University

Transhistorical Shakespeare in Performance

Scott Campbell, University of Wisconsin - Madison; Ohio Shakespeare Festival

Not Nice But Full of Charge: Translating Musical Instrument Meaning on Original and Recreated Jacobean Stages

Matthieu Chapman, Central Washington University

Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized *Macbeth*

Michael Chemers, University of California, Santa Cruz

Bloody Instruction: Combatting Narco-Trafficking with a Transnational Transformation of *Macbeth*

Sonia Desai, University of California, Irvine

“Do You Not Know I am a Woman?”: Phenomenology and Gender in *As You Like It*

Lauren Eriks Cline, University of Michigan

Trans-Disciplinary Methods for Shakespeare Performance History

Louise Geddes, Adelphi University

Some Tweeting Cleopatra: Crossing Borders on (and off) the Shakespearean Stage

Amy W. Grubbs, Father Ryan High School

“I am Transformed”: The Transgressive Role of *The Comedy of Errors*’ Servants

Musa Gurnis, Washington University in St. Louis

Spy in the House of Actors: A Transdisciplinary Field Report From RADA

Robert Henke, Washington University in St. Louis

Transnational Shakespeare: the Commedia dell’Arte

Noam Lior, University of Toronto

Transmediating, Multimediating Shakespeare: Theory and Practice of the Digital Multimedia Edition

Emily Madison, Columbia University

Body Music: William Poel’s “Poetic Drama”

Cary Mazer, University of Pennsylvania

Shakespeare Translated: Trans-Historical Histories

Nova Myhill, New College of Florida

On (Not) Pretending to be Elizabethan: Watching the Transtemporal Spectator at Shakespeare’s Globe

Heather Nathans, Tufts University

The Mysterious Murder of Mrs. Shakespeare: Transgressive Performance in Nineteenth-Century New York

SUNDAY, NOVEMBER 6, 2016

Emory Noakes, King's College London & Shakespeare's Globe
Trans(forming) Shakespeare: Transgender Approaches to Contemporary Anglo-American Shakespearean Performance

Niamh O'Leary, Xavier University
Shakespeare in Porkopolis

Valerie Clayman Pye, Long Island University, Post
Shakespeare's Globe "360": Transmedial Performance and the Reconstructed Playhouse

Lisa Robinson, St. John's University
"Unsex Me Here": Circulatory Gender Fluidity in Shakespearean Performance

Olivia Rutigliano, Columbia University
"Say She Be Mute": Domesticating Katherine in Silent Film Adaptations of *The Taming of the Shrew*

Richard Schoch, Queen's University Belfast
Trans-temporal Shakespeare: Performing Restoration Shakespeare Today

Michelle Shafer, Independent Scholar
"Be Stone No More": Proto-Feminism, Iconoclasm and Performance in Shakespeare's *The Winter's Tale*

Hesam Sharifian, Tufts University
Americanizing Shakespeare in Print: Alexander Anderson and the First American Illustrated Edition of Shakespeare

Lisa S. Starks-Estes, University of South Florida, St. Petersburg
Theater of Kindness: Levinas, Intersubjective Transcendence, and Shakespearean Performance

Dan Venning, New York University
The Meininger: Transporting Shakespeare as a Symbol of German Nationalism

Katherine Williams, New York University, Abu Dhabi
Monstrous Transformations

Working Group 35: Site-Based Theatre as a Trans-Contextual Experience

Location: Birch Lake

Convenors

Penelope Cole, Independent Scholar
Becoming the Mob: Mike Pearson's *Coriolanus*

Rand Harmon, University of Northern Colorado
Exploiting the Participative Interface: Conceptualizing Trans-contextual Audience Immersions

Participants

Guillermo Aviles-Rodriguez, University of California, Los Angeles
Playing Hopscotch on Uncommon Ground: Performance, Politics and Place in Los Angeles

James Ball, Texas A&M University
Mesmeric Revelations in Baltimore

Joyelle Ball, University of California, Santa Barbara
Virtually There: Rethinking Digital Performance as Site-Specific

Sean Bartley, Florida State University
Take Me Out to the Ballgame: Trans-Contextual Public Performance

Jyana Browne, University of Washington
Site-Specific Puppetry in the Trans-Contextual Landscape of Naoshima

Kelley Holley, University of Maryland
Street View: Mapping Communal Identity and/in Itinerant Site-Specific Performance

William Lewis, University of Colorado Boulder
Performing Posthuman Spectatorship: Architectures of Agency and Exchange in Trans-Mediated Space

Erin Mee, New York University
The Rasa of Transmedia Theatres

Melissa Minniefee, University of California, San Diego
A Home and Open Road: Contextualizing Displacement in *Waiting for Godot*

Charles O'Malley, Yale School of Drama
Localizing Practices of Human Trafficking in Cora Bissett's *Roadkill*

Colleen Rua, Bridgewater State University
An Awfully Big Adventure: Navigating Identity and Agency in Immersive Theatre

Susan Tenneriello, Baruch College, CUNY
Olympic Spectacles: Historical Views on a Twentieth-Century Transmedia Tradition

Saba Zavarei, Goldsmiths, University of London
Sites of Change; the Power of Site-based Performance to Intervene in Context

Guy Zimmerman, California State Polytechnic University, Pomona
Trans-temporal Immersion in the New Gilded Age: *The Day Shall Declare it* in L.A.'s Arts District

Working Group 36: Theorizing Transtemporality and Performance

Location: Maple Lake

Convenors

Benjamin Gillespie, The Graduate Center, CUNY
Performing [in] Late Time

Stephanie Vella, The Graduate Center, CUNY
Jane Ellen Harrison's Primitive Greek Body: Performance, Race, and Modernist Time

SUNDAY, NOVEMBER 6, 2016

Participants

Harmony Bench, The Ohio State University

Transtemporality and the Twice-ephemeral: Digitality and Dance

Erin Cowling, Hampden-Sydney College

The Transtemporal Frame: Entryway to Early Modern Spain

Lindsay Cummings, University of Connecticut

Telling Time: Temporal Ambivalence in Jen Silverman's Gothic Plays

Alice Dailey, Villanova University

Dead Men Watching in *1 Henry VI*

Savannah Hall, Indiana University

Staging Modern West African Subjectivity: Ama Ata Aidoo's and Wole Soyinka's Trans-historical Plays

Moynan King, York University

Trace: Performing an Impossible Place

Sissi Liu, The Graduate Center, CUNY

Transtemporality in Racial (Trans)formation/Traversing: (In)Flexible Casting Practices and Gene Luen Yang's *American Born Chinese*

Diana Looser, Stanford University

Time and the Other: Transtemporal Encounters in Lisa Reihana's *In Pursuit of Venus [infected]*

Sharrell Luckett, Muhlenberg College

Transweight Affect: Black Directed Transtemporalities

Ali Na, UNC Chapel Hill

Trans Affect: Temporal Transience and Techno-performances of Racialized Femininity

Hansol Oh, The Graduate Center, CUNY

Embodying Queer History and Historiography: Taylor Mac's *A 24 Decade History of Popular Music*

Christopher Swift, New York City College of Technology, CUNY

Transcendental Time, Local Orientation: Future Memory of Salvation in Medieval Religious Performance

Elliot Turley, The University of Texas at Austin

Waiting for Godot's Tragicomic Temporalities

Clio Unger, The Graduate Center, CUNY

Curating Time: The Retrospective Exhibition and the Temporal Construction of (Art) History

Sara Warner, Cornell University

A Long Time Coming: The Transtemporal Erotics of Paula Vogel's *Indecent*

Working Group 37: Translating Beyond Text: Bodies, Cultures, Epistemologies

Location: Deer Lake

Convenors

Bhargav Rani, The Graduate Center, CUNY

Translation, Performance, and Scientific Subjectivity

Jennifer Thompson, The Graduate Center, CUNY

"Do You Understand?": OSF's *Play On!* Initiative and the Politics of English to English Translation

Mara Valderrama, The Graduate Center, CUNY

Poetry on its Feet: Stage Adaptations and Text Translations of Lorca's *The House of Bernarda Alba*

Alison Walls, The Graduate Center, CUNY

The Simpsons and its Double: Dubbing and the Hybridization of Cultural Identity

Participants

Avishek Ganguly, Rhode Island School of Design

Staging Incomprehension, Performing the Untranslatable

Eric C. Heaps, Indiana University

Kinesthetic Image Schema: Performance Moving through Metaphors in *Windstorm*

Hyewon Kim, Yonsei University

Broadway, Lost in Translation: Transnational Broadway Musical Theatre in Seoul

Ali-Reza Mirsajadi, Tufts University

Antigone in Wonderland, or, Notes on the Political Efficacy of Being Lost in Translation

Maria Mytilinaki Kennedy, The Graduate Center, CUNY

Borrowing and Lending: The "Cultural" Translation Debate in the Theatre

Melissa Poll, Kansas State University

Robert Lepage Re-"Writes" *Needles & Opium* for the Twenty-First Century: Haunting, Embodied Text and Intercultural Performance-Making

Laurelann Porter, Arizona State University

Madame Paz de la Alma y Cuerpo, an Articulation and Embodiment of Diachronic Translation in a new Adaptation of *Six Characters in Search of an Author*

Donovan Sherman, Seton Hall University

The Philosopher's Toothache: Stoic Bodies in Renaissance Culture

Dana Tanner-Kennedy, Yale School of Drama

"With a new tongue I now will speak": Translation and Postsecular Performance in the Wooster Group's *Early Shaker Spirituals*

Claudia Wier, York University

Trans-temporal Performance and the Sounding-Body of the Early Modern Diva

Working Group 38: Transverting Whiteness

Location: Elk Lake

Convenors

Megan Lewis, University of Massachusetts, Amherst

Performing Whiteness in the Postcolony

SUNDAY, NOVEMBER 6, 2016

Shannon Walsh, Louisiana State University

Participants

Brandi Catanese, University of California, Berkeley

Authorial Significance, Transracial Performance and the Postracial Turn

Andrew Friedman, New York University

Tyrannical Whiteness: Jackson Pollock, Ann Liv Young, and Vegard Vinge's Performance of Artistic Process

Doug Kern, University of Maryland, College Park

Transverting the War at Home: Exploring Racial Struggle in Amiri Baraka's *The Slave*

Barbara Lewis, University of Massachusetts, Boston

Mammy Rogue: Alice Childress and August Wilson Pushing Against the Gendered Pillar of Whiteness

Karen Jean Martinson, Chicago State University

"I Feel Like Dancing!": How El Vez, The Mexican Elvis Dances Around White Fragility to Transvert Whiteness

Stefka Mihaylova, University of Washington, Seattle

Spectatorship as an Act of Penance: The Ideal White Spectator of Young Jean Lee's Avant-Garde (?) Theatre

Justine Nakase, National University of Ireland, Galway

Black Hibernia: Ruth Negga, the Telescopic Figure, and Challenging Irish Whiteness

Michelle Salerno, Bellarmine University

Transverting a Note on Casting: A Critical Analysis of Charles Mee's Call for Inclusion

Roxanne Schroeder-Arce, University of Texas, Austin

Beyond Acknowledgement of Whiteness: Teaching across Cultural Markers

Dani Snyder-Young, Illinois Wesleyan University

The Death of the Progressive Author: White Habitus in Post-Performance Discourse

Allan Davis, University of Maryland, College Park

Cultivating Chrysanthemums: White Femininity, American Orientalism, and Amateur Theatricals in Residential Garden

Working Group 39: Video Games and Gaming: Towards a Transmedial Analysis

Location: Ballroom 3

Convenors

Alan Filewod, University of Guelph

Kimi Johnson, University of Minnesota

Mike Sell, Indiana University of Pennsylvania

Participants

Kelly Aliano, LaGuardia Community College, CUNY

Transformations of the Self through Video Games

Lawrence Ashford, The University of Sydney

Towards a Dramaturgy of Interactive Theatre

Gina Bloom, University of California, Davis

Theater Studies as a Method for Game Design

Alicia Corts, Saint Leo University

Choose Your Own Adventure: Spectatorship and Identity Creation

Bélgica del Rio, University of California, Berkeley

The Performance of Avatars in Video Games and Motion/Performance Capture

Douglas Eacho, Stanford University

The Mirror, The Tower: On The Metropolitan Erotics of Character Creators

Alice Hofgren, University of Washington

The "Link" Between Gamer and Avatar: Surrogation in The Legend of Zelda

Adrienne Mackey, Swim Pony Performing Arts

A Study of "THE END"—Using Game Mechanics to Create Customizable Transmedia Narratives

Sam Wend, Swim Pony Performing Arts

A Study of "THE END"—Using Game Mechanics to Create Customizable Transmedia Narratives

Alexander Miller, University of California, Santa Cruz

An Analysis of Gender and Performance in the Games of Bioware

Tobin Nellhaus, Independent Scholar

Online Role-playing Games and the Definition of Theater

Takeo Rivera, University of California, Berkeley

The Yellow Cyborg's Digital Flesh: Masochism and Deus Ex Human Revolution

Cassandra Silver, University of Toronto

Players as Artists: Interactive Spectatorship and Video Games

Ariel Watson, Saint Mary's University

The Body and the Audio Game

11:15 am - 12:30 pm

Transitions 2: All-Conference Wrap-Up Session and Toast Curated by Spatula&Barcode

Location: Ballroom 1/2

Join Spatula&Barcode and a team of toastmasters for a conversation about questions that transect the conference. Light food will be provided.

1:00 - 2:00 pm

DROUGHT: Transpiration, Saturation & Desertification EcoPerformance

Location: Offsite - Loring Park (20 minute walk)

Maps are available at the registration desk

EXHIBIT HALL

Thursday, November 3, 2016

8:15 – 10:00 pm

Friday, November 4, 2016

8:00 am – 5:00 pm

(Closed 1:30 – 2:30 pm)

Saturday, November 5, 2016

8:00 am – 5:00 pm

(Closed 12:00 – 2:00 pm)

Sunday, November 6, 2016

8:00 - 10:00 am

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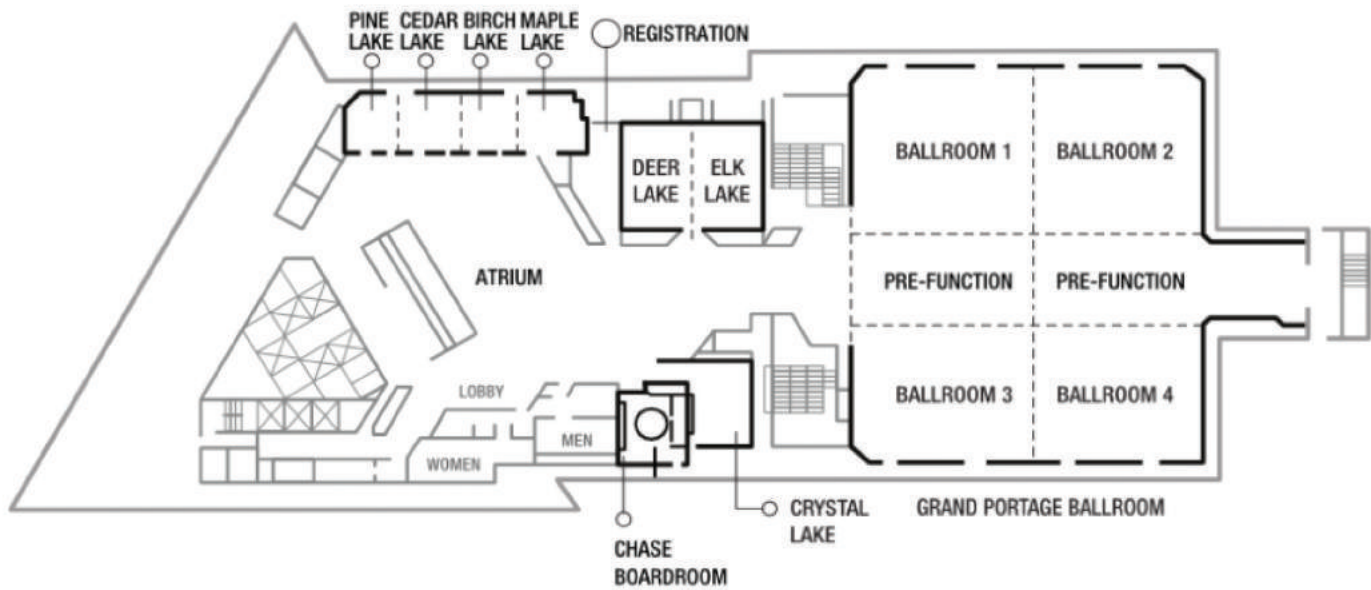
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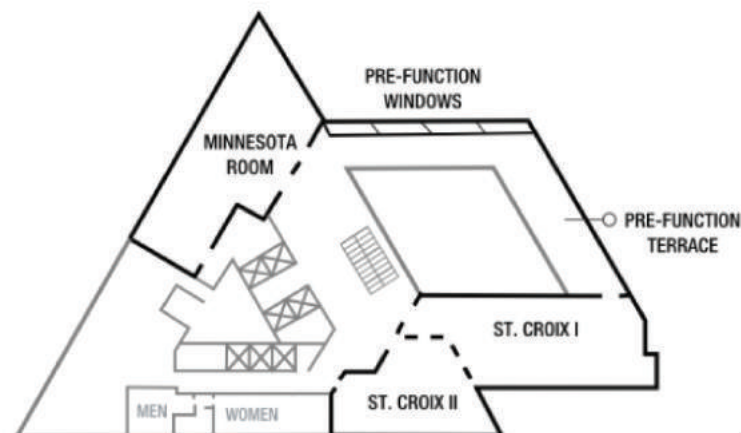
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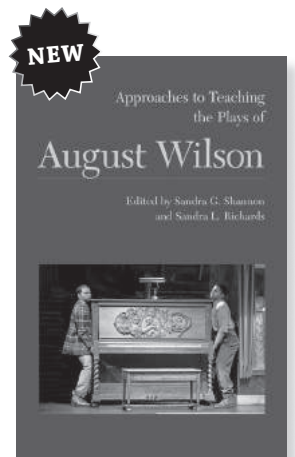
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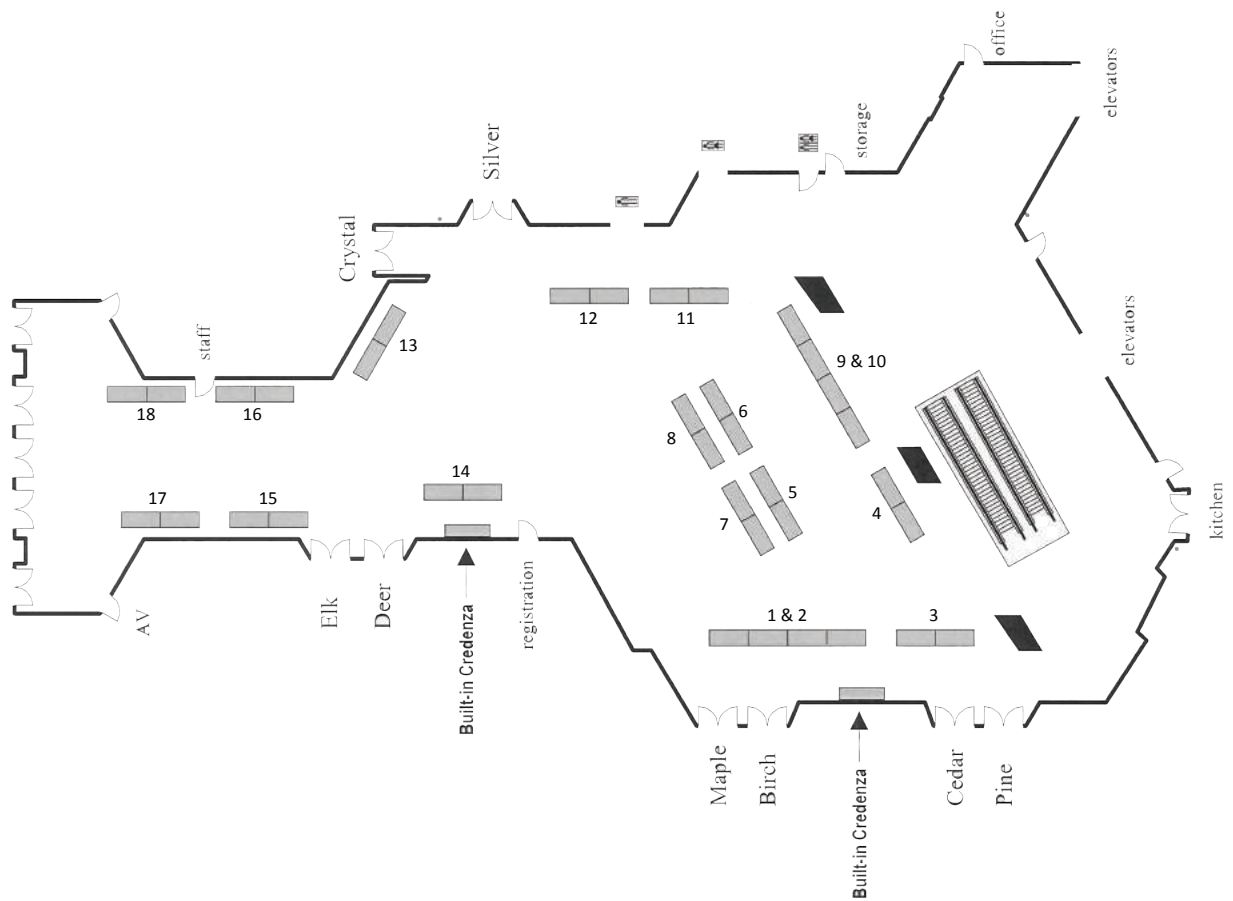
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