BOOK OF ABSTRACTS

International Federation for Theatre Research (IFTR) Conference

July 24-28, 2023.

1.Name: Femi Adekunle Adedina

Abstract Title: Playwrights and Folktales: An Analyses of Osofisan's *Morountodun* and Afolayan's *Once Upon an Elephant*

From time immemorial, folktales have been a source of entertainment and lesson for many. While some people water down the originality of folktales, their benefits transcend what many people assume they stand for. Folktales are tales that are part of the oral tradition of a people or a place. They are creatively woven to appeal to different senses of the listeners. Traditionally, folktales are verbally told, but to make their messages go around and to preserve them for generations to come, they are written down. There is a lot to learn from the folktales of a particular community. The lessons from these tales, if we apply them, can go a long way to bring orderliness into the world, even though their credibility may be questionable. To preserve folktales and make them accessible to everyone, dramatists try to weave folktales into the plots of their stories. This way they can tell powerful stories which lessons can be applied to solve contemporary problems. Two of these dramatists are Bose Afolayan and Femi Osofisan. In Afolayan's *Once Upon an Elephant* and Osofisan's *Morountodun*, folktales are used as the bases of their storylines. This paper sets out to look at the utilization and functions of folktales in the two texts and how relevant they are to contemporary situations.

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BIO: Femi Adedina is an Associate Professor of Film Studies, Creative Writing and Dramatic Literature at the Department of Theatre Arts, Lagos State University of Education. A teacher, Media Expert, Playwright, Essayist, Short Story Writer, Novelist, Poet, Television and Stage and Film Director. He was the former Deputy Provost of Adeniran Ogunsanya College of Education, Oto/ Ijanikin and the foundation Ag. Dean of College of Humanities Education (COHED) of Lagos State University of Education, Oto/Ijanikin.

2.Name: Bisi Adigun

Abstract Title: The Butcher Babes: Making a Myth of the Brutal Murder of an African Brother

When the dismembered body of Kenyan immigrant Farah Swaleh Noor was first discovered in a sports bag in a canal in Dublin in March 2005, the police initially thought it was an act of ritual killing. A few months into their investigation, however, the story changed. It turned out that the brutal murder and decapitation of Noor was the handiwork of Irish siblings, Charlotte and Linda Mulhall, now famously known as the Irish Scissor Sisters. Although Noor's decapitated body had since been buried; and Linda had served her five-year jail term, while her younger sister, Charlotte, still remains in prison serving her life sentence, the myth of what happened on the fateful night the barbaric murder and decapitation of Noor took place in a Dublin inner city house has since inspired a tragicomedy, The Butcher Babes. The reason is that in some parts of Yoruba land in western Nigeria, it is believed that if a person dies such a ritual-like death, rather than go to rest, the spirit of that person will continue to haunt the living until appropriate purificatory

rites are carried out. This paper examines how The Butcher Babes is a theatrical ritual inspired by Soyinka's theory of the Fourth Stage which he propounded based on the myth of Ogun, the Yoruba god of war and iron, to demonstrate his conviction that the fates of the Yoruba gods, "are in myth and their creative exploiters" (Soyinka, Wole. 1995. Myth Literature and the African World. Cambridge University Press, 30).

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BIO: Bisi Adigun is a performing artist, dramatist, and theatre producer/director. Before joining Bowen University (of the Baptist Convention), Iwo, Osun State, Nigeria as a senior lecturer in October 2019, Adigun was an adjunct lecturer of African Theatre and Performance Studies at Trinity College, Dublin, Ireland, where he earned his PhD in Drama in 2013. Between 2000 and 2003, Adigun was a co-presenter of MONO, RTE's flagship intercultural television magazine programme. Then, in 2003, he founded Arambe Productions, Ireland's first and only African theatre company, for which, as its Artistic Director for over 16 years, he produced and directed over 25 productions in Ireland, Nigeria and America. Adigun's first volume of plays, An Other Playboy, The Butcher Babes and Home, Sweet Home (Three Plays), was published by Universal Books UK in 2018. He is also the co-editor, with Duro Oni, of The Soyinka Impulse: Essays on Wole Soyinka (BookCraft, 2019). Adigun is also the editor of Remembering Ola Rotimi: A Complete Man of the Theatre: Essays and Tributes (Bowen University Press: Iwo, 2022); he is also working on his adaptation of Brian Friel's Philadelphia Here I Come!

3. Name: Henry Ajumeze

Abstract Title: World-Making with Stories: The Animal in Postcolonial African Narratives

Among the Igbo in Nigeria, a popular proverb — "mbe ako na inu" — expresses an imagined ubiquity of the tortoise in narratives: emphasising the animal's overwhelming presence in the ecosystem of fables. In fact, the myth manifests itself as human critique of the creature's many unbearable tricks, marked by figurations of (anti-) heroic exploits in the world life of the Igbo expressive cultures. So too, from a similarly ontological worldview: other animal species in African narratives are framed by impulses that conjure up optics of unequal relations of planetary power framed through historically enabled authorial hegemony. This paper examines West African literary and performance traditions to unpack the human and animal relations in ways that probe questions of power, coloniality, ontology; and suggesting the need to forge new ways of world-making with stories -- as Donna Harraway admonished -- to "change the story"

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BIO: Dr Henry Ajumeze is a Lecturer in Theatre Studies at the School of Arts, Languages and Cultures, University of Manchester. He studied at the University of Ghana and the University of Cape Town in South Africa and has been a fellow/awardee of several prestigious organizations including the Social Science Research Council (SSRC), African Humanities Program (AHP) of the American Council of Learned Societies (ACLS) — Carnegie Corporation of New York and Consortium of Humanities Centres and Institutes (CHCI). His research is in the intersection of

postcolonial theatre and environmental humanities and the performance culture of ecosystems in the politics of resource extraction.

4. Name: Hannah Akpodiete

Abstract Title: Mythology and Culture: Implication of Female Genital Mutilation in Urhobo Land

Female genital mutilation (FGM) has attracted international attention in recent times, and the formulation of new laws against the practice in Nigeria. While there have been little changes in the frequency of the exercise in many parts of the country there is evidence of prevalence among young people in Urhobo land in the rural areas. There has been lower presence among daughters of educated mothers in the urban areas in Urhobo land. This challenge has necessitated the increasing research and policy changes to address these issues. Proponents of FGM in Urhobo land believe that there is a myth behind it and should therefore not be questioned nor stopped. They itemised social, psychological, and cultural benefits of which include conformity to social pressure and peers; raise a girl properly and prepare her for adulthood and deliver her from marital failures; reduces women sexual desires thereby preventing promiscuity; religious beliefs; sexual restraints; cleanliness, neatness and beautifying of females' sexual organs. Global outcry against FGM condemn the practice believing that it has no health benefit since (i) it is violent against women as it leads to childbirth complications. (ii) death rate of babies such as neonatal death. (iii) sexual problems. (iv) outbreak of infections and could lead to Cervical cancer. The paper employed the qualitative research methodology and focus group discussion to achieve the objectives of the study.

Key words: Mythology, Culture, Implication, Female Genital Mutilation, Urhobo land

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BIO: Dr. Hannah Modupe bagged a PhD degree in Theatre Arts from the University of Ibadan, Nigeria; presently is a Lecturer in the Department of Theatre Arts, Delta State University, Abraka. I started my career at the University in November 2018 as Lecturer II, and through a dint of hard work was promoted to Lecturer I in 2022. As a Lecturer, I have served in various capacities in areas of teaching, research, and community services. In teaching, I have served on disciplinary committees, level advisers among others. I have taught in areas of Children's theatre, Costumes, make-ups, Theatre management, Cultural issues, Community theatres, mythology, and fictions; to students of various levels 100, 200, 300, 400 and diplomas respectively. I have equally participated in several conferences both locally and internationally with publications in local and international journals. I am married to an Urhobo man and have equally lived among the Urhobos for over 22 years. Having interacted with the Urhobos for several years, I am prompted to carry out the study on female genital mutilation taking into consideration the mythology and cultural implications.

5. Name: Judyie Al-Bilali

Abstract Title: ME & DIONYSUS: Theatre, Re/Evolution and Ecstasy

'Me & Dionysus: Theatre, Re/Evolution and Ecstasy' illuminate the classic Greek drama The Bacchae as a guiding myth for the early 21st century through the 40+ year romance between myself and the divinity of theatre, Dionysus. Attending the Living Theatre's seminal production, 'Dionysus in 69' as a high school student, I experienced a freedom in theatre-making that remains indelible. Thirty years later I directed Wole Soyinka's 'Bacchae of Euripides: A Communion Rite', setting the production in America's 1960s Black Liberation movement. In 2019, when asked by my department to direct a version of The Bacchae, I set the play's 'Time' in 2020, only nine months in the future. The 'Place' for the production was Gaia, the mythological Greek name recognizing Earth as a sentient goddess. What do my prescient artistic choices tell us about where we are at this pivotal point in human history? How can the divinity of Theatre and the magnificent Bacchantes chart our course for survival as a species? Artists are the antennae for society and as we reimagine Euripides' myth of Dionysus, we address our need for balance between reason and passion. This timeless play tells us where to look for balance in a world twisted by the desire for power and control disguised as reason – rather look to ecstasy, to creativity, to beauty, to joy. Lose control. The timing is divine for the return of Dionysus as we find our way forward in the temple of Theatre.

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BIO: For over four decades, Awotunde Judyie Al-Bilali has been an innovator in the fields of performing arts, arts education, and applied theatre. An actor, director, playwright and producer, she has worked off-Broadway and in regional theatre. She taught at NYU's Educational Theatre Program, the MA Applied Theatre Program at CUNY, Amherst College, Hampshire College, and the University of Virginia's Semester at Sea program. She is currently an Associate Professor of Theatre for Social Transformation at UMass Amherst. Al-Bilali received her BA Cum Laude in African American Performing Arts and an MFA in Theatre. She was a Fulbright Scholar at the University of the Western Cape in South Africa where she created Brown Paper Studio, an applied theatre methodology. Her work is featured in Black Acting Methods: A Critical Approach. She is the author of For the Feeling: Love & Transformation from New York to Cape Town and Halcyon Days, a book of haiku. She is the recipient of numerous awards including grants from the National Endowment for the Arts, the New York State Council on the Arts, the Kentucky Arts Council, the Marion and Jasper Whiting Foundation, the UMass President's Creative Initiatives Fund and MacDowell Colony.

6. Name: Barbara Asante

Abstract Title: The Women. They Were Plotting Too: Declaring Our Independence in the Spirit of Sankofa

This paper explores the key concepts and processes that underpin Barby Asante's ongoing performance work Declaration of Independence. This iterative performance work is grounded in decolonial Black feminist thinking and practices that draw on Asante's interest in reconsidering the Akan Adinkra principle of Sankofa not just as a way to reflect on and address the past, but also a practice of care that calls on that which came before, to speculate on otherwise possibilities for the future. Asante examines the Declaration of Independence as an artwork, a performative forum, a study group, a circle, and a community resource that brings together groups of black and womxn of colour to reflect on how the political affects the personal, when considering the continuing impact of historical legacies of slavery and colonialism. Central to this work is re-calling Ama Ata Aidoo's poem, As Always, a Painful Declaration of Independence from her 1992 collection An Angry Letter in January as a core text in the works process of doing undoing. The poem is the call to which contributors to Asante's project respond, to develop an artwork that centres their experiences, not just as performers but as creators of their own resources, communities, stories, and agendas.

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BIO: Barby Asante is a London-based artist, curator, and researcher. With a deep interest in black feminism, decolonial methodologies, and what writer and scholar Dr Ebony Coletu describes as descendent epistemology. Asante draws from her Akan heritage, family stories and the histories that have created an African Diaspora to explore the politics of place, space and the ever-present legacies of slavery and colonialism. She is interested in how these legacies persist and inform the realities we live in today and how we undo them through imagining and enacting practices of liberation for *otherwise* ways of living. Exploring how we remember and the limits of the archival through the Akan principle of *Sankofa,* Asante also embeds within her work notions of collective study, countless ways of knowing and dialogical practices that embrace being together and breathing together. She explores this through works and processes using performance, film, collective writing practices, re-enactment and creating spaces for transformation, ritual and healing.

7. Name: Masi Asare

Abstract Title: Mythologizing the Musical-Theatrical Global South

While the term "global south" has gained currency over the past decade among thinkers and policymakers in economics, political science, and sociology, for example, it is rarely discussed in North American musical theatre study and practice. More than merely a cartography of regions in some ways aligned with areas previously framed as the "Third World," the concept also usefully activates solidarity among geographically disparate places similarly subject to exploitation by wealthier nations and populations. This paper will present initial findings on a project that seeks

to mobilize the organizing principle of the global south to catalyse productive conversations about musical stages and screens beyond the mythic and hegemonic spaces of Broadway, Hollywood, and the West End. Throughout the global south Cuban zarzuelas, South African jazz operas, and a dazzling array of musical comedy films emanating from culture hubs in Mumbai, Cairo, and Mexico City have long thrived alongside imports from New York, Los Angeles, and London. A consideration of the musical-theatrical global south flips the script on longstanding narratives and sounds of exoticization that Broadway-style musicals so often mythologize in shows purporting to represent the global south. The broader themes of this paper are the topic of a special issue of the journal Studies in Musical Theatre co-edited by Masi Asare (Northwestern University, USA) and Emilio Méndez (UNAM, Mexico). Approach to the topic is also informed by my work as a Broadway songwriter, with current work (Monsoon Wedding the Musical) developed in India and recently produced in Qatar.

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BIO: MASI ASARE is Assistant Professor of Theatre and Performance Studies at Northwestern University, where she is also affiliated with the Sound Arts and Industries Program. She is a Tony-nominated lyricist whose work includes Paradise Square (Broadway, Chicago) and Monsoon Wedding (Off-Broadway/St. Ann's Warehouse, Doha/Qatar Creates). As a composer and/or dramatist, she has also been commissioned by Theatre Royal Stratford East, the Lilly Awards, and Marvel. Masi's voice students have performed on Broadway and around the globe, and her scholarly book Voicing the Possible: Technique, Vocal Sound, and Black Women on the Musical Stage is forthcoming from Duke University Press. She is presently co-editing a special issue of Studies in Musical Theatre on "The Musical-Theatrical Global South." Masi holds degrees from Harvard and New York University and has published with Concord Theatricals, the Rodgers and Hammerstein Organization, Journal of Popular Music Studies, TDR, The Routledge Companion to Musical Theatre, and Performance Matters.

8. Name: Tunde Awosanmi

Abstract Title: Me-Sy-Me-My Construct: Taxonomizing the Mythic in African Drama

Mythology's vast resourcefulness also made it a field of scholarly combat in the humanistic disciplines. Frazer's The Golden Bough, a seminal collection of folk mythemes, nurtured a warring definitional schools of thought. Paradoxically, while the various mythic forms – mythemes – are the major data for these contending definitive models, they all failed in yielding a suitable genre-bound mythological taxonomic model for evaluating myth-inspired dramas. This paper, in response, charts a mythical typological template - the ME-SY-ME-MY schema - to synchronize mythology's disparate forms into a concise four-hander generic category thereby rendering a new definitional option.

Mythology is philosophically adequate to motivate the discourse. Four prominent mythic genres – metaphor, symbol, metaphysics, and mysticism – are theoretically coalesced in the ME-SY-ME-MY construct. The paper, for validation, applies the schema as a critical interpretive benchmark

to selected myth-oriented dramatic texts by al-Hakim, Yacine, Gabre-Medhin, Aidoo, Abdallah, Soyinka, Osofisan, Sutherland, Hussein, Butake, Ogunyemi and wa Thiong'o.

African drama and theatre are veritable spaces for mythic performance. Myth's multi-dimensional functionality informs its available definitions. Mythology presents the earliest paradigm of oral literature's multi-generic uniqueness. Metaphor, symbol, metaphysics and mysticism reside separately yet co-exist within the mythological complex. Metaphor and symbolism are languages of myth while metaphysics and mysticism constitute its philosophical substances. ME-SY-ME-MY thus advances metaphor and symbol as artistic/aesthetic pillars; and metaphysics and mysticism as philosophical superstructures of the mythological complex. Mostly conforming to the ME-SY-ME-MY mytho-conceptual formula, the analyzed texts affirm that African humanity projects from its mythology while the continent's mythology is a projection of its humanity.

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9. Name: Nelya Babynets

Abstract Title: The Escape of Quetzalcóatl: The Transformation from Theatre Back to Ritual

The Escape of Quetzalcóatl (La huida de Quetzalcóatl in Spanish) is a play by the well-known Mexican dramatist Miguel León-Portilla. It explores the myth surrounding the figure of Ce Ácatl Topiltzin Quetzalcóatl, a mythical priest and king of Tula who is revered in Nahuatl culture as a great protector, developer of the arts, and spiritual leader. This play, directed by Monica Raya, was first staged on October 20, 2017, at the Cultural Centre Theatre of the National Autonomous University of Mexico. In this adaptation of Leon-Portilla's play, Monica Raya returned to the origins of Nahuatl culture to explore the unique Mesoamerican understanding of time that recognizes only the present. This is not unlike the emphasis on living in the present moment in Buddhism, coincidentally or not. In my paper, I will briefly analyse the Mesoamerican conception of time and the importance of ritual in ancient Mexican society, which served as a tool to blur the boundaries between reality and performance, unify spectators, and turn them into active participants in sacred celebrations. I argue that Raya's adaptation relies on the image of *tlachialoni*, a mirror that the god Tezcatlipoca used to contemplate everything happening on earth and share those images with his followers during sacred ceremonies. Unlike the common approach to myth, which is intended to interpret human experience, Raya's adaptation is highly sensory: costumes, music, dance, and the sound of nature engage all the senses and invite spectators to experience the flow of time in the present. Thus, I argue that The Escape of Quetzalcóatl transforms from theatre back to ritual in order to offer spectators an authentic cultural experience that is inherent to the Mexican cosmovision and is still widely practiced in many indigenous communities throughout the country.

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BIO: Nelya Babynets is a Full Time Professor at the National Autonomous University of Mexico. Her research interests lie in the area of performance and audience studies. She is the author of two books that examine the role of audience in Renaissance Theatre.

10. Name: Michael Bachmann

Abstract Title: Roland Barthes' "Mythologies" of Performance

Many of Roland Barthes' mythologies, published between 1953 and 1959 (not all collected in the seminal 1957 book version), are dedicated to theatre and performance. Whereas the authors' theatre criticism of the 1950s remained invested in theatre as a literary institution, the mythologies analyse performance across a wide variety of media and genres: from actors' publicity photographs to glamour magazines and film, from wrestling to the music hall, and from Racine to Canadian hypnotist Le Grand Robert. This paper revisits Barthes' mythologies of performance against the wider context of 1950s theatre criticism, arguing that their interplay between myth and demystification allowed for an expanded conceptualization of theatre and performance than was typical at the time.

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BIO: Dr Michael Bachmann is Senior Lecturer in Theatre Studies at the School of Culture and Creative Arts, University of Glasgow. He is a theatre and media historian with a focus on the nineteenth and twentieth century and on contemporary European performance. His main interest is in the relationship of theatre and performance to other art forms and institutions (including radio, film, literature, museums/archives, legal discourse and the digital). Recent publications include: "Body and Mask: Dramaturgies of the Face in Roland Barthes" (in: Rethinking Roland Barthes through Performance, ed. H. Wilson and W. Daddario, 2023) and Live Art Data: New Strategies in Theatre Archiving (ed. with A. Wolfsteiner, A. Heinrich, and E. Trachsel, 2021).

11. Name: Babatunde Allen Bakare

Abstract Title: Dialectics of Myth and Theatre Performances in Nigeria: Femi Osofisan's *Adventure in the Forest of a Thousand Daemons*

The study examines the dialectics of myth and theatrical performances in Nigerian Theatre and Drama, using Femi Osofisan's *Adventure in the Forest of a Thousand Daemons* as its perspective. The study shows how myths, legendary, folklore and folktale among the Yoruba people, are used to create philosophical ideas, worldviews, and moral standards in the selected Osofisan's drama. The study concludes that theatrical performances remain potent tools and vehicles to propagate mass sensitization and dissemination of vital information to the general populace. In addition, myths, legends, and folklore, when adequately theatricalized, can build a close relationship

between theatre and its audience, so as to provide the society with new and wider intellectual and aesthetic understanding of our collective existence.

Key words: Myth, Legends, Theatre, Performance, Folktale, Folklore, Yoruba

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BIO: Babatunde Allen Bakare had a PhD in Drama and Theatre Studies at Stellenbosch University, South Africa, in 2018. He had an MPhil in Ibsen Studies at The University of Oslo, Norway, in 2008. He had a bachelor's degree in Dramatic Arts, Obafemi Awolowo University, Nigeria, in 2003. He had a Certification of Participation in British and Irish Literature at The University of Edinburgh, Scotland, in 2005. He was a Producer and Scriptwriter at African Independent Television. As a Lecturer, he has taught at Nasarawa State University and Bowen University, in Nigeria. He taught as an Assistant Professor of English and Literature at American University of Nigeria. Currently, he is a Lecturer in the Department of Dramatic Arts, Obafemi Awolowo University. His research focuses on Ibsen Drama, African Drama and Theatre, and African Popular Culture.

12. Name: Christopher Balme

Abstract Title: Legitimizing Theatre in The Post Colony: Six Myths

Why did/do postcolonial nations need theatre on the Western model? This question can be answered from different perspectives: political, aesthetic, and institutional. This paper attempts the latter. Drawing on neo-institutional theory it will discuss the central concept of "myths of legitimacy" underpinning institutional research since the 1980s. Legitimacy can be defined as a set of beliefs by which collectives not only accept rules and constraints but bring their organizational practices in line with these rules and beliefs. Such myths are central for any institutional framework because they provide the means to engage in public debate with funders, policy makers, academics, and artists. The paper will discuss how such myths were imported during the process of decolonization and adapted for new environments. They merge existing myths with new ones to make theatre "fit for purpose" in the post colony. Historical in orientation, the paper will conclude with remarks on the current situation. It will draw on research gathered in the course of the ERC project "Developing Theatre: Building Expert Networks for Theatre in Emerging Countries after 1945" -

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BIO: Christopher Balme is professor of theatre studies at LMU Munich. His publications include Decolonizing the Stage: Theatrical syncretism and postcolonial drama, (Clarendon Press 1999); Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Seas (2007); Cambridge Introduction to Theatre Studies (2008); The theatrical public sphere (2014) and The Globalization of Theatre 1870-1930: The Theatrical Networks of Maurice E. Bandmann, (2020). He was principal investigator of the ERC Advanced Grant '"Developing Theatre: Building Expert

Networks for Theatre in Emerging Countries after 1945" and is currently co-director of the Research Centre global dis:connect (www.globaldisconnect.org).

13. Name: Dan Baron Cohen

Abstract Title: Performing Decolonial Story-Making in the Brazilian Urban Amazon Today

Who erased my memory

and enclosed me in shame?

Who straightened my ‘dry hair’

and called me 'cabocla'?

Why do I always smile ‘yes’

when I want to affirm ‘no’?

In 2009, the Rivers of Meeting project began awakening 'sleeping' African cultural roots through percussion, dance and 'orature' workshops. Over 12 years, excluded youth researched and created their own stories, becoming performers and workshop coordinators of a Community University of the Rivers. Their AfroRoots collectives inspired medicinal garden, street library, solar energy and annual festival micro-projects, performing at home, at school, in the media, in parliament and internationally how the transformation of their community into an eco-village decolonizes and preserves the Amazon.

I stare at my father's imprisoned canoe, a bleached skeleton in the cracked mud. I step on the arrowhead of earth where the Rivers Tocantins and Itacaiúnas meet and press ‘record’:

when our canoes return famished

we turn our hunger into dance

when our forests are incinerated

we transform our asthma into song

so that when the green giants

command us to rid our tocantins

of their toxic greed

marabá will already be revived

because in every scar of healing

we learn the art of caring

in the silence of every favour

we learn the courage to dare

and in the leap of every child

a flying river of resilience is born

My presentation will show how our 'publications' of traditional, riverside science, eco-literacies and pedagogies sensitised our neighbouring Pará State and Federal Universities to reimagine formal education and performance-as-research.

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BIO: I am a community performance educator and eco-cultural artivist of Welsh-Quebecois origin, who lives in Marabá City, Pará, in the Brazilian Amazon. After completing doctoral research in Oxford University, I collaborated with young people and their post-industrial communities at risk in northern England and South Wales, and with conflicted communities in the North of Ireland.

14. Name: Katalin Ágnes Bartha

Abstract Title: Reenacting Mythic Material on The Hungarian Stage

The Awakening of Árpád by Mihály Vörösmarty was premiered at the opening ceremony of the Hungarian Theatre in Pest in August 1837. Each thematic unit of the prologue play is timeless and suitable for performing cultural memory: critically painted political and social environment in which the first Hungarian theatre building in Pest opens its doors; a divided audience; the role of theatre art in society, the art turned into a national cause by the raised from the dead mythical and country-founder leader Árpád. The play establishes connections between theatre opening, national history and contemporary public discourse, classical dramaturgy inspired by Greek and Roman mythology and everyday characters, medieval allegories, and supernatural and magical figures of European folklore.

By making use of Diana Taylor's concepts of written- and embodied culture, archive and repertoire, the study examines the performative power and impact of the premiere, as well as subsequent 19th and 20th-century festive reenactments and remakes of the play in both Pest and Cluj (1887, 1927, 1937). By considering the scenario of the play as well as the narrative the focus is on how particular traditions have been introduced and challenged in various historical moments. The main question is how theatre as medium develops ways of viewing, living, and recycling the mythic material? In addition to the typical sources of performance the presentation uses sources related to the acting practice of different actor generations, thus leading to those aspects of embodied knowledge which periodically challenge the dominant discourse on theatre.

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BIO: Bartha Katalin Ágnes is university lecturer and vice-dean at the Babeș-Bolyai University, Cluj-Napoca, Faculty of Theatre and Film. She earned her first PhD in philology (2007) and the second one in theatre and performance studies (2022) at Babeș-Bolyai University. Between 2007-2018 she was visiting lecturer at the Department of Hungarian Literary Studies, B-BU, and since 2003 she coordinated research projects on 20th century Hungarian minority culture at the László Szabédi Memorial House. She has completed research fellowships in theatre studies at the Hungarian Academy of Sciences, and the University of Debrecen (Hungary). She published various articles on theatre culture within the Central and Eastern European region and also edited several books dealing with intercultural relations, theatre historiography and literary elites. Her publications include Shakespeare Erdélyben [Shakespeare in Transylvania. The Hungarian reception of Shakespeare's works in the 19th century], Argumentum, Budapest, 2010; Egy nemzetiségi könyvkiadó a diktatúra évtizedeiben [A Book-Publisher for Minorities in the Decades of Dictatorship (1969-1989)], Polis-ISPMN, 2020.

15. Name: Allen Baylosis

Abstract Title: Myth as Method of Enquiry in the Diasporic Performance, Representation, And Futurity: *The Case of Buto/Buto: Bones Are Seeds*, *Alunsina's Love*, and *Museum of Migration*

We turn to the methodological conceptualization of migration performance's ethics, politics, and aesthetics by examining myth as a method of migratory enquiry and diasporic study. By responding to the questions: "What is it about myths that seek to exclude or differentiate between races and people? If, as Percy Cohen suggests, myth anchors the present in the past, how might prophesy – as 'a sort of myth in reverse' – aid in creating new myths for a desired future?", we seek to interrogate myth as a portal of critical discourse in performing migration and theatricalizing the lived histories of (im)migrating in a foreign land. In a sense, we unpack the processes of examining displacement, estrangement, and settlement by Filipinos in the diaspora – in particular those who are located in Canada and United Arab Emirates – through an exploratory analysis of three theatrical projects, namely, *Buto/Buto: Bones are Seeds*, *Alunsina's Love*, and *Museum of Migration* produced by (im)migrants and created by the authors of this paper, as case studies of historiography of community formation, identity (re)making, and human-ecology relationality. We have chosen Canada and UAE as sites of geographical inquiry not just because of their extreme geographical differences (one is filled with snow in winter and the other is covered with sand dunes with almost no precipitation) but due to the flow of Filipinos in these two countries in recent histories. While myths birth stories, our paper contributes in expanding its logic to mobilize multiverse realities along the epistemology embedded in these realities that ritualize modes of thinking about diasporic narratives, migratory, and immigrants' contending politics with race, gender, and class. In shaping the contours of our discourse, we combine autoethnography, applied theatre, performance studies, and race theory to deliberate analysis on representation, coloniality, and futurity of (im)migrant lives in diaspora in which myth as the centre point of analytic, creative, and ethical enquiry.

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BIO: Allen B. Baylosis is a Ph.D. student in Gender, Race, Sexuality, and Social Justice at the University of British Columbia. He is an emerging dramaturg and performance scholar interested in the intersections of transnational theatre, minoritarian performances, migration, and the Filipinx diaspora. He is currently an Institute of Asian Research fellow, primarily affiliated with the Centre for Southeast Asian Research and the Centre for Migration Studies at the University of British Columbia. He holds an MA in Performance Studies (New York University) and a BA in Speech Communication (UP Diliman).

16. Name: Michael Y. Bennett

Abstract Title: Theatrical Utterances as Events

There is a vast field of study about events, but almost without exception, the focus of philosophers and linguists (and all in between, or beyond) is on defining what is an event or how to refer to an event. The two main questions pondered are, 1) how do we describe the ontology of an event? and/or 2) how do we describe and/or understand the language about, or referring to, an event? But what if the utterance of a statement containing a proposition is an event, itself?

There exists a presumption, regardless of the naturalness or experimental nature of the language within a play, that the language within a play operates in the same manner that it does in our world. This is not the case, though, in theatre. The artifice of theatre is that the propositional content contained in the play text functions as an extended indexical that directs us/situates us/points to an extended counterfactual condition, which is the fictional world of the play. The reality of theatre, however, is that the utterances of the propositional content in statements contained in the play text function as and is the event of theatre. That is, the words and statements that create and constitute the propositional content of theatrical utterances within in theatre function as subjects, predicates, as modals, etc. within the fictional world of the play. However, outside of the world of the play—to the audience—the utterances of the propositions contained in theatrical statements function as, and are, the theatrical event, itself.

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BIO: Michael Y. Bennett is an Associate Professor of English and Affiliated Faculty in Philosophy at the University of Wisconsin-Whitewater. In addition to being a past Fellow at the Institute for Research in the Humanities at the University of Wisconsin-Madison, he is a Life Member of Clare Hall, University of Cambridge, where he was a Visiting Fellow. A theatre theorist and critic known for his work on absurd drama, philosophy of theatre, Edward Albee, and Oscar Wilde, he is the author or editor of a dozen books.

He is currently at work on three books: Between the Lines, a Philosophy of Theatre (Oxford University Press, under contract) and, as Editor, The Routledge Companion to Absurdist Literature (Routledge, under contract), and Philosophy, Analytic Aesthetics, and Theatre (Routledge, under contract).

17. Name: Ramona Benveniste

Abstract Title: Ibitekerezo: Traditional Creation Myths Through Colonial Lenses and in Resonance with Our Own Familial Myths

Your call for "The Stories We Tell: Myths, Myth Making and Performance" corresponds with our Collective's engagement with myth, health and oral histories. Since 2018 we have been exploring the recently rediscovered Ibitekerezo, precolonial wisdom tales of the Rwandan oral tradition, in resonance with our personal and intergenerational stories of migration, dislocation, genocide (Rwandan, Israeli, German) and our search for wellbeing. The first set of Ibitekerezo tales recalls the mythical journey of Kigwa, the first Rwandan who slowly wandered the land, mapping it through intermarriage and trade relationships. The land, the lore outlining its stewardship, and the kinship stories between mothers, daughters, sisters, wives, and their powers provided us points of entry. We also draw inspiration from nature's cyclical power expressing itself through a river's resilience near our studio and add images, associations, and objects to our process of making piles, which become the basis for our creative work. Introducing myths into this process of gathering has provided us with what we call stop points: moments in our performative telling that spark relatability and possibilities. For this conference we are planning a performative presentation that weaves between myth, story, and an introduction to the creative processes we have developed. We hope to build a story-myth-in-the-making performance presentation that aims to rescript possibilities as a resilience-making proposition; reaching from the Rwandan stories, to the teachings of the river outside our studio, to our own familial tales.

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BIO: Ramona Benveniste is a multi-disciplinary artist, researcher, organic farmer, and a mother, developing techniques to invite participation into events that host and foreground belonging. Using elements in nature and architecture, she likens her practice to creating 'landing sites', sometimes coordinating the process into co-productions within communities as a place-making engagement. Since 2018, she has been a part of the Seeding Collective exploring healing through performance and oral history. She was a visiting researcher at the SenseLab (Concordia University, Montreal), collaborating and presenting internationally on techniques for social inclusion. She is also a participating member of a food security organization (Santropol Roulant), farming and introducing social engagement and arts-based methods to their programming. Ramona has been designing environments for the public and the workplace, as well as places for learning and for rest.

18. Name: Maria Berlova

Abstract Title: Historical Drama by Catherine II and Gustav III: Theatre and Myth During Enlightened Absolutism

Russian Empress Catherine II and Swedish King Gustav III were not only related by being cousins, but also because they both shared status as 18th-century enlightened monarchs, as well as royal playwrights and stage directors who significantly contributed to the development of their

respective country's national theatre. Both monarchs wrote historical plays that featured their ruler-predecessors from bygone epochs as main characters. By re-imagining the past through a prism of the Enlightenment and presenting national heroes skewed to represent their own political views in order to serve current political agenda, both Catherine II and Gustav III fabricated their own political myths. Using Roland Barthes' notion of how political myths transform history into ideology, I analyse the historical writings of the two monarchs as prime examples of state ideology and their national theatres as Ideological State Apparatuses, in accordance with Louis Althusser's theory. Because theatre had been used as a school of morals during the Enlightenment and was amplified by the period's highly visual aesthetic (especially when Catherine's and Gustav's historical plays were staged as operas), the impact of their productions cannot be underestimated. These performances not only instilled royalist ideology into beholders, but also prove the potency of political myth based on national history, especially when embodied on a theatrical stage.

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BIO: Maria Berlova, an independent scholar, holds two PhDs, from the Russian Academy of Theatre Arts (GITIS, Moscow) and Stockholm University, Sweden. In 2018, Berlova published her book, Theatre of the King. Gustav III and the Formation of the Swedish National Stage in Russian. In 2021, Routledge published Berlova's second book, Performing Power: The Political Secrets of Gustav III (1771-1792). It focuses on the tight link between theatre and politics during the Enlightenment in Sweden and other European countries. Berlova specializes in 18th and 19th-century European and Russian theatre, as well as theatre perception.

19. Name: Rustom Bharucha

Abstract Title: Decoloniality and Performance Practice: A Theoretical Overview

In this introduction to the panel titled 'Decoloniality and Performance Practice: three case-studies from Brazil', I will attempt to frame the diverse practices represented by Escola de Teatro (São Paulo), UNICAMP (Campinas) and Transformance Institute (Marabá) within the theoretical discourse on decoloniality, as it has been articulated in the Latin American context. Making a case for how 'decoloniality' gets differentiated from 'decolonization' at discursive levels in many cultures of the South in Asia and Africa, I will attempt to frame how the legacies of coloniality, race, slavery, and the struggles of indigenous peoples have gained new intensities within the institutional and pedagogical frameworks of performance practice in Brazil. What are the new strategies required by theatre directors and teachers to engage with the contentious debates on decoloniality relating to social inclusion, sexual difference, and larger ecological concerns? Each of the three speakers in this panel (Rodolfo García Vázquez, Veronica Fabrini and Dan Baron Cohen) will contextualize their interventions within specific histories of struggle and experiment. What I hope to provide is a conceptual framework in which transhistorical understandings of decoloniality and decolonization, within and beyond Brazil, may find some common ground across different contexts of performance practice.

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BIO: Rustom Bharucha is a writer, cultural critic and dramaturg based in Kolkata, India. A former Professor of Theatre and Performance Studies at Jawaharlal Nehru University, New Delhi, he is the author of several books including "Theatre and the World" (1993), "The Question of Faith" (1993), "Chandralekha: Woman/Dance/Resistance" (1995), "In the Name of the Secular" (1999), "The Politics of Cultural Practice" (2000), "Rajasthan: An Oral History" (2003), "Another Asia: Rabindranath Tagore and Okakura Tenshin" (2006) and "Terror and Performance" (2014). The last publication was researched while he was a Fellow at the International Research Center/Interweaving Performance Cultures in Berlin, Germany, between 2010-2012. More recently, he has published "Performing the Ramayana Tradition: Enactments, Interpretations, and Arguments" (2021), co-edited with Paula Richman, and "The Second Wave: Reflections on the Pandemic through Photography, Performance and Public Culture" (2022).

20. Name: Tove Bjoerk

Abstract Title: Of Myths and Men – The Acala Deity and the Danjūrō Family

Japanese performance arts contain ritualistic elements to ward off evil spirits causing illness since ancient times - often performed by the actor enacting a deity. When commercial theatres were established in the urban centres in the 17th century, the performances were staged with the ulterior motive of commercially promoting prominent temples and shrines.

The Buddhis deity Acala (Fudō Myōō), possessing the power to save souls from hell, prevent fires, and cure fever sicknesses, soon became the most popular deity on the Kabuki stage in Edo (Tokyo). Kabuki actor Ichikawa Danjūrō I (1660-1704) not only successfully performed the deity, but introduced his son, Danjūrō II (1688-1758) to the Edo audiences as the 'wish child of Acala.' Danjūrō II continued the acting of the deity after being cured from a fever sickness in 1734, and his ferocious nirami glare, mimicking the Acala deity's facial features, were rumoured to possess healing qualities. Later, actors' prints depicting Danjūrō VII was supposed to protect its carriers from measles, amongst other things.

This presentation analyses, how, despite that the generations of Danjūrō actors never claimed to possess any magical powers, the popular press kept promoting this feature, and how this commercially useful connection between the Acala deity and the Danjūrō family is kept alive even today, as Danjūrō XIII's nirami, performed at his name-taking ceremony at the Kabuki za theatre in Tokyo in November and December 2022, is subconsciously promoted a marker of the end of Covid-19 by the Shochiku Company.

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BIO: Tove Bjoerk is an associate professor at Saitama University. Her PhD is in Japanese Literature, and her research focuses on the diary of the Edo Kabuki actor Ichikawa Danjūrō II and the development of the early modern entertainment industry. Her publications include such

works as ”The Economic Structure of Edo Kabuki Theatres – Ichikawa Danjûrô II as a Kyôhô Period Manager” in Japonica Humboldtiana (Vol 16, 2013), Annotations and Commentary on the Diary of Ichikawa Danjûrô II (I-III)), Saitama University Review (Faculty of Liberal Arts, Vol. 52-53 (2016-2017) and “Kyōhō period Edo Kabuki as seen in the Diary of Ichikawa Danjūrō II (『二代目市川團十郎の日記にみる享保期江戸歌舞伎』Nidai me Ichikawa Danjūrō no nikki ni miru Kyōhō ki Edo Kabuki (Japanese), Bungaku Tsushin Publishing, 2019)”.

21. Name: Jaswinder Blackwell-Pal

Abstract Title: Corporate Mythmaking: British Drama Schools and Workplace Training

The major expansion of British drama schools in the early 20th century was a response to a theatre in crisis, with existent modes of training no longer able to provide a workforce suitable for an industry seeking greater ‘authenticity’ and realism on stage. These new drama schools became central to the reproduction not only of a professionalized workforce, but also traditions and myths surrounding emotional authenticity and Stanislavskian realism, forms whose dominance they helped to cement. Today, British drama schools face a crisis of their own, as marked by the recent closure of schools including ALRA and Drama Centre. A system of performer training based on the model of the cohesive, knowable subject is increasingly under threat from a number of angles: artistic, financial, and ideological. In response, some drama schools are looking outwards to other industries where this model has appeal. This paper will look at how two major drama schools, RADA and Central School of Speech and Drama, have begun importing their work into the world of corporate training. In these contexts, the skills of professional performers become bound up in corporate mythmaking. Organizations turn towards drama schools in the hopes of enabling employees to create confident professional performances from their ‘inner material’ and seeking to unleash employee ‘authenticity’ via methods originally developed for performers – all in the service of corporate character. This paper will consider the history of these forms of workplace training and suggest that they mark a significant turning point for British actor training.

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BIO: Dr Jaswinder Blackwell-Pal is a lecturer in Theatre and Performance Studies at Queen Mary. Her research considers performance and emotional labour, and the imprint of Stanislavskian modes of performer training within contemporary work.

22. Name: Julia Boll

Abstract Title: Myths of the Commons: Performing the Village Green

The myth of the village green has occupied, in British theatre and culture, a dual position between the wistful vision of the rural anchored in the public imagination as a nostalgic image of past common life, and a potentially revolutionary space of resistance against capital power relations

and homogenisation; a place of non-utilitarian living and whimsical relational politics. As such, it has become a potent undercurrent for artistic impulses and political thinking of both the left and the right.

This paper will examine recent examples of this proto-democratic notion of co-constitutive identity in British theatre and public culture. It will address Matt Hartley's "Here I Belong" (2016), Rory Mullarkey's "St George and the Dragon" (2017), contemporary productions of mystery cycle plays and their function as community theatre, as well as "The Great British Bake-Off", and consider what they suggest about the political and cultural potency of this myth in the contemporary world.

Based on Svetlana Boym's understanding of nostalgia as an idealisation of the past and investment in a utopian future, and drawing on a theory of the commons as proposed by scholars such as George Caffentzis and Silvia Federici, we will analyse these examples of constructed communalism and demonstrate how the myth of the village green imbues the performativity of the commons with conceptual markers of neoliberalism such as "social capital" and "civil society" while also containing the possibilities of its undoing.

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BIO: Julia Boll holds a PhD from the University of Edinburgh and a habilitation from the University of Konstanz. She is currently an Associate Fellow at the University of Konstanz's Zukunftskolleg. Before, she was Interim Professor for British Studies at the University of Hamburg. Her monograph "The New War Plays" was published in 2013, and her second book, "Scapegoats, Devils, Outlaws, Witches: Bare Life's Lives on the Medieval, Early Modern, and Contemporary Stage", is under review.

23. Name: Paola Botham

Abstract Title: "But What About Accuracy?": History and Myth in Jefferson's Garden, by Timberlake Wertenbaker

In Jefferson's Garden (2015), British-based dramatist Timberlake Wertenbarker returned thematically to her country of birth, the US, to explore what one reviewer called the great 'American conundrum': "how the Founding Fathers could advocate for liberty while holding others in personal bondage" (Tomchick 2018). The play premiered in Watford, a small town north of London, a week before Lin-Manuel Miranda's acclaimed musical Hamilton opened off-Broadway, reigniting interest in the history of the American Revolution on a global scale. Jefferson's Garden arrived in Washington D.C. three years later, playing at the Ford's Theatre (where Abraham Lincoln was assassinated) to a mixed reception.

This paper will examine Wertenbaker's fictionalised retelling of Thomas Jefferson's betrayal of the ideals behind the revolution in the context of the twenty-first-century British revival of the history play, where mythmaking and demythologisation somehow coexist. With her characteristic penchant for meta theatricality, Wertenbaker creates a collective chorus that interrogates the dramatization of history itself on stage, asking questions such as: "but what

about accuracy?" (26). At the same time, I will attempt to place this transatlantic production in the political context of the last decade, when the persistence of racial violence in the US led to an international groundswell of activism.

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BIO: Dr Paola Botham (née Sotomayor) is Lecturer in Drama in the Acting department at the Royal Birmingham Conservatoire, Birmingham City University, UK. Her research focuses on modern and contemporary political theatre in Britain, although she has an interest in Latin American drama as well. She is a former convenor of the Political Performances Working Group at IFTR and co-editor of their collection World Political Theatre and Performance: Theories, Histories, Practices (Brill, 2020). She has also published on topics including documentary drama, the contemporary history play and feminist dystopian theatre.

24. Name: Sara Brady

Abstract Title: Taylor Sheridan's Relentless Performances of Manifest Destiny

Since its premiere in 2018, the five-season narrative series Yellowstone has managed to garner mainstream audiences with record-breaking ratings in the saturated streaming age of television. A fantasy contemporary Western set in Montana, Yellowstone performs a righteous and entitled reboot of Manifest Destiny. Patriarch John Dutton (Kevin Costner) wants to save his home—the massive family ranch—by any means necessary. The Yellowstone ranch borders both the national park and a fictional Native American reservation. Both are admirable neighbours for the Duttons and, for the most part, do not present the greatest threat to the fictional largest ranch in the US. The real antagonists are developers, hedge funds, and billionaires who want to play on and abuse the precious land. Beneath that relatively simple surface the show operates in a continuous loop of whatever works to cover as much literal and figurative ground as possible. The show's creator, Taylor Sheridan, writes cool, clever characters with sharp tongues and quick wits who tick every box: strong female, fierce native, gentle male, lonely orphan, vengeful sibling, level-headed politician, and on and on. The show is very now, demanding recognition of today's cowboy, yet worships the past as a rich mythic archive to perform. The land, of course, means everything in Yellowstone, but only a select few are worthy. Viewing the series through a performance studies lens reveals how the story really operates: rather than being about Dutton's struggle to save home and keep the land, the show instead performs a myth in order to justify this family's—and by proxy, white settler US Americans'—acquisition and retention of land that is anything but theirs.

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BIO: Sara Brady is Professor and Chair of the Department of Communication Arts & Sciences at Bronx Community College of the City University of New York. She is the author of Performance, Politics, and the War on Terror: 'Whatever It Takes' (2012) and co-editor with Lindsey Mantoan of Performance in a Militarized Culture (2018). She serves as Managing Editor of the journal TDR.

25. Name: Flora Brandl

Abstract Title: Between High Hopes and Cynical Concessions: Myths of Moved Mountains in the Performance Art of Zhang Huan and Francis Alÿs

This paper brings together two contemporary performance artworks through their connection to ancient myth. In 1995, Chinese artist Zhang Huan piled a stack of nude bodies onto the peak of a mountain in the Miaofeng region for his piece "To Add One Meter to an Anonymous Mountain". In 2002, Francis Alÿs enlisted some 500 volunteers to displace a dune of sand in the deserts of Peru, calling his work "When Faith Moves Mountains". Similarly lyrical in tone and soaring in aspiration, these two performances come out of vastly different political contexts: One is created in the immediate aftermath of the Peruvian Civil War by a Mexican-based Belgian artist, the other in the avant-garde artistic circles of the Beijing East Village Group working during post-Tiananmen China. Despite such geographic and contextual distance, the works can be connected through their shared recourse to myth—specifically to the ancient Daoist myth “Yugong Yishan”, about an old man who moved mountains with humble means yet unshakeable will. Recognizing the displacement of the natural landscape as a trope, this paper will probe the myth-making capacities of performance art in the contemporary era. Through their commitment to storytelling, the paper will argue, both artworks straddle the line between a utopian metaphor of collective agency and a concession to the futility of human intervention. It is precisely through this ambiguity, or through their wavering faith in the power of performance, that both works interrogate the possibility of collective action during sustained political crisis.

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BIO: Flora Brandl is a PhD student in the Department of Art History at the Graduate Center, City University of New York. Born and raised in Austria, she received her undergraduate education in the United Kingdom, where she studied at University College London and Goldsmiths College. A Fulbright scholarship supported Flora’s move to the United States and allowed her to gain a master’s degree in Performance Studies from New York University. Since 2019, Flora has been a student at the CUNY Graduate Centre, where she researches the history of performance art from a global perspective, bridging the fields of art history, theatre, and performance studies.

26. Name: Micha Braun

Abstract Title: “A Wimp Who Condemns His Fate and Seeks Consolation in Memories.” Playful Practices of Dealing with The Myths of Central European Inter-War Nationalism

The experience of WWI shattered many national myths and images of history, not only in Europe. The literature and theatre of the inter-war period were therefore characterised by a wide range of modernist-progressive, but also romantic-reactionary narratives that gave expression to this shaking. Especially in the theatre avant-gardes, a variety of positions were tested that critically questioned the modern myths of capitalism, industrialisation, and emancipation of the bourgeois subject. At the same time, in Central European countries of the former Habsburg Empire, the newly won national sovereignty was consolidated by recourse to diverse local narratives and

folkloristic elements. Thus, avant-garde theatre in Czechoslovakia, Poland and Hungary also dealt with such local myths, romantic narratives of the national or ethnic past and, especially, their linguistic sovereignty over the former German-speaking rule. However, as transmedial and body-bound interrogations of a concrete time and place that simultaneously transcended the purely contemporary, they also offered methods of critical reflection and ambiguous meaning-making.

Using the specific example of the Prague Liberated Theatre, I will take a closer look at their playful approach to national and local myths of a Bohemian sovereignty as well as the challenges posed by the aggressions of fascism, the world economic crisis and the new encounter with the foreign. The theatrical works of the artist duo Voskovec & Werich, which were influenced both by commedia dell'arte and the latest aesthetic trends of revue and epic theatre, also offer interesting starting points for theatrical approaches to the challenges of our current, increasingly unstable world experience.

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BIO: Micha Braun, Dr. phil., is Associate Lecturer at the Institute for Theatre Studies and Academic Coordinator of the Centre of Competence for Theatre (CCT) at Leipzig University. Before that, he was part of the DFG-funded research project "The Theatre of Repetition" (lead by Günther Heeg). Micha earned his MA in Theatre Studies and Political Science in Leipzig, before he went for a while into film production. A four year-stipendiary at the DFG Graduate School "Critical Junctures of Globalisation" got him back to Leipzig, where in 2011 he finished his dissertation on history and storytelling in Peter Greenaway's artwork ("In Figuren erzählen", Bielefeld 2012).

His main research areas are strategies and practices of repetition and remembrance in the arts, theatre, and film of the 20th and 21st century with a key focus on Central and Eastern Europe. Since 2019, he is Vice President of the International Brecht Society and was guest editor for the "Brecht Yearbook" 45 & 46 (2020/21). Further publications comprise: „Rekonstruktion und Reenactment. Das Theater der Wiederholung II" (with H. Wölfl, forthcoming); "Die Praxis der/des Echo. Zum Theater des Widerhalls" (Frankfurt, Bern, New York 2015, with V. Darian, J. Bindernagel, and M. Kocur); "Reenacting History: Theater & Geschichte" (Berlin 2014, with G. Heeg, L. Krüger, and H. Schäfer).

27. Name: Ananda Breed

Abstract Title: Sharing and Listening to Stories for Peacebuilding

This presentation explores how sharing and listening to stories link children and young people, educators, artists, civil society workers, and policymakers as part of a continuum of transitional justice processes in the aftermath of conflict through our Mobile Arts for Peace (MAP) initiative. We argue that sharing stories within a peace education context can potentially help to address everyday conflicts and personal and social wounds, often due to the residue of past conflicts. Arts-based approaches and their core conventions of trust-building and team-building can support psychosocial well-being. MAP exercises combine arts-based approaches with psychosocial interventions for young people to explore emotions and develop trust. MAP

provides a method to not only establish a space for telling and listening to personal stories but also to incorporate the engagement of a wider network to support youth-led initiatives for change. For more information about MAP, please go to: https://map.lincoln.ac.uk.

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BIO: Ananda Breed is Professor of Theatre and author of Performing the Nation: Genocide, Justice, Reconciliation (Seagull Books, 2014), co-editor of Performance and Civic Engagement (Palgrave Macmillan, 2017), co-editor of The Routledge Companion to Applied Performance: Volume One - Mainland Europe, North and Latin America, South Africa, and Australia and New Zealand (Routledge, 2020), co-editor of The Routledge Companion to Applied Performance: Volume Two - Brazil, West Africa, South Asia, South East Asia, United Kingdom and Arab World (Routledge, 2020), and co-editor of Creating Culture in (Post) Socialist Central Asia (Palgrave, 2020). She is currently Prinicipal Investigator of Arts and Humanities (AHRC) Global Challenges Research Fund (GCRF) project Mobile Arts for Peace (MAP): Informing the National Curriculum and Youth Policy for Peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal (2020-2024) and former Co-Investigator of AHRC GCRF project Changing the Story (2018-2022) and former Principal Investigator of UKRI GCRF Newton Fund project MAP at Home: online psychosocial support through the arts in Rwanda (2020-2022).

28. Name: Selina Busby

Abstract Title: Kenyan Rock Art: Protecting the Past, and Facilitating the Future

This paper will explore how digital technology combined with applied theatre was used in 2023 to create a virtual reality "Rock Art Safari" and theatre experience for the children of Korogocho (an informal housing settlement in Nairobi). The project brought together partners from a London University, a UK-based arts and technology company, The Trust for African Rock Art, the National Museum of Nairobi, and locally based drama practitioners in Nairobi. The project focused on capturing, curating, and disseminating immersive digital access to twelve sites across Kenya that showcases Kenya's various rock art traditions, which are inaccessible to the majority of young Kenyans today. The theatre workshops that accompany the immersive experience focus on how young people in Kenya today may interrupt the stories, myths, and rituals of the past and create their own dramatized myths, stories, and rock art for 2023, while providing an educational experience that explores those of the past, to create their own myths in reverse (Cohen). This paper will theoretically explore this work through de Sousa Santos' call for an end to the cognitive empire, the epistemologies or ways of knowing, that de Sousa Santos associates with the north, dominate other knowledges, squeezing or purging them out. Epistemologies of the south avow forms of knowledge that "allow the oppressed social groups to represent the world as their own and in their own terms" (de Sousa Santos). The paper will consider how myths of the past and present can be utilised through theatre and how as Applied Theatre practitioners we should be placing epistemologies of the south at the centre of our work if our raison d'etre is focused on social spatial and cognitive justice.

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BIO: Prof Selina Busby is an academic and theatre practitioner who makes performances with community groups and a National Teaching Fellow. She is professor of applied and social theatre at The Royal Central School of Speech and Drama where she is also the Course Leader for the MA Applied Theatre and Chair of the Research Ethics and Integrity Committee. Her research and practice focus on theatre that invites the possibility of change. She uses participatory and emancipatory research methods, and has worked in prison settings, youth theatres, and with people living in adverse conditions both in the UK and internationally. Her research investigates applied theatre with marginalised communities undertaking in partnerships with theatres, ngos, youth groups and grass roots practitioners. Current projects include work with communities living in informal housing settlements and those living with gender-based violence in India and a cultural heritage project in Kenya archiving African Rock Art in order to create a digital learning resource and drama package for schools in partnership with local practitioners and UK based C&T. Recent publications include Applied Theatre: A Pedagogy of Utopia (2021) Methuen and The Routledge Companion to Theatre and Young People. Co-edited with Kelly Freebody and Charlene Rajendran. (2022), Routledge.

29. Name: Pannill Camp

Abstract Title: Max Gluckman and the Social Theoretical Underpinnings of Performance Theory

In the fifty years since performance studies emerged, its origin story has coalesced into a recognizable mythos. In one version of this story, a diverse set of mid-twentieth century ideas and experimental arts gave rise to a powerful insight connecting the social function of embodied culture to the idea of theatrical performance. In another, tidier, version performance studies sprang from the marriage of avant-garde theatre practice and symbolic anthropology. Like any mythos, these stories select a satisfying, coherent principle from a complicated reality.

Social theory, especially the Durkheimian tradition, played a formative and underappreciated role in the development of performance studies. The notion that embodied behavior produces social facts, propounded with great influence by Richard Schechner, did not originate suddenly in the mid-twentieth century. Victor Turner's symbolic anthropology inherited a composite of social theories dominated by Émile Durkheim and including significant engagement with Marxist thought.

This aspect of the intellectual history of performance studies involved the transmission of specific techniques—in this case research methods. This paper will examine one such set of portable techniques. Max Gluckman, Victor Turner's mentor, adapted Durkheimian structural functionalist anthropology to the observable stream of social life in his field work in Zulu South Africa in the 1930s. Here emerged novel research techniques, including the "extended case study," and analysis of "social situations," encompassing ceremonies and mundane interactions,

within a segregated colonial society. The legacy of these methods includes both the concept of cultural performance, and enduring ways of thinking about performance and social change.

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BIO: Pannill Camp is Associate Professor of Drama at Washington University in St. Louis. His book *The First Frame: Theatre Space in Enlightenment France* received an honorable mention for the ATHE Outstanding Book Award and was short-listed for the Kenshur Prize in eighteenth-century studies. his work has been published in *Theatre Journal*, *The Journal of the History of Ideas*, *The Journal of Dramatic Theory and Criticism*, and other journals. He is a co-host of On TAP: A Theatre & Performance Studies Podcast.

30. Name: Michelle Liu Carriger

Abstract Title: Myths of the Momentary in Transnational Tea Performance

A foundational (if contested) myth of Performance Studies approaches to live art is encapsulated in Peggy Phelan's (in)famous line from Unmarked: "Performance becomes itself through disappearance" (146). Phelan writes, "Without a copy, live performance plunges into visibility– in a maniacally charged present– and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control" (148). Popular descriptions of chado (a traditional art practice typically called "Japanese tea ceremony" in English parlance) in the 20th and 21st century use strikingly similar descriptions, touting the uniqueness of each moment in the tea encounter. A beloved phrase that encapsulates Tea' focus on the fleeting present is ichigo ichie - "one time, one meeting." In this presentation, I will begin to outline the ideological and artistic stakes of how both "classic performance studies" and "the tradition of Tea" conceive of the primacy of disappearance in their practices. The significant canon of academic responses to Phelan's brand of performative presence (which, ironically perhaps, can also be called disappearance), including works by Rebecca Schneider, Philip Auslander, Diana Taylor, Jon McKenzie, will provide one platform through which I will examine the specifics of the case of chado.

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BIO: Michelle Liu Carriger is an associate professor of Theater and Performance Studies at UCLA. Her first book project focuses on clothing controversy in 19th century Britain and Japan. Her second book project looks at Performance Studies and the Japanese tradition of tea. Her articles on fashion, subjectivity, cultural appropriation have been awarded the Gerald Kahan Prize and the ATHE Outstanding Article Award.

31. Name: Kenneth Cerniglia

Abstract Title: "We're Gonna Sing It Again": Dramaturging the Recreation of Myth in *Hadestown*

Myth offers a bottomless well of mystery, both human and divine, that makes it rich for revisitation across millennia. Anaïs Mitchell's Tony Award-winning folk-rock musical HADESTOWN reinvents and blends Greek myths "of gods and men" for 21st-century audiences. Its characters of Hermes, Orpheus, Eurydice, Hades, Persephone, and the Fates share traits with their ancient forebears yet seem to exist in the more recent past, ephemeral present, and imminent future. As if tempting insanity by its mere existence, HADESTOWNs "sad song" is destined to be sung again each night, "as if it might turn out this time." Its familiarity and foreignness approach and retreat simultaneously. Engaging myth on stage, especially through music, briefly anchors mystery – in the body, in time, and in space – for closer examination. This paper interrogates modern theatrical mythmaking through a first-hand account of the dramaturgical challenges and opportunities of bringing HADESTOWN to the stage.

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BIO: Ken Cerniglia is a dramaturg, writer, creative consultant, and organizational leader. His dramaturgy is most prominently reflected in the Broadway hits *Hadestown* (8 Tony Awards, including Best Musical) and Peter and the Starcatcher (5 Tony Awards). During his 16 years with Disney Theatrical, Ken developed over 70 titles for Broadway, touring, international, and licensed productions, including The Hunchback of Notre Dame, Freaky Friday, Aladdin, Newsies, The Little Mermaid, High School Musical, and Tarzan. He adapted several Disney librettos for young performers; conceived and developed Marvel Spotlight plays for teens; and edited Peter and the Starcatcher: The Annotated Broadway Play (2012) and Newsies: Stories of the Unlikely Broadway Hit (2013). Ken's freelance dramaturgy credits include the new musical the chamber opera Blood Moon (2020 PROTOTYPE Festival, NYC); the new musical Bridges (Berkeley Playhouse); and OLIVERio: A Twist on Dickens (Kennedy Center). Ken is past president of Literary Managers and Dramaturgs of the Americas (LMDA), co-founder of the American Theatre Archive Project, former convenor of the IFTR Historiography Working Group, and Artistic Director of Two Turns Theatre Company. He serves on the boards of New Light Theater Project and VideoOut and holds a Ph.D. in theatre history and criticism from the University of Washington.

32. Name: Nien Yuan Cheng

Abstract Title: The Storytelling State: Performing Precarity and Precarious Performance-Making in Singapore

Singapore is a mythic nation. The teleological Singapore Story 'from Third World to First' is the meta-myth underpinning our narratives, charting Singapore's meteoric rise to economic superpower despite the odds. Over the last decade, a phenomenon I call the storytelling state has emerged, in which bite-sized life stories are proliferated through Singapore's mediascape. These performances commonly feature the marginalized and the overlooked – their resilience amid precarity. The storytelling state facilitates a way of refiguring The Singapore Story onto bodies, through the affective telling of personal, precarious lives that congeal into normative ways of being and belonging.

In this paper, I examine *ubin* (2022), a site-specific performance by Drama Box which tells the stories of precarity among the thirty-odd residents in Singapore's last island community in Pulau Ubin. Produced in the context of the storytelling state, it overturns many of its conventions. While the storytelling state often engenders latent and insidious effects, the case of *ubin* brings out its potential to open new avenues for speculation and dialogue. Interwoven with my analysis of the performance are my ethnographic observations of its creative process: precarity is not only embedded in the performance's subject but also in the very making of the work. Such vulnerable entanglements, as this paper argues, is characteristic of Singaporean theatre making. Like Ubin's residents, however, theatre practitioners in Singapore employ strategies of their own to tell the stories they want to tell.

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BIO: CHENG Nien Yuan (she/her) is a Singaporean performance scholar, educator, and dramaturg. She is currently Faculty Early Career Award Fellow at the Singapore University of Technology and Design. Nien's work involves the politics and poetics of storytelling in the digital age. Her research has been published in Critical Stages, Studies in Theatre and Performance, Oral History Review, and Performance Paradigm. She is a Future Advisory Board member of Performance Studies international.

33. Name: Pablo Cisternas

Abstract Title: Communication and Visualization Strategies for the Proposals of Scenic Design in Chile

The presentation corresponds to a sub-theme of the research "Theory and practice of stage design in Chile: national concepts and methodologies", financed by the Ministry of Cultures, Arts and Heritage, which delves into the understanding of the creative methodologies used by theatre designers to approach their work, and the way in which they contribute to the realization of theatrical productions.

In the framework of the IFTR conference, we will explore typologies of forms used by theatre designers to present and communicate their proposals to the other members of the artistic teams, observing the particularities of the strategies used from visual media (graphic notation, sketches, mood boards, etc.) and verbal media (descriptive dimensions, diagrams, etc.). It also explores how this type of documentation evolves during the process and has an impact on the particular poetics and the reflection established between the different roles of the creative team, in order to achieve the final realization of the work.

This study is based on a sample of at least 16 interviews with Chilean creators who work in the areas of stage design, costume design, lighting design and new media; based on the communication practices of their proposals, it is possible to reflect on the dimensions that they emphasize to account for a creative process, considering the textual and visual imaginaries that stand out so that their proposal can be understood, and mark a line of study to be developed materially in the work. In this way, the presentation delves into the construction of meanings given to the practice of stage design, and the codes used to transmit it to fellow artists.

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BIO: Pablo Cisternas Alarcón (Santiago, 1984): is a theatre researcher, and he works in different roles in theatre creation. Sociologist, master's in media arts, with studies in theatre, art history and data visualization, in the University of Chile and The Pontifical Catholic University of Chile. Now, is a master student of Theatre Studies in process creation in the Institut del Teatre of Barcelona. Is a researcher of Millennium Nucleus in Art, Performativity, and Activism (NMAPA), member of the theatre company De Subsuelo, teacher of Theatre Department of University of Chile (DETUCH), and member of The Network of Latin American Performing Arts Studies (REAL). His lines of research include Artistic research methodologies; Analysis of artistic creation processes; Theatre and New Media; Theatre production and Management; and Artivism. websites: http://pablocisternas.blog/

34. Name: Laurie Beth Clark

Abstract Title: Migration, Myths, and Foodways

Food figures in mythologies across the world, frequently as the "magical" appearance of abundant food with little effort, or the transformative power of specific foods. As communities relocate, they take with them many facets of food culture, not only recipes and methods but also myths (stories) and mythologies (ideologies). Embedded in food's habitus are a wealth of information about desire, pleasure, nostalgia, optimism, hunger, terror, mourning and loss. The food of the old place can take on mythic proportions, defining cultural identity. Foods eaten "on the road" or foodways adapted to new environments likewise may become entwined with narratives of journey and resettlement. In a world increasingly defined by epic displacements and

resilient diasporic placemaking, foodways carry a weight of memory, affect, and self-definition that can function as a mythos of self and others.

Arts collaborative Spatula&Barcode propose to host a "performance discussion" in Accra about how migration and food mythologies influence each other, with a specific focus on West African narratives. Pursuing embodied scholarship, the conversation will be held while sharing foods associated with these migrations, bringing together the expertise of scholars, activists, and chefs to think about how food as materiality and as mythology is both imported and exported. What new foodways have been introduced in Ghana with waves of immigration? How have West African foodways traveled the world with historic emigrations (including the forced migrations of the transatlantic slave trade)? What myths have traveled with these foods and how are these foods mythologized?

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BIO: Spatula&Barcode creates art which performs place and hospitality. While most projects involve food in some way; their Foodways series has directly explored the movements of food and food culture in locations around the world. After events in Europe, Australia, North and South America, and Asia, Spatula&Barcode's Foodways series will have its final iterations in Africa in 2023. This proposed event is partnered to a similar event in Johannesburg that has just been confirmed to coincide with the annual conference of Performance Studies international, bringing together the IFTR theme of myths with the PSi theme of mobilities.

Spatula&Barcode was founded in 2008 by Laurie Beth Clark and Michael Peterson (faculty in Art, University of Wisconsin) as an extension of their own practices in performance studies and performance making. They have produced projects all over the world, in theatres, museums, soup kitchens, public markets, libraries, universities, think tanks, and back yards. Most recently, they were scholars in residence at De La Salle University in the Philippines, working on hunger action. Among their other strands of work, Spatula&Barcode have a strong track record of making interactive projects in the context of scholarly conferences.

35. Name: Sarit Cofman-Simhon

Abstract Title: The Myth of Exodus and the Representation of African Asylum Seekers on the Israeli Stage

A major thematic concern of Israeli theatre is its response to the experience of migration which is part of the collective memory of almost all of its spectators: nearly every Israeli citizen has experienced displacement—if not they themselves, at least through their parents. For Israeli Jews, to tackle migration means triggering both the myth of the Exodus from Egypt and the memory of the devastation of the Holocaust.

Universalizing both the founding myth of Exodus, and the Holocaust, artistic activism urges practices of cultural participation. I would like to explore here three cases of representation of African asylum seekers on the Israeli stage.

Yaffa Schuster was one of the first theatre directors in Israel to initiate shows about and with asylum seekers. In 2010 she founded the African-Israeli Stage, an NGO with the declared intention of staging a repertoire that, among other issues, portrays the experience of African immigration.

Another Israeli theatre director, Chen Alon, together with filmmaker Avi Mograbi, formed the theatre company Holot Legislative Theatre (HLT), with a group of illegal African asylum seekers from Holot (Sands) detention center.

The last case I would like to explore invests the stage with a more symbolic rendition of the refugee issue: in 2019, Maya Buenos staged a production about and with asylum seekers: Hof Mivtahim, concerto l'palit ve'tizmoret (Safe Shore, Concerto for Refugee and Orchestra), in collaboration with the Raanana Symphonette Orchestra.

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BIO: Dr Sarit Cofman-Simhon is a theatre researcher interested in performative practices in diverse Jewish languages, communities, and historical periods, and has published extensively on these topics. She is based jointly at the School of Performing Arts, Kibbutzim College, Tel-Aviv and Emunah Faculty of Fine Arts and Design, Jerusalem, where she is Head of Theatre Department. She holds a PhD in Theatre Arts from the University of Minnesota, USA. Her book on Jewish languages in Israeli theatre is forthcoming in Hebrew.

36. Name: Funmilola Cole

Abstract Title: Aesthetic Metamorphosis: Iyabo Ogunsola's Embodiment of Ẹfúnṣetán Aníwúrà

The ethereal connection between early Yoruba professional theatre and mysticism culminates in the common perception of the artist as a transcendental being. Hence the actor's representation of characters, especially those who evince supernatural competencies on stage are erroneously regarded by the spectators as truthful, and the actor is misconstrued as an occultic initiate or possessing otherworldly capabilities. The birth of traditional Yoruba theatre from the cult of the Egungun, and its rebirth in the modern form, emerging from the Church, plagues the profession with ghosts of its religious origin. Akin to other theatrical cultures that have advanced from their origin of sacred ritual, modern Yoruba theatre has also experienced significant transformation beyond its elemental roots of religious rites into professional aesthetic practice. However, there remains a conflation of the contemporary aesthetic practice with its elemental roots. Whereas the association of actors to certain types of roles is common in any theatrical culture, for some actors in Yoruba professional theatre, this ghosting often transcends the actor's previous

performances into their personal lives. Within Carlson's framework of theatrical déjà vu, this paper explores the spectator's conflation of Iyabo Ogunsola's personality with the personage of Efunsetan Aniwura as portrayed in the play by Akinwunmi Isola. Through a juxtaposition of the transcendental competencies, regard for God, and the use of Àṣẹ by Iyabo Ogunsola and the character of Ẹfúnṣetán Aníwúrà this paper accentuates Iyabo Ogunsola's embodiment of Ẹfúnṣetán Aníwúrà as a purely artistic enterprise.

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BIO: Funmi Cole is an Applied Theatre scholar and practitioner who is impassioned about facilitating personal storytelling for human development. She has successfully organized and executed several projects using drama/theatre techniques for the mental and emotional well-being of participants. Funmi Cole has facilitated drama therapy projects with participants of diverse age groups and varying abilities. In her most recent personal storytelling project, she facilitated participants constituted of select University of Toronto's international students to construct and process their experiences of studying from home via zoom through storytelling. Funmi Cole holds two Bachelor's Degrees (in Mass Communication and Theatre Arts) from Nigeria, Two Master's Degrees (in Drama Therapy and Drama, Theatre, and Performance Studies) from the United States and Canada, and is currently working on her Ph.D. degree in Drama, Theatre, and Performance Studies, University of Toronto. Her Ph.D. research is focused on using playback theatre with first-generation sub-Saharan African immigrants in Toronto.

37. Name: Vanesa Cotroneo

Abstract Title: European Migration, and National Theatre in Argentina (1850-1918): From the Myth of the Promised Land to the Struggles for Legitimation

This paper focuses on the processes of mass migration from Europe to Argentina during the second half of the long 19th Century (1850-1918), with a particular interest in the role of theatre makers during the period. My hypothesis proposes that, while theatre in Argentina was still under the official institutional power, the contact with European migrant artists brough the impulse for an independent theatre, merging local and international artists in a new and intercultural scene.

Overpopulation and economic crises in Europe, had led to the migrants' decision of leaving their countries searching for a better future. Simultaneously, projects of Nation building were taking place in the Americas, from North to South. Therefore, the United States of America, and Argentina, were important countries of reception for European migration. In the case of Argentina, different policies — including the Immigration and Colonization Law of 1876 — created the image of a prosperous country, a wished destination for many Europeans. Thus, the myth of the promised land can be understood as a physical and a metaphorical space for overcoming adversities, noting that high expectations on this Latin American territory implied struggles for legitimation, difficulties in the circumstances of arrival, or in the possibilities of working, eventually represented in theatrical plays. Finally, it will be shown that the creation of

networks, and different kinds of contacts between local artists and European theatre makers were the right steps toward an alliance for the foundation of a national theatre in the aforementioned South American country.

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BIO: Vanesa Cotroneo is a Scientific Researcher in the ERC-Project T-MIGRANTS, and a PhD Candidate in Theatre Studies at the LMU- Ludwig Maximilian University of Munich. She studied English & Comparative Literature, Theatre and Media at the University of Buenos Aires (UBA), and at the National University of La Plata (UNLP), Argentina; later, she made the Master of Arts The Americas/ Las Américas at the FAU- Friedrich Alexander University of Erlangen-Nuremberg. During the last years, she worked in several projects about theatre, literature, culture and digitization, and received the Erasmus and DAAD Scholarships. In her scientific research, she focuses on theatre and migration between Europe and South America, the role of cultural policies, and the digitalization of the archive.

38. Name: David Cregan

Abstract Title: Supernatural Mythologies: Constructing Pseudo-Spiritual Realities Through the Irish Theatrical Tradition

Part of the mythos of Ireland has been consistently constructed on the supernatural premise that Ireland is an ancient island of 'Saints and Scholars'. The landscape is imagined through its patchwork of green and its jagged cliffs majestic trees. These symbolic visuals capture the mystical imagination of citizens and non-citizens alike. This is perhaps most dramatically imagined in the vague historical memory of the bold, powerful, dynamic construct of the ancient Celt: a mythological vision that inspires imitation and visual imagery even today.

This paper will trace historical and psychological myths of Ireland in order to establish the construction of aetiological mythologies embodied through the rather short history of the Irish Theatrical tradition. My specific aetiological inquiry is aimed at religious, spiritual, or supernatural representation in dramatic literature. An aetiological myth has as its central aim the desire to explain why a particular reality exist, for example the ubiquitous persistent reality that Ireland is a land naturally inclined toward the spiritual and the academic. In this paper I will explore how in Irish drama the arc of the supernatural has been constructed, deconstructed, and reconstructed on stage repeatedly. I will do so by using mythology studies in analyzing the spiritual realities in canonical Irish dramatic narratives in order to reflect the gestation of Irish supernatural mythologies.

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BIO: David Cregan is an Associate Professor of Theatre and Associate Dean in the College of Professional Studies at Villanova University. His area of research is Irish dramatic literature. He

earned his doctorate from the Samuel Beckett School of Drama at Trinity College in Ireland. He also has an M.A. in Irish Studies from the Catholic University of America, an M.Phil in Irish Theatre and Film from Trinity, and an M.Div. from the Washington Theological Union. David began the Philadelphia Theatre Research Symposium at Villanova University in which he has created an opportunity for new scholars to present their research and publish their work in the areas of theatre and performance.

39. Name: Tracy C Davis

Abstract Title: "By George!": Dragon Play in Ritual Combat

When St. George was recognized by the Church in 1415, miracle plays in his honor sprang up across Europe. How did the myth's plot points—the dragon holds a North African city hostage, a princess is offered in sacrifice, a passing Christian knight subdues the dragon and forces the city to convert—give rise to enactment? This paper addresses the historiography of the myth as a problem of technology allied to artistic enactment. Pictorial renderings of an upstanding St. George proliferate—a small inert beast at his feet—yet these are terrible clues to the performance tradition and threat inherent to the tale. Wooden sculptures of the mounted St. George suggest the equestrian choreography, yet not how to embody a moving dragon. Later remnants provide ideas of an ongoing tradition. A charming 17thC polychrome sculpture at Seine-et-Marne depicts a supine dragon, spear-tip at its throat, looking remarkably like an adult in a dragon outfit. Did this suffice for early modern revels to achieve the ritual expulsion of satanic evil? Imagination can put observation at variance with reality, as with Ducrow's presentation of the tale at Astley's Circus (1834): the horsemanship was lavishly praised yet Figaro drew a decidedly dumpy-looking beast. Evidence of operatic dragons (Siegfried and Die Zauberflöte) document technical possibilities yet contrast with the preserved carcass of Snap (a 19thC Norwich dragon) and the ongoing tradition of the Ducasse at Mons, both examples of human manipulation of puppets.

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BIO: Tracy C. Davis is Barber Professor of Performing Arts at Northwestern University, USA. Her most recent books are Liberal Lives and Activist Repertoires: Political Performance and Victorian Social Reform, The Routledge Handbook to Theatre and Performance Historiography (co-edited with Peter Marx), and Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book (co-edited with Stefka Mihaylova). The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies (co-edited with Paul Rae) is forthcoming. She is editor of the monograph series Cambridge Studies in Theatre and Performance Theory (CUP) and co-editor of the monograph series Transnational Theatre Histories (Palgrave).

40. Name: Piet Defraeye

Abstract Title: Patrice Lumumba – The Person and the Myth on Stage: Who Gets to Perform Lumumba?

Casting the role of Patrice Lumumba is not self-evident. In the Chinese cycle Battle Drums on the Equator (1965-66), Lumumba is mythologized through banners and portraits, while there is abundant black-face (and black-skin) for the huge cast. Lumumba impersonator Cameroon-born Samuel Fosso does a remarkable job in his series of photos of black leaders. Conor Cruise O'Brien's Murderous Angels in Berlin (1971) was the first time a German audience saw a black man on stage. In the same year, its French production, directed by Joan Littlewood, cast Wole Soyinka as Lumumba with linguistic complications.

The challenges are numerous. Lumumba became an iconic figure and theatre productions decided not only skin colour, but also physical and age resemblance. Jean Leroy's Les Funérailles de Monsieur Lumumba (2007) cast a rasta-dreadlocked actor in the role, while the youth branch of New York's Castillo theatre has four kids (two boys/two girls) cast as Lumumba in a 2009 production of A Season in the Congo (Aimé Césaire). The same play saw West-End actor Chiwetel Ejiofor famously cast as Lumumba in Young Vic's 2013 production. Casting got complicated in Hamburg's 1968 production of Césaire's play (in a translation by Heiner Müller!), where they opted for a white actor in the role of Lumumba.

Using archival material and reviews, I will look into how the Lumumba myth has been enacted on stage over the last six decades, and what the repercussions and complications are of the choices that are made on the construction of Lumumba myth.

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BIO: Piet DEFRAEYE: (Full) Professor Performance Studies (University of Alberta).

A scholar, theatre director, and dramaturg; he researches strategies of stage provocation. He has toured internationally with several productions, including an award-winning production of Evelyn de la Chenelière's Bashir Lazhar (Edmonton, Antwerp, Munich, Dresden, Innsbruck, Kiev, London, Edinburgh, Kitchener-Waterloo). His recent publications include Brussels 1900 Vienna (Brill, 2021), and (co-edited with Lily Climenhaga) a special issue of Theater (Yale, 51.2.) on Milo Rau.

He has published on the Rwandan genocide and is at the apex of an interdisciplinary research project on the figure of Patrice Lumumba, the assassinated first Prime Minister of the Congo, as he appears in cultural discourse and practice. He was a Guest Professor for extensive periods of time at several European universities.

41. Name: Maria Delgado

Abstract Title: *Antigone*, *The Right to a Just Burial*, and *The Silence of Others*

On 24 October 2019, the remains of Spain's former dictator Francisco Franco were moved from the Valley of the Fallen where he had been buried in 1975 to the Mingorrubio-El Pardo municipal cemetery, north of Madrid. In considering the reburial within the context of the Greek myth of Antigone as well as the 2018 documentary, 'The Silence of Others', I examine issues of mourning and grief within the wider context of Spain's 2022 Democratic Memory Law and how the latter addresses at institutional level, the injustices and abuses perpetrated by the Nationalist forces (1936-39) and the dictatorship put in place when Franco won the Civil War (1939-75).

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BIO: Maria Delgado is Professor of Theatre and Screen Arts and Vice Principal (Research and Knowledge Exchange) at the Royal Central School of Speech and Drama, University of London. She has published widely in areas of Spanish- and Catalan-language theatre and film and transnational theatre(s). She has a long track record of collaborative research and editorial work - the latter includes roles as co-editor of *Contemporary Theatre Review* and book series for Manchester and Cambridge University Presses.

42. Name: Heather Denyer

Abstract Title: A New African Mythology: Rewriting Old Myths to Create New Myths for Today in the Work of Hakim Bah

Achille Mbembe presents the impossible task of Africans to re-define themselves outside of the contexts of European definitions and influences, even while existing according to the terms created by and continually reinforced by the Global North. He provocatively suggests that "the dismembered body of the continent's history is therefore reconstituted in the light of myth." This mythology exists through "an attempt […] to locate Africanity and a set of specific cultural characteristics that ethnological research is expected to provide" (Mbembe, p. 255).

Contemporary plays from West African countries illustrate the uses of older myths—European and African—to renegotiate realities of today. Wole Soyinka's The Bacchae connects the Greek myth to Yoruban tradition. Werewere Liking's Sogolon refocuses the myth of the founder of the Malian Empire to centre on his mother. The retelling of ancient myths maintains traditional stories. Nevertheless, with every retelling, the myths are adapted to address new realities.

This paper looks at the work of one of Africa's most poetic playwrights today: Hakim Bah. Analysing several plays, we can see how he reappropriates myths from Ancient Greece (Ticha-Ticha), Rome (Convulsions), and from his native Guinea (Sur la pelouse), to develop new myths. These myths resonate powerfully with the realities of Africans in the present world. The plays offer profound reflections of African experiences, while rejecting a generalized identity of "Africanity" by shifting to the shared realities that shape individual identities.

Mbembe, J.-A. 2022. “African Modes of Self-Writing.” Translated by Steven Randall. Public Culture 14.1 (Winter 2022), 239-273.

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BIO: Assistant Professor Dr. Heather Jeanne Denyer teaches world theatres, dramaturgy, and puppetry at California State University, Fullerton. There, she has begun developing a dramaturgical practice in support of the department’s productions, and co-led the Representation, Equity, and Inclusion Committee from 2020-2022. Her research focuses on French-speaking theatres, women, and puppetry in West Africa. Among other things, she has written on #Mêmepaspeur, an African #MeToo movement, on the repatriation of African objects from European museums, and on African women theatre makers. She is the recipient of the Nancy Staub Award for Excellence in Writing. As a translator focused on translating African plays written in French into English, she delivered a keynote on the ethics of translation for the Oregon Society for Translators and Interpreters Conference and was an invited speaker at the Washington University Translation Conference, both in 2022. Her translation of Aristide Tarnagda’s Musika, (published in PAJ in 2019), earned Honorable Mention for the first ever Translation Prize at ASTR. She is a Returned Peace Corps Volunteer, having served in Cameroon from 2003 to 2005. She has a BA from Northwestern University, an MFA from Columbia University, and a PhD from The Graduate Center, CUNY.

43. Name: Paul Edwards

Abstract Title: All Fall Down: Heroification, Jenga, and the Contestation of Selective Myth-Making in Contemporary Actor Training Textbooks

In her 2009 text About Jenga, Leslie Scott, the game’s inventor, claims its origin in a stacking game played by her family while living in Accra in the 1970s, using a set of wooden blocks purchased in Takoradi. In failing to mention the game’s obvious similarity to the Ghanaian building game Takoru, Scott minimises its cultural heritage, centring herself in a new, simplified mythology (conveniently less open to accusations of cultural misappropriation). These actions provide an example of heroification (Loewen 1995, Kuzmic 1999) a process through which historical events are simplified to centre around the actions and perspective of individual figures, eliding contradictory or alternate perspectives to leave a simplified and often factually inaccurate narrative, popularised and codified through mass production and textual dissemination.

This paper uses heroification as a framework through which to explore how narratives surrounding the history and practice of acting techniques are subject to selective myth-making. Specifically, it examines how the origins and evolution of the naturalistic technique of actioning have been heroified by the increasing tendency for UK-based authors and academics to attribute

the technique's origins to individual British practitioners rather than honouring its collaborative history. Through a practical exploration of the manufactured realities of Jenga it also considers the use of crisis as an erasive tool and how heroification, like Scott's appropriation of Takoru, replaces complexity and diversity with simplicity and homogeneity, disguising doxic belief as epistemic knowledge, all in the service of building a tower which is always and only destined to fall.

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BIO: Paul Edwards is a director, educator and postgraduate researcher at Royal Central School of Speech and Drama. Paul initially trained in Birmingham, before working extensively as an actor in Theatre in Education and Theatre for Young Audiences and was a founder member of Hanyong Theatre Company with whom he toured Korea and the UK, and performed at ASSITEJ 2008 in Adelaide and Kijimuna Festa in Okinawa.

As a director and educator, Paul specialises in working with emerging artists, community groups and teaching across Further and Higher Education settings, and has taught at RCSSD, Brunel University, Arts Ed, Italia Conti and Buckinghamshire New University. Paul has staged work with the Almeida Theatre, Old Vic, Lyric Hammersmith, Southwark Playhouse and National Youth Theatre.

44. Name: Veronica Fabrini de Almeida

Abstract Title: Staging Aimé Cesaire's *The Tragedy of King Christophe* with Students: Ideas To Decolonize The University, A Contribution For The Curated Panel Decoloniality And Performance Practice: Three Case-Studies From Brazil

Year 2022. How to deal with ethical-racial quotas, assumed in recent years by Brazilian universities – mostly white? What memories do the lands of Campinas (where Unicamp is located) hold, the last city in the country to sign the abolition of slavery? Lands that, before the arrival of the bandeirantes, were inhabited by the Tupi-Guarani people.

In 1492, Columbus disembarked in what is now Haiti and, in a few years, the indigenous population was decimated. And others came to prey: Spaniards, French, English. And others came, enslaved, from Guinea, Angola, Nigeria, Senegal, Sudan, from the Gulf of Benin. All for sugar, to sweeten the palate of the metropolises.

In 1804, on January 1, the independence of Haiti was proclaimed, the first Black Republic of the Americas, the first Latin American country to gain independence. Yes, the Haitians defeated Napoleon's army, but colonialism won, and America was built on a huge cemetery. Liberté, Egalité, Fraternité... for whom?

Today, descendants of so many genocides, of so many epistemicides, are in classrooms. Black students, indigenous students enter the colonial castle of Brazilian universities. They have the

right to retell the story. Staging Aimé Cesaire's play, *The Tragedy of King Christophe*, written in the early 60's, was our strategy. Living in bodies activated by the imaginary, the silenced history of Haiti, listening to the Loás and allowing oneself to be fertilized by other narratives, as the conquest of the imaginary cannot be separated from the conquest of the territory and bodies.

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BIO: Actress and director, Bachelor in Performing Arts (1990) and Master in Arts (Directing, 1996) at State University of Campinas (UNICAMP), PhD in Performing Arts at State University of São Paulo, USP (Dramaturgy and Directing, 2000), with a Post-Doctorate in Philosophy (Theatre and Philosophy, 2005/2006) at the University of Lisbon and Associate Full Professor in Body Arts (UNICAMP, 2021). Professor at the Institute of Arts, UNICAMP, since 1991 (effective in 1996), Pedagogical Coordinator of the BA in Performing Arts (2000 to 2005) and Coordinator of the Post-Graduate Program in Arts (2006-2010). Artistic director and actress-researcher at BOA COMPANHIA (1992/2021), Coordinator of ROSA DOS VENTOS (since 2008), a free nucleus for creation, artistic research and community action. Collaborator of the Research Group PINDORAMA/UNICAMP (Brazilian Traditional performances) and IMAM/UFG (Image and Myth in Performing Arts). Co-creator of ENCONTROS ARCANOS, dedicated to the study of the imaginary and its interfaces with the performing arts, anthropology and depth psychology. With an emphasis on Creative Processes, works mainly on the following themes: acting (M. Chekhov), stage dramaturgy, studies of the imaginary, symbolic imagination and material imagination, surrealism, decolonialism and feminist studies.

45. Name: Mark Fleishman

Abstract Title: Myth & Tragedy in Africa - Oedipus at Colonus: #aftersophocles

Tragedy as a form arose at a time of political transition in Athens when a gap was opening between the old traditions of the past, defined by myth and heroic figures, and an emergent political system in the present, based on a framework of man-made laws.

In his book Tragedy, the Greeks and Us (2019), Simon Critchley argues, following Jean-Pierre Vernant and Pierre Vidal-Naquet, that tragedy was a modern form for the Greeks – “an ancient version of modernity” (44) - that problematised myth and the heroic figures that populate myths. In fact, tragedy renders the heroic a problem. He goes on to suggest that the true subject of tragedy is not the fate of the hero but “the political thought of the democratic city-state” (45).

In this paper I will explore these ideas in relation to a production I created with colleagues in early 2023 - Oedipus at Colonus: #aftersophocles. The production is part of the ReTAGS project that aims to reimagine tragedy from a perspective in Africa, in the aftermath of colonialism and apartheid.

I argue that the production engages myth in a number of ways, specifically:

•It draws on mythic stories from both the Ancient Greek and African contexts in its quest to deal with the problematic nature of the heroic figure;

•It counters myths of universality associated with classical European texts and their reception;

•It challenges the myth of freedom in the aftermath of the dismantling of discredited systems of control, particularly the myths associated with the transition from apartheid to a democratic dispensation in South Africa.

In this sense, as Critchley puts it, "myth [is] both in tragedy and rejected by it" (14-15).

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BIO: Mark Fleishman is Professor of Theatre in the Centre for Theatre, Dance and Performance Studies at the University of Cape Town. He is also a co-artistic director of Magnet Theatre, an independent theatre company established in 1987. He has created and directed many performance works for the company that have been performed nationally and internationally over the past 35 years and is involved in development projects in urban townships and rural communities using theatre as a tool for social justice and transformation.

His articles have appeared in the South African Theatre Journal, Contemporary Theatre Review and Theatre Research International as well as in numerous edited collections, most recently in The Routledge Companion to Theatre and Politics (2019), International Performance Research: The Unconditional Discipline? (2017), and Magnet Theatre: Three Decades of Making Space (2016). He is editor of Performing Migrancy and Mobility in Africa: Cape of Flows in the Studies in International Performance series at Palgrave (2015) and two special issues of the South African Theatre Journal on Translation & Performance (2019 & 2020) that emerged from a multi-year collaboration with colleagues in the Netherlands and India. He is currently principal investigator on the project Re-imagining Tragedy from Africa and the Global South funded by the Andrew W. Mellon Foundation.

46. Name: Aastha Gandhi

Abstract Title: Circus Artists from Africa: At the Crossroads of Race, Cosmopolitanism, And Migration

Migration is perpetual in circus troupes across Global South. More often than not, it is the economic precarity which forces artists to migrate. Among these artist migrants, those from Africa have always had a prominent presence in international circuses but have been limited to certain ethnic presentations. Any critical work on circus artists from Africa is largely absent.

In this paper, I trace the networks of circus artists which make a seasonal migration to other regions in the global south and global north, using network theories to trace the reach of these performers and their performance circuit across different geographies. This research encompasses various circus artist troupes from Ethiopia and Kenya which perform in Indian circuses, and also Kenyan troupes that perform within Kenya and travel abroad. I analyse and compare the training received by these groups and the varied repertoire performed in their home grounds, both in India and in Europe.

Through the lens of migration and race, and using Harvey Young's work in this area, I analyse the performance and observe if they reinforce racial representations or if they create a more cosmopolitan identity. This leads to crucial questions about how artists negotiate between different realities of race, class, gender, and nation through their performance. How do you read the performer's body placed at the binary of a colonial-postcolonial context but performing a very international form?

I use a postcolonial critique to examine how the local body gets interspersed into the global form and at what point does it distinctly re-establishes itself to mark its own identity.

(This paper is intended to be a part of General Panel- ""Telling Stories of Migration in a Globalized World")

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BIO: Dr. Aastha Gandhi holds a Ph.D. in theatre and performance studies from Jawaharlal Nehru University, New Delhi, and was a Doctoral Fellow at the Temporal Communities Cluster of Excellence program, Freie University, Berlin. Her area of research engages with the circus, networks, laws, and discourses of the performing body. Aastha's degree in law adds to her research which investigates negotiations of citizenship between state and judiciary and places the circus at the centre of the debate of child labour and animal rights. She currently serves as the Elected Student Member on the Executive Committee of International Federation for Theatre Research, a Member on Academic and Creative Committee for Circus and Its Others and is an editor for the Routledge Historical Resources project on Circus and Sideshow in the Long Nineteenth Century (2024).

Dr. Gandhi's published essays include: From Postcolonial to Neoliberal: Identifying the Other Body in Indian Circus (Performance Matters, 2018), Laws and Marginalized Bodies: Sex Trafficking, Child Labour and Circus as a Site of Negotiation (Gendered Citizenship: Manifestations and Performance, 2017), while forthcoming publications include The Indo-Soviet Circus Exchange amidst the Cold War: a state propaganda or a people's art form? (Routledge,

2023) and Indian Circus: A melting-pot of migrant artists, performativities, and race (Palgrave Macmillan, 2023).

47. Name: Avishek Ganguly

Abstract Title: Theatre, Performance and the Myths of Translation

This paper explores the possibilities of thinking translation in and as performance by way of some examples from twentieth century theatre including the work of British playwright David Edgar, Irish playwright Brain Friel, and Nigerian author Wole Soyinka among others. Translation is staged in theatre most frequently in terms of its Judeo-Christian founding mythology of the Tower of Babel and the related myth of its constitutive insufficiency i.e. something is lost in translation, it's a derivative act, always incomplete if not downright impossible. While the originary myth had to do with speaking each other's language, most contemporary theoretical insights about translation are offered on the basis of reading prose fiction i.e. the novel. Instead, I would argue that an examination of translation vis-a-vis theatre - since it's a visual-aural form that is not just about the text but also involves gesture, song and movement - challenges some of these dominant assumptions and signals towards its fundamental rethinking as something more expansive, multi-modal, transmedial; thought after this fashion, translation further emerges as an embodied act even as performance becomes translational; theatre thus makes it possible, imperative even, to question the myth of the untranslatable by insisting on incessant even if inadequate translation.

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BIO: Avishek Ganguly is Associate Professor and Chair of Literary Arts and Studies at Rhode Island School of Design, Providence, USA. He is the co-editor of 'Gayatri Chakravorty Spivak: Living Translation' (Seagull, 2022) with Emily Apter, Maura Pala, and Surya Parekh, and 'Performance and Translation in a Global Age' (forthcoming from Cambridge UP) with Kelina Gotman.

48. Name: Rodolfo García Vázquez

Abstract Title: Decolonial Theatre in The Urban Territory: The Case of Satyros in Roosevelt Square, São Paulo

My presentation is one of the three case-studies from Brazil of a panel on 'Decoloniality and Performance Practice.' I will focus on my role as a director of avant-garde theatre group Os Satyros which relocated to Roosevelt Square in São Paulo in 2000. The company worked hard with the local community consisting of drug dealers and trans prostitutes. This situation compelled us to change our own theatre approach in dealing with the economic, social and sexual differences of marginalized communities. Educated in a Eurocentric perspective, I was forced to reconsider my beliefs. With the urban transformation of the area, the government invited the company and other collectives to run a public school. SP Escola de Teatro runs 8 regular courses and 20 extension courses for 2000 students yearly. The school is based on three pillars: Paulo Freire, Milton Santos and Fritoj Capra. From Freire, we assumed that learning is an experience in which the students develop the capacity to think and act independently. From Milton Santos, we understood the school as part of a territory in which relations of domination and power happen. From Capra, we assimilated the holistic perspective for a school as a living organism interconnected to its environment. From these experiences, I developed a decolonial view on theatre whose power can only be realized if embedded into the society´s dynamics critically. As a director, I am required to forsake the hierarchical vision of the craft and adopt a decolonial perspective, empowering the artists and the audience.

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BIO: Rodolfo García Vázquez is a theatre director and playwright born in São Paulo. In 1989, he founded Os Satyros theatre company with Ivam Cabral. Throughout his career, he directed theatre and film and performed in over 20 countries. Among his main works, there are the Libertine Trilogy, based on Marquis de Sade (Philosophy in the Boudoir, 120 Days of Sodom and Justine), the People Trilogy (Perfect People, Sublime People and Brutal People) and Roberto Zucco (by the French playwright Bernard-Marie Koltès). He was also the co-founder of the largest theatre education school in Latin America, the SP Escola de Teatro. He directed artists from over 25 countries in a digital play via zoom, called *The Art of Facing Fear*. He has been teaching in European universities in the last decade.

49. Name: Francis Gbormittah

Abstract Title: Aesthetics and Myths at Border Crossings: Perspectives from *Deadly Voyage* (1996)

Border crossings, journeys, migration, and displacements have long been subjects of interest in African and diaspora cinemas. The pervasive nature of borders and how they are perceived and experienced makes them spaces of cultural, societal and human contestations. This paper seeks to examine how Deadly Voyage (1996), a film about six African stowaways aboard the cargo ship MC Ruby, produces representations of the effects of Africa's economic realities and issues of inter-continental freedom of movement by examining aesthetics, myth of frontier spaces, and illegal border crossings. Thus, the film portrays and serves as a good example from which these

subjects can be explored. To do this, we draw from discourses around free movement and border crossings and employ a thematic analysis approach. The paper argues that individual experiences of border crossings as they emerge in this film are constrained by institutional, cultural, economic, and societal barriers. The paper further posits that myth and aesthetics elements of frontier spaces are appropriated to heighten the dangers of illegal border crossings.

Keywords: Border crossing; Cinema, Illegal migration; Representation; Contestation.

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BIO: *

50. Name: Aneta Glowacka

Abstract Title: New Myths in Old Institutions

My presentation will focus on recent transformations in Poland's institutional theatres. These transformations concern not only the management culture but also the definition of the role of theatre in society; thus, they produce new myths and narratives. They are also closely linked to the critique of patriarchy worldwide and the appreciation of the role of women in society and their methods of cooperation. The #MeToo movement has provoked discussions in Poland about power relations in art institutions (run mainly by men), their hierarchical nature, management models and the conditions of art production. Subsequent call-outs taking place in the pages of newspapers or on social media have made it clear that disclosing violent behaviour (including bullying and harassment) by theatre directors or even art school educators is not an uncommon practice. On the contrary, they are, as it were, part of the system that values outstanding individuals. Much is being said today about the need to move away from the myth of the master artist, who has a privileged position and, thanks to that, very often unlimited power, towards a relationship of equality that values all participants in the creative process. In theatre institutions, models of management other than one-person management are being tested, opting for collective management of the theatre and involving the staff, artists and audiences in the decision-making processes. The aim is to create a socialised, democratic and ecological cultural institution, free of violence and open to young creators and audiences. This is extremely important and at the same time difficult in a country governed by right-wing populists who have been trying to use culture for political purposes.

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BIO: PhD in Humanities (2015), professor at the Institute of Culture Studies of the Silesian University in Katowice. Her research interests focus on aesthetic transformations in theatre and drama of the 20th and 21st centuries, theatre criticism and essays, political theatre in Poland, the relationship of theatre with local and Indigenous cultures, and institutional and non-institutional forms of theatre in Poland. She has been the leader of the Trans-Indigena research

team since 2020. Since 2022 she has been pursuing a research grant funded by the National Science Centre to study democratisation processes in theatre institutions in Poland. As a theatre critic and publicist, she collaborates with ‘Teatr’ and ‘Didaskalia. Gazeta Teatralna', and 'Theater heute'. She is the author of many articles published in Poland and abroad, and co-editor of collective monographs, including books: El Cuerpo Del Espectador, ed. Carlos Dimeo, Aneta Głowacka (2022). Piszący z ziemi. Teatr indygenny Floyda Favela [Writing Indigenous Theatre from the Ground by Floyd Favel], ed. Aneta Głowacka, Eugenia Sojka (2021). Narracje współczesnego teatru [Writing for the Stage - Narratives of Contemporary Theatre] (2019). Teatr historii lokalnych w Europie Środkowej [Theatre of Local Histories in Central Europe] (2015).

51. Name: Milija Gluhovic

Abstract Title: Performing the Silk Road Imaginaries: Winding Between Myth and Politics

Launched in 2013 and hailed as the largest geoeconomics initiative in history, China’s Belt and Road Initiative (BRI) has been framed in Chinese official political rhetoric as the ‘revival of the Silk Roads for the 21st Century.' In the process of placing its economic investments and establishing new kinds of political influence, China has created a vast platform for cultural cooperation and production encompassing various regional and national histories, existing regional and geographic alliances, and oceanic spaces and routes. The paper explores the forms and resonances of these social and cultural processes, their historical references and potential for political mobilisation, especially as a growing number of nation states, regions, and institutions begin to engage with the geocultural politics set in place by the 'new Silk Road' imaginaries (Winter 2019; 2022).

It sets the scene with Gansu Dance Theatre’s The Legend of Dunhuang, a triumphant tale of honour, love and international friendship, which transports the audience to the height of the Silk Road trade, offering a romanticised, grand narrative of pre-modern globalisation as exchange, trade and cross-cultural encounters. Then it moves across the border to Kazakhstan, to examine the staging of Karel Capek’s Genius Galen by The Uyghur Comedy Musical Theatre in Almaty (2022), in the context of the contemporary Chinese colonization of the Uyghur Muslim minority group in the northwest autonomous region of Xinjiang, an important element in BRI and China’s future (Hayes 2020; Byler 2022). Finally, it examines the fundamental intermixing of Silk Road pasts with Belt and Road futures in the Balkan region, which has become the ‘first entry point’ for China’s flagship projects in Europe, asking which social landscapes, ecological geographies, and cultural imaginaries are shaped by the structures built and economies fostered by China in the Balkans.

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BIO: Milija Gluhovic is Reader in Theatre and Performance Studies at the University of Warwick, UK. His research is in the area of modern and contemporary theatre and performance with

published work in the areas of memory studies and psychoanalysis; discourses of European identity, migrations and human rights; religion, secularity, and politics; and international performance research and pedagogy. His work has been published in Modern Drama, Studies in Theatre and Performance, Research in Drama Education, New Polish Perspectives, and Teatron, among other journals. His books include A Theory for Theatre Studies: Memory (Bloomsbury, 2020), Performing European Memories: Trauma, Ethics, Politics (Palgrave, 2013) and co-edited volumes The Oxford Handbook of Politics and Performance (OUP, 2021), International Performance Research Pedagogies: The Unconditional Discipline? (Palgrave, 2018), Performing the Secular: Religion, Representation and Politics (Palgrave, 2017), and Performing the 'New' Europe: Identities, Feelings and Politics in the Eurovision Song Contest (Palgrave, 2013). Currently he leads a collaborative project 'Performance and Politics on the New Silk Roads,' funded by the Institute of Advanced Studies at Warwick. He serves as an elected member of the IFTR Executive Committee and as a co-opted member of the EASTAP Executive Committee. He is also the Editor in Chief of Brill's 'Themes in Theatre' book series and serves on the editorial board of the European Journal of Theatre and Performance.

52. Name: Milena Grass

Abstract Title: Kimunteatro: Negotiating Indigenous and Western Cosmogonies for a Plurinational Theatre

In 1492 began de Conquest of America by the Spaniard Crown. In 1541, the foundation of Santiago del Nuevo Extremo initiated the colonization of Chile and the war against the Mapuche. Almost 500 years have passed, and the sovereignty of the first nations peoples is still pending. In 2022, the draft of a new Constitution turning Chile into a plurinational state was rejected thus increasing the militarized confrontation in the South part of the country. In this context, I will analyse the work of the intercultural company KIMUNTeatro and its attempt to defy Western canonical theatre traditions by embedding Mapuche culture and imaginary into it. KIMUNTeatro first production (Ñi Pu Tremen - Our Ancestors, 2009; turned into a film documentary, 2022) set a Ruca -Mapuche house- outside an emblematic Cultural Centre in capital city, and small audience was invited to sit around the fire and hear the life stories told by the Mapuche grandmothers. Trewa (2019) deals with state and international corporations' violence to expropriate and exploit ancestral lands while exploring the possibilities of a blended theatre poetics that looks into a future were overt recognition of past crimes results in a new socio-political pact. Feminist at heart, director Paula González Seguel's works brings on stage Indigenous and Western cosmogonies and practices, Winka professionally trained performers and Mapuche people side by side thus subverting colonial power relations to propose a plurinational theatre.

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BIO: Milena Grass Kleiner. Translator and theatre scholar, Full Professor at the Faculty of Arts, Pontificia Universidad Católica de Chile. Ex-Director of the Millennium Nucleus Art, Performativity and Activism, and Vice-President of the International federation for Theatre Research. My fields of interest are research methodologies in the arts; traumatic memory, postmemory, and theatre in postconflict societies; and the analysis of performativity in social mobilizations as an expression of citizenship.

53. Name: Martina Guerinoni

Abstract Title: Atelier Les Voyageurs: Valorising Togolese Oral Tradition Through an International Project of Performing Arts, Social Theatre and Mask Making

In our paper we present the social theatre project "Atelier les Voyageurs" promoted by the voluntary association Oltre i Confini and the theatre collective Centocani (Milan, Italy), in synergy with the associations JED Togo and JED France.

The project consists in the development of a stable theatre atelier in the village of Yokélé, on the Togolese plateau. Since 2018, various ensembles of international performing arts professionals, led by the founders of Centocani Collective, have been working with Togolese artists. The atelier takes place in the secondary school of the village, engaging the youths in the process of artistic creation, both as authors and actors.

Oral tradition, myths, popular culture and masks (both local and European, both historical and contemporary) are the pillars of the whole process. The artists help the children gather old folktales passed by in their family circle. These stories are then explored, developed and performed by the children themselves with the guidance of the ensemble, donning theatrical masks created by local artisans or by Centocani.

The final performances thus developed are held in the Ewe language in an open-air site, preceded by a parade through the village streets, resulting in a festive event for the whole community.

We aim to detail how the mix of traditional African arts and social theatre methodologies and techniques can strengthen community ties and kickstart the creation process of a contemporary mythology, valorising on an international scale the cultural practices of West Africa and representing a blueprint for similar future projects.

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BIO: Martina Guerinoni (1990), PhD., is adjunct professor in the field of Performing Arts at the Catholic University of the Sacred Heart in Milan, Italy. After graduating with a Master's degree in Modern Philology and specializing as a social and community theatre operator, she earned a Ph.D. in Humanities in 2021, with a research project on social theatre as a best practice for the inclusion of migrant women in Italy. Her research interests are oriented on performing arts and practices in transcultural settings and participatory contemporary theatre, especially in contexts

of marginality. Since 2016, she has been collaborating with the Centre for Theatre Culture and Initiative "Mario Apollonio" of the Catholic University of Milan, particularly in designing and planning cultural activities and in the field of high education courses for adults.

She started her collaboration with Oltre i confini in 2022, taking part in the Atelier les Voyageurs project.

Publications: Guerinoni, M., Weaving Lives Together: An Example of Successful Integration of Migrant Women in Rome, «COMUNICAZIONI SOCIALI», 2019; (1): 185-195; Eugeni, R., Guerinoni, M., Peja, L., An Aesthetics of Engagement. Intercultural Dialogue and Performative Practices in the Territory of Milan, in Roberta Paltrinieri et al. (ed.), Right to the City. Performing Arts and Migrations, FrancoAngeli, Milano 2020: 159- 175; Guerinoni, M., Performing Arts and Practices for the Inclusion of Migrants in Milan, in Ilaria Riccioni (ed.), Theater(s) and Public Sphere in a Global and Digital Society. Case Studies, Volume 2, Brill, Leiden-Boston 2023: 205-213.

54. Name: Dennis Gupa

Abstract Title: Myth as Method of Enquiry in the Diasporic Performance, Representation, And Futurity: *The Case of Buto/Buto: Bones Are Seeds*, *Alunsina's Love*, and *Museum of Migration*

We turn to methodological conceptualization of the ethics, politics, and the aesthetics of migration performance by examining myth as a method of migratory enquiry and diasporic study. By responding to the questions: "What is it about myths that seek to exclude or differentiate between races and people? If, as Percy Cohen suggests, myth anchors the present in the past, how might prophesy – as 'a sort of myth in reverse' – aid in creating new myths for a desired future?", we seek to interrogate myth as a portal of critical discourse in performing migration and theatricalizing the lived histories of (im)migrating in a foreign land. In a sense, we unpack the processes of examining displacement, estrangement, and settlement by Filipinos in the diaspora – in particular those who are located in Canada and United Arab Emirates – through an exploratory analysis of three theatrical projects, namely, buto/buto: bones are seeds, Alunsina's Love, and Museum of Migration produced by (im)migrants and created by the authors of this paper, as case studies of historiography of community formation, identity (re)making, and human-ecology relationality. We have chosen Canada and UAE as sites of geographical enquiry not just because of their extreme geographical differences (one is filled with snow in winter and the other is covered with sand dunes with almost no precipitation) but due to the flow of Filipinos in these two countries in recent histories. While myths birth stories, our paper contributes in expanding its logic to mobilize multiverse realities along the epistemology embedded in these realities that ritualize modes of thinking about diasporic narratives and the migratory lived experiences in contending politics with race, gender, and class. In shaping the contours of our discourse, we combine autoethnography, applied theatre, performance studies, and race theory

to deliberate analysis on representation, coloniality, and futurity of (im)migrant lives in diaspora in which myth as the centre point of analytic, creative, and ethical enquiry.

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BIO: Dennis Gupa is a theatre director and performance maker/researcher. He is an Assistant Professor at the Department of Theatre and Film University of Winnipeg. He obtained his PhD in Applied Theatre at the University of Victoria as a Vanier scholar, a graduate fellow of the UVic'c Centre for Society and Religion Studies, University of the Philippines Centre for International Studies, and artist-in-residence at the Ocean Networks Canada. He received his MFA Theatre (Directing) degree at the University of British Columbia and MA Theatre Arts at the University of the Philippines. The Asian Cultural Council's Rockefeller Brothers Fund awarded him a fellowship to undertake a 6-month director-in-residence program in New York City where he participated in and observed contemporary theatre directing processes with Ma-Yi Theatre Co., National Asian American Theatre Co., and The Juilliard Drama School. He directed classical Western dramatic texts adapted, translated, informed from Philippine and Southeast Asian critical history and aesthetics. His papers were published by Text and Performance Quarterly, New York University ArtsPraxis, GPS Global Performance Studies, Theatre Research in Canada, Routledge, and Bloomsbury Methuen Drama.

55. Name: Ulrike Hartung

Abstract Title: "So I Go Hunting for Witches." Myths Of Womanhood in German Contemporary Independent Theatre

This paper makes the immanent connection between working conditions and aesthetics within German contemporary independent theatre a subject of discussion. It specifically highlights female artists and the questions of physical autonomy and integrity, motherhood and related reproductive rights as well as of gender-based discrimination they raise – by and within their work. Receiving the least amount of financial contribution and essentially as short-term, project-based funding for independent theatre makers it is equally important to demonstrate "aesthetic innovation" and "social relevance" of their work. Looking at two concrete examples deriving from different performative aesthetics – music theatre and performance – we would like to trace the extent to which these questions are dealt with on and off stage.

1.In September 2020, the feminist collective She She Pop released "Hexploitation": "Loosely based on Hollywood". The production deals with the fear of the 'hag' - the old woman and her unproductive body. Around the horror and distorted images of ageing acting divas, the US film industry Hollywood developed a specific horror genre, founded in 1962 by the film "What Ever Happened to Baby Jane?". The collective transfers this setting to the stage, makes its own ageing body the object of contemplation and reflection in order to deconstruct the figure and the myth of the witch. In doing so, the collective borrows from the cultural-historical analysis "Caliban and

the witch. Women, the Body and Primitive Accumulation" (2004) by Silvia Federici. The production also focuses on a critical examination ofs own working conditions in a patriarchal social context: "If I hadn't created a job for myself, I would have disappeared from this stage."

2.The independent production of "Dein Oxy" ("Your Oxy") refers to Oxytocin, a natural hormone that manages key aspects of the female (and male) reproductive systems, including labour and delivery and lactation, as well as aspects of human behaviour. The piece was developed and produced collectively by a team of 13 female artists in Hamburg, problematizing the topics of womanhood already mentioned on stage as well as in their production practices. Being what we claim to be postdramatic music theatre it does so by also questioning conventional practices of the female singing voice and women's physical performance in general. Elaborating on specific feminist methods of music theatre making we will discuss to what extent.

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BIO: Ulrike Hartung is a research fellow at the Research Institute for Music Theatre Thurnau, University of Bayreuth. Her research project "Persistence and Movement: Music Theatre in Institutional Change between Musealization and New Formats" is part of the nationwide research network "Crisis and Institutional Transformation in Performing Arts", funded by the German Research Society (DFG).

She studied theatre studies majoring in music theatre, English literature and contemporary German literature in Leipzig and Bayreuth and earned her doctoral degree with a thesis on "Postdramatic Music Theatre" for which she received a fellowship by the Bavarian Elite Support Act (BayEFG).

56. Name: Janine Hauthal

Abstract Title: Provincializing Europe? The Migratory Aesthetics of Milo Rau's *Empire* (2016) and *Orestes in Mosul* (2019)

With global mobilities increasing and diversifying, mobility, and migration (within and beyond Europe) have become a central theme of artistic production around the globe, giving rise to intercultural and/or transnational performance practices that reflect the changing realities of our lifeworld. This paper concentrates on Milo Rau's reinvention of the traditional city theatre at the NT Gent (Belgium), whose artistic director he became in 2018, to further explore the complex relation between migration, theatre, and (the ethics of) form.

The paper will focus on two of Rau's productions which address mobility and migration on a European scale. While Empire (2016) serves to introduce and examine the entanglement of ethics and aesthetics in Rau's theatre that culminated in his Gent manifesto (2018), Orestes in Mosul (2019) is explored as a controversial realisation of the 'city theatre of the future' and the 'global ensemble' that Rau's manifest outlined. Both works critically scrutinize Europe's relations to its

'Others' and 'provincialize Europe' in the sense of Dipesh Chakrabarty in their use of intercultural adaptation, multilingualism, post-epic narration as well as live and recorded video. The entanglement of documentary and reflexive forms (as evidenced by the intertextual references to Greek classical drama) with transmedial storytelling allows to delineate an ethics of acting and spectating which ultimately reveals that Rau's theatre is not just about migration but itself migratory as it is 'anchored in movement, not just of people, but also of media, of images, and of voices' (Bal 2007, 24).

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BIO: Janine Hauthal is full-time assistant research professor of intermedial studies at Vrije Universiteit Brussel, Belgium. Her research and publications focus on multilingual and intermedial theatre, metareference across media and genres, British drama, postdramatic theatre (texts), postcolonial literature, 'fictions of Europe' as well as transgeneric, intermedial and cultural narratology. She has recently co-edited a special issue on "European Peripheries in the Postcolonial Literary Imagination" (Journal of Postcolonial Writing 57.3, 2021; with Anna-Leena Toivanen). Other article publications appeared in, e.g., Modern Drama, English Text Constructions, Antipodes, and Journal for Literary and Intermedial Crossings. Her most recent FWO-funded research project is entitled "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature" (2021-24).

57. Name: Günther Heeg

Abstract Title: With Myth Against Myth Brecht's Undermining of History Myths in *The Trial of Lucullus*

Historical myths are booming in the preparation and justification of wars of aggression. What we experienced last year in Ukraine is particularly true of the ideological preparation and execution of the German Wehrmacht's criminal war of aggression. A few weeks after the invasion of Poland by Nazi Germany, Brecht writes the radio play The Trial of Lucullus. In it, Brecht undermines the historical mythical narrative of the civilising effect of warlike conquests that created great empires, which thereby increased the prosperity of all and brought progress in all fields. Against the myth of the glory of the conquerors and the beneficial effect of their conquests, Brecht brings another, religious myth into play: that of the judgment of the dead, such as was found in Egypt. My lecture sets out the practice of the theatrical deconstruction of myth through myth. The focus is on the particularly difficult conditions of writing in exile. In the face of blitzkrieg and the seemingly unstoppable triumphant march of the German Wehrmacht, Brecht finds no authority that could pronounce judgement on this than that of the dead. The dead in the underworld exist in an in-between space. Their precarious transit existence resembles that of the fugitive Brecht. Brecht's theatrical decomposition of the myth can be taken as a model for his migrant writing in war.

My presentation can form a panel with the contributions of Micha Braun and Sophia Charlotte Reiser.

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BIO: Prof. Dr. Günther Heeg is Director of the Centre of Competence for Theatre (CCT) at the University of Leipzig and Emeritus Professor at the Institute of Theatre Studies. His current research focuses on „Topographies of transit: Brecht 1933-1941", contemporary music theatre, the idea of transcultural theatre, theatre work with non-professional actors and the historiography of the arts. Latest publications: "Transcultural Theatre", London 2023, "Fremde Leidenschaften Oper", Berlin 2022.

58. Name: Benjamin Hoesch

Abstract Title: Young Talent as Legitimizing Myth. Constructing Future Prospects for Theatre Institutions through Education and Promotion

Around the globe, young talent is summoned to solve the problems of industries and institutions and avert existential dangers to societies. In moments of crisis and decline, the education and promotion of young talent as human resources for a societal branch is not reduced, but rather reinforced. This can be observed very clearly in theatre, which is threatened by economic, representational and political crises in many countries – but responded with more academic degrees, prizes and festivals for young artists, clinging to an institutional future. Young artistic talent (which could never be identified or trained beyond dispute) serves as a crucial legitimizing myth for contemporary theatre in multiple ways: delivering emerging artists with new ideas and styles; proofing the persistent interest of a younger generation in the medium of theatre; upholding for theatre institutions a belief in their own future; securing an oversupply of artistic labour and lowering wages by replacing a fair compensation in the present with future prospects. The myth of young talent in the arts attracts many more students to performing arts careers than theatre industries could ever employ. In many cases, it makes false promises and deems individuals themselves responsible for their failure on a fiercely competitive market. In recent years, however, this undisputed belief in young talent has been challenged by artists themselves, both in political associations and in their stage work, reflecting aesthetically on the social construction and exploitation of talent.

My paper aims to instigate a deconstruction of the legitimizing myth of young talent and its many usages in the performing arts, discussing its power effects on those recognized as talents and their resistance in performance.

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BIO: Benjamin Hoesch is a researcher at the Institute for Applied Theatre Studies and member of the interdisciplinary nationwide research network „Configurations of Crisis in the Performing Arts“, a group of scholars from theatre, politics and economics with Christopher Balme as their spokesperson, funded by the German Research Society (DFG). Since completing his dissertation on festivals for young artists („Nachwuchsfestivals“), Hoesch is working on institutional change in academic theatre education. Publications include “Young artists, international markets. Legitimizing myths and institutional strategies”, in: Ulrike Garde/John Severn: Theatre and internationalization. Perspectives from Australia, Germany, and beyond, Routledge 2021; „(Non)curating the creative city. From 100 Grad to Performing Arts Festival Berlin,” in: Forum Modernes Theater 32 (1). His own stage work was produced – mostly collectively – at independent as well as municipal and state theatres and toured both nationally and internationally. After presentations as a New Scholar in 2018 and in a joint panel in 2019, this paper is his first contribution to a General Panel at the IFTR.

59. Name: Johanna Hörmann

Abstract Title: The Lost Kings of the Theatre? Remembering the Ancient Satyrs in Contemporary Dance and Performance Discourse

Myth, theatre and performance are an ancient constellation that I would like to examine more closely in this paper using the figure of the Greek satyr. The satyr embodies a transcultural phenomenon of Greek dance and theatre culture around 500 BC that is almost forgotten today. This hybrid figure, which emerged from the practice of ritual dances, is closely interwoven with myth-making, theatre practices, gendered performance, wildness, cultural memory and rural community. With the rise of a politically and institutionally powerful theatre system in Athens, the satyrs were first introduced as a wild chorus and then – little by little – disappeared from the ancient stage. The significance of the satyr performer for the various cultures of knowledge in Europe and beyond is still little researched in theatre studies as a result of the demonization of the figure in the early modern period. Why is the satyr as a theatrical and mythological being still relevant to us today? I will argue that these ancient non-human performers shed new light on current debates about ancient etymologies and narratives, cultural enactments of 'otherness', marginalised concepts of masculinity and the relationship between humans, animals and other forms of being-in-the-world. In my lecture, I will rethink and discuss the mythological figure of the satyr through a feminist lens in contemporary discourses on theatre, dance, performance, philosophy, pop culture and gender representation.

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BIO: Johanna Hörmann is a dance and theatre scholar. From 2018 to 2022 she was a research assistant and doctoral student at the Department of Musicology and Dance Studies at the University of Salzburg. Since October 2022 she has been a member of the Doctoral Programme PLUS "Gendered Body Politics". In addition to her academic endeavours, she is engaged in artistic

research projects and works as a dramaturg. She is particularly interested in the connections between myth-making and historiography and explores alternative narratives and marginalised perspectives, both in historical context and in the present. Her doctoral thesis focuses on the Greek satyr and the resonance of this mythological figure in contemporary dance and performance discourses.

60. Name: Kim Hunter Gordon

Abstract Title: Between Ceremony and Entertainment: Urban Theatre in Qing Dynasty Suzhou

This paper examines how ceremonial and religious functions became intertwined with entertainment in kunqu performance, focusing on urban theatre in Suzhou during the Qianlong, Jiaqing, and Daoguang reigns (1735-1850) of the Qing dynasty. It explores three key aspects of the development of commercial theatre in Suzhou during this period: the hiring of troupes to perform on ceremonial occasions and religious festivals, the interchange of actors to and from the imperial palace in Beijing, and the influence of internal mythologies and superstitions within theatre troupes on their outward repertoire and performance practices. While the function of Chinese theatre has from its very beginnings blurred distinctions between ceremony and entertainment, the case of Qing dynasty Suzhou provides a particularly interesting window through which to observe this dynamic. Furthermore, the intertwining of ceremonial and religious functions with entertainment in Suzhou is visible as part of the inheritance of kunqu performance that has been directly transmitted to the current day by the Chuanxisuo school of perpetuation and the nationalised troupes of the PRC. Finally, I note that a blending of ceremony and entertainment continues to shape new kunqu productions in current times.

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BIO: Kim Hunter Gordon is Assistant Professor of Chinese and Performance Studies at Duke Kunshan University, where he teaches performance studies, translation and late imperial Chinese history. Earning his PhD at Royal Holloway, University of London in 2017, he studied the sheng role under Qian Zhenrong at the Jiangsu Kunju Theatre and qu singing practice with Xie Yufeng at Nanjing University. He is the current translator for the Jiangsu troupe and regularly sings on the avocational kunqu circuit in China and beyond. His research examines the historiography of kunqu and the dynamics of embodied practice and archival culture.

61. Name: Alison Jeffers

Abstract Title: Exhibiting Emptiness: An Examination of The Function and Impact of Exhibiting the Abandoned Clothing of Refugees and Migrants in Europe

This paper uses as its starting point two art installations, Safe Passage (2016) by Ai Weiwei and Suspended (2017) by Arabella Dorman. The artists who created both pieces make use of abandoned items of clothing found on the shores of islands off the coast of Greece: Dorman

exhibits items of clothing and Ai Weiwei uses multiple life jackets. All of these items have been abandoned by refugees or forced migrants, left on these Greek beaches following perilous journeys in small boats across the Mediterranean. Using theories around clothing and costume from theatre studies and combining this with ideas from design theory and museology, I examine these exhibitions to investigate the ways in which artists have made meaning from the empty clothes of refugees and migrants left on the shores of Europe. I will consider how these artists have used the acts of sorting, editing and curating the abandoned clothes of migrants in order to push against dominant narratives which seek to demonise and dehumanise migrants arriving in Europe in recent years. However, I will also ask whether these exhibitions might not also have the opposite effect of further turning spectators against the very subjects that the artists hope to represent in a sympathetic manner. This paper approaches the subject of the conference, myth and mythology, from the perspective of thinking about the mythology of protection in European countries and the ways in which myths around refugees are manipulated to protect privilege.

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BIO: Alison Jeffers is a Senior Lecturer in Applied Theatre and Contemporary Performance at the University of Manchester. She has researched and written widely on the subject of theatre and migration focusing on applied theatre and participatory arts practices with groups of refugees and asylum seekers in the UK. Her monograph 'Refugees, Theatre and Crisis: Performing Global Identities' was published in 2012 and she has made many contributions to journals and other edited collections on this subject. She is currently working with PhD researcher Ambrose Musiyiwa, in collaboration with Community Arts Northwest, on the work of refugee artists in the UK.

62. Name: Silvija Jestrovic

Abstract Title: 'Let's Not Be Like Creon. Let's Be Like Antigone': Ecologies of Freedom from the Spirit of Myth and Ritual

The quote in the title of this paper comes from indigenous actress Kay Sara who plays the lead of Milo Rao's Antigone in the Amazon (2023). Rao engages indigenous actors and a landless workers activist group in this artist/ activist performance where mythological material turns into allegory of government's exploitation of the Amazon and its communities' fight for justice. Theatre de Complicite also turns to adaptation in staging Olga Tokarczuk's Drive Your Plow Over the Bones of the Dead (2023), combining William Blake's poetry, mythology of the Wolf and the Fury, and astrology – to tackle questions of human will and ethics, animal rights, human, as well as non-human agency. Moreover, in a small Bosnian village of Krusnica, local women use their own bodies in ritualistic, performative sit-ins to stop the building of dams on their local river – they

turn into an activist group and become known as 'The Brave Women of Krusnica'(2017). Through these three case studies, I will argue that the mythological trope of Antigone, either directly evoked or unintentionally echoed, emerges as a figure of ecofeminism.

The paper will explore how mythological tropes become utilised in eco-activism and theatrical practices as means of claiming the rights of non-human entities and eco-systems. The notion of worksites of freedom will be used as a conceptual framework that lays bare the intrinsic connection between unfreedoms of natural environments due to extractives practices and the unfreedoms of communities entrenched in inequalities class, ethnicity, race, and gender.

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BIO: Silvija Jestrovic is Professor of Theatre and Performance Studies at the University of Warwick. She is the author of Theatre of Estrangement: Theory, Practice, Ideology (UTP, 2006), Performance, Space, Utopia: Cities of Wars, Cities of Exile (Palgrave, 2012), and The Author Dies Hard (Palgrave 2020).

63. Name: Dorothea Mercedes Kaiser

Abstract Title: In the Footsteps of the Macaques: A Roadmap of De/Re-Constructing Anthropocentric Myths through Performing Arts

The overlapping of living spaces of the Macaca Maura (a primate species native to Sulawesi Island of Indonesia) and of the people who live in or travel through the National Forest which the macaques call their home, not only calls for a new approach to explore human's relationship with the endangered macaques as co-inhabitants of their natural environment but presses for the deconstruction of the myth of an endlessly available and ultimately disposable natural environment which has landed us in the Age of the Anthropocene.

As a cooperation between German and Indonesian scholars of performing arts, Indonesian artists, education professionals, and natural scientists from Indonesia, Germany and the UK, the interdisciplinary pilot project "Conservation and Performing Arts" seeks to develop and implement a practical education program by combining methods from life sciences and evolutionary anthropology with approaches and cultural practices from the application-oriented performing arts.

Via the use of storytelling, regional and glocal / glocalized theatrical practices and by encouraging the participants to roleplay as scientific researchers, CPA aims to prove that performing arts provide an ideal playground to develop a narrative in which young people view the macaques and their habitat as equal and vital to their own life-world.

Since the intense research for this project has exposed us to various interesting myths and stories (e.g., the Cosmology of Bugis, an indigenous cultural group on South-Sulawesi, or ritualistic performances that explore and engage humans in natural phenomena), we would like to use this panel to showcase the ever-growing roadmap of our findings.

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BIO: Dorothea Mercedes Kaiser completed a Bachelor's degree in Theatre and Media Studies and American Studies at the Friedrich-Alexander-Universität Erlangen-Nürnberg before finishing up her Master's degree in Theatre Studies Transcultural at the University of Leipzig in 2021.

Since March 2021, she has been working as a research assistant at the Centre of Competence for Theatre (CCT) in the BMBF research project "HeimatWeltBühne/HomelandWorldStage", where she deals with concepts and practices of a "theatre by all for all", specifically with amateur theatre as a place and amateur theatre practices as a medium of cultural education.

In June 2022 she took up the position of project leader for the “Conservation & Performing Arts” pilot-project at the Max Planck Institute for Evolutionary Anthropology Leipzig, linking concepts and methods from the natural and life sciences with approaches and cultural practices from the application-oriented performing arts.

Besides her scientific endeavours, she pays the bills by working as a costume tailor and dresser at the Staatstheater Nürnberg and as a peer mentor for young theatre enthusiasts at the Gostner Hoftheater and nourishes her interest in and fascination for Popular Culture, Trash-Theory and -Practice and the Art of Failure (on screen and on stage) in her free time.

64. Name: Mobin Khedri

Abstract Title: *Buke Barane*: A Kurdish Theatrical and Mythological Ritual

Buke Barane is a theatrical ritual with mythological roots that is one of the most common rain rituals in Kurdistan. This tradition is carried out by children, particularly adolescent girls, in the form of a mythological drama procession during the rainy seasons of autumn and spring. During this ritual, a crucifix puppet dressed as a Kurdish bride. *Buke Barane* means "rain bride”. Children carry the stick puppet, singing a song. spraying water on the figure, People perform this rite by pinning pins on the puppet's chest and putting eggs in the children’s baskets. The figure is eventually placed in a holy place, such as a mosque, and men pray for rain. Most Kurdish folklore is passed down orally. In addition to library research, field research has been conducted. According to these findings, the origin of this ritual can be traced back to ancient religions of the Zagros region, beginning with Mithraism and merging with Zoroastrianism. There are two major beliefs about the origin of this ritual practice: one is that it was created to ask the god of the skies for rain by offering him a bride, and the other is to pay tribute to Anahita, the queen of the waters. This ritual was not abolished with the rise of Islam, but rather Islamized, with its

originality preserved while accepting Islamic elements. Buke Barane is still performed, but its future is in jeopardy of becoming obsolete, and given its theatrical capabilities, it could be revived and recreated as a performance.

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BIO: Mobin is a 21 year old Kurdish student majoring in dramatic literature who lives in Iran. Finding out his passion for art and theatre, he decided to study at The University of Tehran, one of the country's top academic institutions. He has several experiences in theatre and cinema as a performer, director, and author. Having just been 17 years of age, he had already participated in some festivals; an example would be "Lift-Off Global Network First-Time Filmmaker." Entering university, he realized his interest in research and academic articles and proceeded to work on Kurdish culture and its forms of theatre and performance. Kurds are an ethnic group without any organization or government, so he, as a part of his community, is willing to present his society and its characteristics to the world. He claims the practicality of his ideas for his research.

65. Name: Faustina Aba Koomson

Abstract Title: Identity Formation in The Mythical Realm Of Norse Trolls And Legends—Henrik Ibsen's Peer Gynt

In 1867, Henrik Ibsen's Peer Gynt retold the story of Per Gynt, a local legend said to have lived in the Gudbrandsdalen valley in Norway at the end of the eighteenth century. This paper aims to show Ibsen's intriguing blend of the adventures of Per with classical Scandinavian mythical figures like trolls and the Bøyg, to create a narrative framework that performs an ontological evaluation of identity formation at a national and personal level.

Politically, nineteenth-century Norway was charged with the urge to create an authentic national identity after centuries of Danish cultural and political subjugation. State-sponsored scholars and artists led this national agenda through the rediscovery and distribution of myths, ballads, folk music and lore. Ibsen satirically participated in this national romantic agenda by retelling the story of Per with the flaws he thought marred the new national identity being fostered. On a personal level, Ibsen equally had doubts about the authenticity of his identity, one marked by irreconcilable dialectical force. He perceived these forces as trolls perpetually at war within himself, thus creating a sense of disharmony in the self.

Ultimately, this paper aims to offer a new perspective on the discourse on national and individual identity formation by showing the place of myths and folktales as a metaphoric vehicle for communicating the unconscious on theatrical stages, a trait which allowed Ibsen to perform a double criticism of Norway's national identity and by extension his own exile identity.

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BIO: Faustina Aba Koomson is a fourth-year PhD candidate in the Department of English and Drama at the University of Auckland. Her area of research includes 19th-century Scandinavian literature and history, Henrik Ibsen, Postcolonial theory, African Literature, performance analysis, identity formation, and exile. Her MA dissertation (University of Oslo) involved the simultaneous reading of Henrik Ibsen's Peer Gynt and an adaptation of the play by Alexander Mørk-Eidem using Edward Said's concept of contrapuntalism. Her current PhD dissertation seeks to theorize on exile as identity with Henrik Ibsen's oeuvre and biographical data serving as a case study. She is also an alumna of the University of Ghana, where she majored in English and Information studies.

66. Name: Hayato Kosuge

Abstract Title: Body, Words and Myth in Kasai Akira's Butoh Dance

This presentation aims to clarify the concept and methods of the masterpieces of Kasai Akira's Butoh dance, focusing on Dancing the Constitution of Japan and Dancing the John the Apostle, with reference to his own treaties concerning Kojiki, which is a Japanese chronicle of myths, legends, hymns, genealogies, and semi-historical accounts. Kasai does not regard Kojiki as the creation of history of ethnicity, but as the genesis of Japanese language, differentiating between body and words from the chaotic state. Kasai says, "The origin of the stone goes back to the beginning of the heaven and earth. … Likely, if we trace back to the origin of the human body, it connects with the heart of darkness before the impregnation. Myth is the place where time and space are fused to the extent that words and body are amalgamated; on the other hand, history is the place where time and space are differentiated, so words and body are divided" (Kasai, 11). For Kasai, as is the case with Butoh, Kojiki is in the middle of the process from myth to the history, so both of them are characterized by chaotic illogical energy, as well as lucid differentiated expression. If so, how does he dance the chaotic energy? Why does he choose the dances on the subject of Japanese Constitution and the Gospel according to St. John? This presentation considers the relationship between the words and body of Butoh in the context of Japanese myths.

*Kasai Akira. Kin-uroko-no Era-wo Torioku-Jutsu, 2017.

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BIO: Hayato KOSUGE (hamlet@keio.jp) is professor of foreign languages and liberal arts, Keio University in Tokyo, and the president of Japanese Society for Theatre Research. He had been Executive Committee member of IFTR since 2013 to 2021; moreover, he is an organizing committee member of PSi #21 Fluid States 2015 and representative of its Tohoku cluster. He is visiting scholar at the University of Cambridge in 1996-98, and Stanford University in 2003. His research interest is Butoh performance. He is involved in the Hijikata Tatsumi Archive in Keio University Art Centre with project leader of the research group, Portfolio Butoh. He is also interested in Shakespearean dramaturgy, referring to Japanese Shakespeare productions and

their cultural context. He has Published Japanese translations of Hamlet and King Lear. Among his English publications are “Transformed and Mediated Butoh Body: Corpus Moriens in Hijikata’s Earthen Statue Project” (2013) , “The Expanding Universe of Butoh: the Challenge of Bishop Yamada in Hoppo Butoh-ha and Shiokubi (1975)” in The Routledge Companion to Butoh Performance (2018), and “Against Staging Apocalyptic Disasters with Butoh Dance: Ohno Yoshito’s Flower and Bird / Inside and Outside” in The Routledge Companion to Theatre and Politics (2019).

67. Name: Ayushi Koul

Abstract Title: From Sacred Rituals to Nationalist Tools: Reinvention of Kashmiri Myths in India

Kashmir, a Muslim-majority region became a part of India after the signing of the Instrument of Accession by Maharaja Hari Singh under controversial circumstances during the partition of India and Pakistan in 1947. The unkept promise of plebiscite of the region based on the will of people, curtailment of democratic and human rights led to an armed struggle in the late 1980s which changed Kashmir into a conflicted land and the most militarized zone in the world. To establish control on the region the Indian state does not solely use military force rather promotes creation of myths about “Akhand Bharat” or United India with Kashmir as an integral part of the Indian state. In my presentation, I will look at two religious events belonging to and celebrated by Kashmiri Pandits, the minority Hindu population of Kashmir which were hijacked and appropriated by the right-wing Hindu political parties of India to assert and re-establish the myth of Kashmir as part of Hindu Rastra or Nation. The two religious annual events, Amarnath Yatra and Zed Athem rooted in the myth of Nagas and Shaivite philosophy held significant religious and cultural associations with the landscape of Kashmir. The current political situation and creation of new myths has now given a different facet to these religious events for re-historicization of the region as part of the Indian identity which this paper will try to understand.

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BIO: I am a Ph.D. candidate of Theatre and Performance Studies at the School of Arts and Aesthetics, JNU based in Delhi. My work focuses on the culture and communities of Kashmir existing amid conflict using the approach of performance studies.

EDUCATION

Present: JNU, New Delhi

Pursuing: PhD in Theatre and Performance Studies

2021: JNU, New Delhi

Pursued: M.Phil. in Theatre and Performance Studies

WORK EXPERIENCE

- Teaching Assistant of Theatre and Performance Studies at School of Arts and Aesthetics, JNU (Present)
- Researcher at Criticalcollective.in

PROJECTS

- Folk Theatre of Kashmir written by Ghulam Mohi-ud-Din Aajiz, published by CCRT, New Delhi, 2022. Sponsored by Ministry of Culture, India.
- Mapping Displacement of a Performance Genre: Bhand Pather and its Multiple Facets, 2021.

CONFERENCE

Presented papers titled—

- Bhand Pather: Folklore, Peasantry and Collective memory at the International Web Conference on 'Contemporary World Theatre'. Organised by the CPRSC, 2020.
- Understanding Culture: Bhand Pather and the Politics of Kashmir at Conference Theatre Ecologies: Environment, Sustainability and Politics, 2021. Organized by IFTR and NUI, Galway, 2021.

Published Papers

- Bhand Pather: Folklore, Peasantry and Collective memory published by CPRSC as Preceding's of International Web Conference on 'Contemporary World Theatre, 2020.
- Name, Persona and Identity published by Round Table India, 2018

68. Name: Raman Kumar

Abstract Title: Urban Poor and Citizenship in The Works of Anuradha Kapur's *Nale Wali Ladki*

One of the important dimensions of exploring disjunctures between economy, culture and politics that Arjun Appadurai identifies is ethnoscapes, constituted by the mobile landscape of people such as tourists, refugees, immigrants, exiles, laborers, who constantly challenge, contest and shape or get shaped through their intricate networks and relations. In the Indian scenario, the works of select women directors such as Anuradha Kapur, Amal Allana, Maya Rao, Neelam

Mansingh and others from urban India, have also delved deeper into the ever evolving urban social and cultural categories intersecting with gender, body and space in complex ways.

For the given paper, I am particularly looking into one such category of urban poor through Anuradha Kapur's *Nale Wali Ladki (The Girl by/of the Drain, 2018*), a devised play, chronicling the ordeals of a mother, Guddo, fighting for justice for her daughter who was raped and thrown in the open drain. Defiant and determined Guddo goes to an extreme to rent out a printing press to expose state and police, thereby igniting the act of civil disobedience. Kapur's exploration of this individual story is a way to channelize and showcase the struggles of performing citizenship by urban poor. Often designated as Population as Partha Chatterjee points out, the urban poor is seen as model target for the various spheres of administration, management, and policing. My paper challenges this notion through Kapur's work, where not only urban poor seems to constantly negotiate with different materialities of the city but also continue to make and expand their claim to full citizenship.

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BIO: Raman Kumar is currently pursuing his PHD in Theatre and Performance studies from Jawaharlal Nehru University. He completed his MPhil from Jawaharlal Nehru University with his Dissertation titled Gender Body Space- Exploring Aesthetics & Politics in the Works of the Select Contemporary Women Directors. (Amal Allana, Anuradha Kapur, Maya K Rao, Neelam Mansingh Chowdhry). His current research explores the category of 'Theatre of the metropolis', to interrogate the civil, political and the neoliberal in the works of women directors. His areas of interests include Gender, Postcolonial performance, Embodied Research, Intermediality in performance.

69. Name: Yuko Kurahashi

Abstract Title: Illuminating Ecological Issues Using Mythologies: Marisela Treviño Orta's Somewhere

Latinx playwrights and their retelling of Greek tragedies and mythology have been well known. Representative works include Luis Alfaro's trilogy—*Electricidad, Oedipus el Re*y (2010), and *Mojada* (2013), Caridad Svich's *Iphigenia Crash* (2004), Carlos Morton's *La Malinch*e (1995), Cherríe Moraga's *The Hungry Woman: A Mexican Medea* (1995), and more (like Marc Pinate's *Antigone at the Border* (2020)). These writers illuminate contemporary social, cultural, and political issues that their communities have faced/face through their renovated, recolored, and reshaped versions of the histories and mythologies of the ancient Greeks. As Alfaro states, "The Greeks are so primal" that "they get to the essence" and could explain "why we hurt each other" and are unable to forgive. Using the "popularity" of above mentioned ancient Greek

tragedy-remix dramaturgy as a larger context, I will discuss a newer play--Marisela Treviño Orta's *Somewhere* (2020).

My encounter with Treviño Orta is through Kent State University School of Theatre and Dance production of *Somewhere* in April 2023. Prior to the production, I read the play and was intrigued by her use of two pairs of siblings who resonate with several siblings in ancient Greek tragedies. One pair—Cassandra and Paris—mention their family including their mother Hecuba. A dystopian play, *Somewhere* addresses environmental destruction and human reactions through six characters who try to find different ways to survive.

Rather than faithfully following the plot of an established mythological play as Alfaro, Morton, Svich, and Moraga have often done, Treviño Orta uses mythologies as spices and a gentle reminder of the issues' universality. I will examine how Treviño Orta plays with mythologies to highlight her dramaturgical points by referring to such articles as Kristin Idaszak's "Why Were You Drawn to Write and Create Theatre about Environmental Issues," Amelia French's "The Environmental Issue," and Arden Elizabeth Thomas's "Poisoning The Mother/Land." Capitalizing on the production opportunity, I will also include the staging (set/costume/music) of the KSU production.

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BIO: Yuko Kurahashi is a tenured professor of theatre in the School of Theatre and Dance at Kent State University.She is the author of *Asian American Culture on Stage: The History of the East West Players* (Garland, now Taylor & Francis, 1999), *Multicultural Theatre* (Kendall/Hunt, 2004 & 2006), and *The Interdisciplinary Theatre of Ping Chong* (McFarland,2020). Kurahashi was a recipient of the 2021-22 NEA Big Read that allowed, in collaboration with other units including the Wick Poetry Center, to invite Poet Laureate Joy Harjo to Kent State University. Kurahashi is the president of the Asian, Asian American, Pacific Islander Faculty and Staff Alliance and an executive member of the American Association of University Professors-KSU (AAUP-KSU).

70. Name: Kevin Landis

Abstract Title: Hamlet, Hamilton, Jackson and Marcos: Race, Celebrity and the American Mythology

The Public Theatre in New York is, arguably, the most widely known theatre in the United States and is sometimes considered a "de-facto national theatre." With that as a premise, the paper addresses how the Public inscribes the mythology of the American dream within recent works that have transferred to Broadway. By considering the output of the Public as what UN Ambassador Samantha Power considers an exemplar of "soft power," those productions will be considered through this lens.

In 2023, two productions will transfer from the Public to Broadway: "Fat Ham," James Ijames's Pulitzer Prize winning contemporary retelling of "Hamlet" at a backyard barbeque of a Black

family, and the David Byrne musical, "Here Lies Love," that chronicles the life of Imelda Marcos through the lens of American celebrity culture. There are multiple curious similarities in the offerings that the Public presents the broader tourist-centric Broadway houses (including "Hamilton," "Bloody Bloody Andrew Jackson" and "Girl from the North Country" in the recent past). The thesis here is that the Public uses American celebrity culture as a tactic for exploration of race in a new-visioning of American mythology. Whether this is deliberate will be explored in interviews with Byrne, Ijames, Saheem Ali (director of "Fat Ham") and Oskar Eustis, the artistic director of the Public Theatre, among others.

If the Public is indeed America's national theatre, the contemporary myths that it creates spark many questions about how America is reflected both to its people, and to the international tourists who flock to Broadway houses.

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BIO: Kevin Landis is Professor and Director of the Theatre and Dance Program at the University of Colorado Colorado Springs. He is the co-author of "Cultural Performance: Ethnographic Approaches to Performance Studies" (Palgrave) and the author of the recently released book, "One Public: New York's Public Theatre in the Era of Oskar Eustis" (Bloomsbury/Methuen). He is a visiting scholar at the Public.

71. Name: Javiera Larrain

Abstract Title: Affective Representations of Trauma. A Review of The Documentary Theatre of Lola Arias

The production of Argentina's Lola Arias has highlighted, during the last decade, her documentary work on the frictions between history, memory and archive. It is from this place of enunciation that "Minefield" (2016) takes place – this is play that explores the marks left by the Falklands war on its surviving soldiers, on the relationship between experience and fiction, and on the myriad forms of representation of memory. Likewise, in her previous plays ("Mi vida después", "El año en que nací"), Arias explores the trauma of the Argentine and Chilean dictatorships respectively, but from the perspective of the children of those who lived through that history.

The present paper aims to investigate the existing relationships between the constitutive configuration of the trauma and the affective condition of the memory in the aforementioned works. Arias articulates a contradictory scene –a spectacle that seeks to represent violence without violence. For this purpose, the gestures and voices of the performers are vital, as are the audiovisual and objectual work of the play.

The bodies of the performers are exposed in a disruptive way to the presence of memory and the absence of oblivion; which are characteristics of the logic of the traumatic symptom, which is represented by a halo of everyday life that seeks to permeate the interpreter's experience of

a false monotony (or a silenced trauma). Consequently, Arias confronts different visions of a conflict that persists in historical memory in order to account for the spectacular nature of trauma and post-traumatic memory.

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BIO: de Chile (Pontifical Catholic University of Chile) and is Master of Arts with a Major in Theatre Directing at Universidad de Chile (University of Chile). She is currently a PhD candidate in Literature at Pontificia Universidad Católica de Chile. She has participated in numerous research projects related to theater, narrative writers, arts and culture in Chile; and in different international congress: Argentina, México, Uruguay, Barcelona, London, and other. She has also published articles in international and international academic journals, book chapters an editing work on several theater books, highlighting her books “History of theater direction in Chile: 1940-1979” and "The melodrama in the Chilean scene of the XX-XXI centuries". In addition, she has worked as a teacher in different Chilean universities to date. Since 2011, Larraín works as a theater director of Cronópolis Theatre Company. She debuted with the plays, "Prueba Viviente" (Living Proof, 2011), "Rojo claro sobre rojo oscuro" (Light red on dark red, 2012), "Tríptico" (Tryptic, 2013) and "Cuando Dostoievski inventó a Dios" (When Dostoevsky invented God, 2018). She is now preparing her third book, about theater companies in the city of Valparaíso, Chile.

72. Name: Bashiru Akande Lasisi

Abstract Title: Who Steal ‘Our Myth’? Reflection on Truth and Myth Creation in The Theatre

From the 5th Century BC when western theatre evolved till date, myths have remained a significant source of content creation for theatre practitioners. While many studies have focused on the use of myths in drama and theatre performance, limited attention has been paid to similarities in myths from different locations and its implication on the concept of truth. The objective of this study therefore is to analyse the similarities in myths from different locations with the view to assess their truthfulness or otherwise. The pragmatist approach is adopted to analyse the selected myths from different locations. Creation related myths from Europe, Asia, America and Africa that have been adapted or influenced the content of a drama text were selected and subjected to content and critical analysis using similarity index and ‘truthfulness’ test. Findings showed that social interactions through travels and communication contribute significantly to the spread of myths from one location to the other while oral transmission distorted basic facts including the origin and source of such myths. Myth-making process by dramatists contributed to falsification of facts relating to sources of most myths while similarity in creation-related myths does not respect spatial order. The study concludes that myth is an antipodal to truth and seeking truth from myth is like chasing the shadow. Therefore, we should be more focused on what values myths add to humanity as a collective rather than contesting ownership.

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BIO: Bashiru Akande Lasisi (Ph.D.) is an Associate Professor in the Department of Theatre Arts, University of Ibadan, and a Fellow of Eastside Institute for Group and Short-Time Psychotherapy New York, USA. His research focus is on Media, Enter-Edcate, Cultural, and Performance Studies with an interest in the social relevance of performance in any media. He is concerned with the interface between the performing artists and society and the impacts that the creative work of art has on society and the practitioners. He is a specialist in development communication, a performance activist, and an indigenous culture promoter. Dr. Lasisi is a playwright and director for both stage and screen and has several stage and radio drama on health and development for agencies like UNICEF Nigeria, The World Bank-supported programs, AmplifyChange, and many other national agencies.

73. Name: Esther Lee

Abstract Title: Myths of the "Orient": World Fairs, Nationalism, and Agency

At World Fairs and other theatrical exhibitions in the nineteenth and twentieth centuries, the "Orient" was conjured and staged by impresarios in the likes of P. T. Barnum. It is widely acknowledged that such theatrical representations created stereotypes of Asians that continue to circulate in the twenty-first century. Examples include exotic and even freakish bodies that were gendered and racialized in the name of cross-cultural encounters. What is less known is the extent to which Asian impresarios, financiers, and artists were instrumental in creating and staging exhibitions that conjured the "Orient" and contributed to the creation of myths around Asian cultures and customs. What they staged around the world were subsequently imitated by European and Euro-American theatre producers and performers in plays, musicals, and operas, many of which have been criticized for perpetuating Orientalist stereotypes. The role of Asians in such criticisms are often ignored and excluded in theatre history. In fact, the agency of Asian impresarios, financiers, and artists is not a factor in our current scholarship. The proposed paper examines Kushibiki Yumindo and other Asian impresarios who organized exhibitions of Asia in Europe and the U.S. The paper explores how the rise of colonialism, nationalism, and racial discourse around the world provided a complex and even contradictory context for the creation of myths of the "Orient."

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BIO: Dr. Esther Kim Lee is a Professor in the Department of Theatre Studies, the International Comparative Studies, and History at Duke University. She is also the Director of Asian American & Diaspora Studies Program. Dr. Lee teaches and writes about theatre history, Asian American theatre, Korean diaspora theatre, and globalization and theatre. She has authored three monographs: A History of Asian American Theatre (Cambridge University Press, 2006), which received the Outstanding Book Award given by the Association for Theatre in Higher Education;

The Theatre of David Henry Hwang (Bloomsbury Methuen, 2015); and Made-Up Asians: Yellowface During the Exclusion Era (University of Michigan Press, 2022). She edited Seven Contemporary Plays from the Korean Diaspora in the Americas (Duke University Press, 2012) and the four-volume collection, Modern and Contemporary World Drama: Critical and Primary Sources (Bloomsbury Methuen, 2022), which challenges the prevailing Eurocentric reading of modern drama. From 2013 to 2014, she was the Chief Editor of Theatre Survey, the flagship journal of the American Society for Theatre Research (ASTR) and served as ASTR's Vice President for Publications from 2017 to 2019. http://estherkimlee.com/

74. Name: Daphne Lei

Abstract Title: Mythologize the Chinese Opera Body in Migration

As scientists know that DNA is one of most secured and efficient way to store and transmit information, embodiment is how the mythologized tradition can be sustained from generation to generation. This paper discusses how Chinese opera can be sustained through embodiment in different locations, cultures, and political environment. What the West calls "Chinese opera" is both an "oral and intangible heritage of humanity" defined by UNESCO and an Orientalized artistic Other imagined by the West. Chinese opera—either as an unchangeable tradition or perpetually foreign form is always mythologized by outsiders. This paper challenges such myths by examining two types of migrated Chinese opera: the transplanted jingju from China to Taiwan in 1940s, and the imagined tradition of Chinese opera in Asian American theatre. In Taiwan, the old jingju was reborn as an innovative and alternative art form in the new millennium, embraced by the young generation. Through deconstruction and wild experimentation, artists of Taiwan jingju understand that only the essence—embodiment—is worth saving and the new form continues to thrive because of its "updates." Only change can preserve the eternal value of the art. The migration of Chinese opera to Asian America is a different story. While the artistic DNA was carried by the actors who migrated to Taiwan, it is the mythologized DNA that migrated into the minds of Asian American playwrights. The embodied DNA is organic but the mythologized one is sterile and lusterless.

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BIO: Daphne P. Lei is Professor of Drama at the University of California, Irvine. She is internationally known for her scholarship on Chinese opera, Asian American theatre, intercultural, transnational and transpacific performance. She is the author of three monographs: Operatic China: Staging Chinese Identity across the Pacific (Palgrave Macmillan, 2006), Alternative Chinese Opera in the Age of Globalization: Performing Zero (Palgrave Macmillan, 2011), Uncrossing the Borders: Performing Chinese in Gendered (Trans)Nationalism (University of Michigan Press, 2019). Uncrossing the Borders: Performing Chinese in Gendered (Trans)Nationalism was the Finalist of the 2019 Theatre Library Association's George Freedley Memorial Book Award and the Finalist of the 2020 Outstanding Book Award (Association for

Theatre in Higher Education). With Charlotte McIvor, she co-edited The Methuen Drama Handbook of Interculturalism and Performance (Bloomsbury, 2020). She is currently co-authoring Theatre Histories: An Introduction (Routledge, 4th edition) with Tobin Nellhaus, Tamara Underiner and Patricia Ybarra. She is the former president of American Society for Theatre Research (ASTR, 2015-2018). In November 2022, she received the ASTR Distinguished Scholarly Award for outstanding achievement in scholarship in the field of theatre studies.

75. Name: Paula Malghães

Abstract Title: Fairground Theatre: Between Reality and Myth

During the second half of the 19th century and the 20th century early years, funfairs and their entertainments were one of the most sought-after manifestations of popular culture in Lisbon. The historical narratives told us that among the attractions, there was theatre, but only around 1870, when the companies were already following the city's theatre venues shows. Previous practices provided little subject regarding theatre. We realize, however, that the mountebank's tradition was praised by an erudite minority. It was described as an historical monument, preserving the tradition of ancient times, with eclectic shows, mixing gymnastic and acrobatic exercises, pantomimes, comic scenes, and songs. The fairground theatre narrative turned out to be between reality and myth. The purpose of myth, according to Levi-Strauss, is to provide a logical model capable of overcoming a contradiction. Myths are stories we tell ourselves as a culture to banish contradictions and make the world understandable, and therefore habitable. The description of fairground theatre ended up dominated by the discourse of those who recognized it only as a replica of the city's venues, not identifying the practice of mountebanks. According to Roger Chartier, representations are always determined by the interests of the groups that forge them. The perceptions of social reality are not neutral discourses, they produce strategies and practices that tend to impose an authority. Therefore, this paper pretends to relate the speeches to the position of those who use them, identifying how and why one speech ends up prevailing over another.

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BIO: Paula Gomes Magalhães is a researcher at the Centre for Theatre Studies of the School of Arts and Humanities of the University of Lisbon, and a professor at the Masters in Theatre Studies at the same University. She holds a PhD and a master's degree in Theatre Studies, with investigations focused on the History of Theatre in Portugal and Theatrical Iconography. His doctoral thesis was focused on the history of fairground theatre in Lisbon (1850-1920). She is a member of the Monitoring and Evaluation Committees, of Directorate-General for the Arts, the organization that provides state funding to theatre and other arts in Portugal. She is also a member of the Editorial Board of Sinais de Cena – Performing Arts and Theatre Studies Journal, and of the Portuguese Association of Theatre Critics. She as published severel studies related to Lisbon and theatre practices: Belle Époque – A Lisboa de Finais do Século XIX e Início do Século

XX (2014); Teatro da Trindade 150 Anos – O Palco da Diversidade (2017); Sousa Bastos (2018); and Os Loucos Anos 20: Diário da Lisboa Boémia (2021).

76. Name: Nidya Shanthini Manokara

Abstract Title: Stories We Tell: Narrating Draupadi in Bharatanatyam

In the Classical Indian dance form bharatanatyam, a soloist performs a narrative by toggling between different characters, including a narrator who preaches the story's moral. One of the authors, a trained practitioner, performed the chalameh varnam, where Draupadi, from the Sanskrit epic Mahabharata appears in the disrobing scene, which is used to highlight the benevolence and omnipotence of Lord Krishna.

The performative gesture is Draupadi's outstretched palms as a sign of her devotion to Krishna, who then blesses her with never-ending fabric to protect her modesty. The patriarchal message is conveyed through the established dance lexicon, which includes body postures and mudras (hand gestures). The scene moralizes to Indian women the importance of being subservient and reliant on a male saviour and reduces Draupadi to an agentless devotee.

This raises the following questions: How can contemporary bharatanatyam female performers continue to perform a narrative that celebrates patriarchy? Instead of the stories that have been traditionally passed down, what stories should instead have been told? And how might these newer stories be told whilst still adhering to the conventions of bharatnatyam?

By examining alternative bharatanatyam stories about Draupadi, including performances by Wandering Women, we consider how these less traditional performances can be viewed as sites of myth-making, so that bharatanatyam can find relevance with the modern woman as a marker of "feminine respectability" (O'Shea 2007). The repurposing of mudras and other theatrical devices, we show, must be understood as metatheatre – a concept that requires deeper investigation (Paillard and Sueli Milanezi 2021).

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BIO: Dr Nidya Shanthini Manokara received her PhD in Theatre Studies from the National University of Singapore and is classically trained in Kalakshetra bharatanatyam. Dispelling the notion that everyday life and codified art are distinct entities, as a researcher-practitioner, Shanthini questions how far an urbanite can resonate contemporary issues with ideas inspired by her dance practice. Shanthini has served as an External Assessor with the National Arts Council and is the resident dance dramaturg with contemporary dance company RAW Moves (Singapore). She currently teaches theatre and dance at National University of Singapore and Lasalle College of the Arts.

77. Name: Tiran Manucharyan

Abstract Title: Carnivalizing Silence: Dance in Fatḥiya al-ʿAssāl's Theatre

Dance as a performing art form that does not rely on words seems to dictate itself to the Egyptian playwright Fatḥiya al-ʿAssāl's (1933-2014) theatre. The recurring references to dance in al-ʿAssāl's plays are in line with the dramatisation of silence the playwright cultivates in her work as the most precise denotation of women's voiceless state predetermined by patriarchy in a manner that the dramatisation of silence within the context of gender-based hierarchies is hard to describe as allegorical. Often devoid of any hint that it expresses joy for her female characters, dance is imagined by al-ʿAssāl as a medium that enables women to cope with the hardship that they experience in their everyday life. When the words are not allowed or heard by others, women are left with only their body language and movement to express themselves.

Considering the frequent uses in Egyptian theatre, specifically in the plays by male playwrights, of dance, such as the zār—a traditional ritual practised in North Africa for exorcising demons—as spaces that allow women to enjoy relative freedom, al-ʿAssāl's dramatisation of women dancing oppression is striking. These adverse representations of dance by male writers and a female writer suggest that even the most committed attempts by male writers to represent women's reality are often restricted by the male gaze. In this paper I examine the role of dance in al-ʿAssāl's play Nisāʾ bi-lā aqniʿa (1975, 'Women without Masks'). I argue that the playwright interprets dance scenes as spaces that highlight restriction of freedom for women in a manner that paradoxically dance is still a way for them to express what otherwise their silenced state does not allow them to do. If there is a level of liberation in dance as imagined in al-ʿAssāl's theatre, it is achieved through painful efforts and suffering.

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BIO: I am an Associate Lecturer (Education Focused) in Arabic at the School of Modern Languages, University of St Andrews where I teach various modules in Arabic language and culture as well as Comparative Literature and Drama. My research interests include politically and socially engaged Arabic theatre and drama, participative performance, spectacle and spectatorship, theatricality and carnivalisation within and beyond theatre, spatial and temporal dimensions in theatre, representations of madness in theatre, and women in theatre. I am particularly interested in the works of the Egyptian playwrights Yūsuf Idrīs (1927-1991), Abū al-ʿIlā al-Salāmūnī (b. 1941), Fatḥiya al-ʿAssāl (1933-2014) and Lenin al-Ramlī (1945-2020). My monograph which derives from my PhD research and focuses on the work of these playwrights is now in the stage of peer-review.

78. Name: Peter W. Marx

Abstract Title: A Burning Fascination: Mythical Tales and Creatures, Pyrotechnics and the Power of Fire

Official celebrations in the Early Modern period experienced a new high-light in form of the global spread and circulation of fireworks. Not merely the fascination of illuminating the dark sky but rather small scenes and allegorical figures that appeared in the ephemeral form of flickering flames.

Be it as part of mock battles, be it in forms of mythical creatures like dragons, monsters, or diabolic beings, fireworks provided an effective appearance and created a momentary sensation of fascination but also of danger and violence. It is also important to acknowledge that those who performed these pyrotechnic scenes were highly skilled specialists whose trade did not only include aesthetic effects but also warfare. Gunners usually doubled as pyrotechnicians for fireworks – and their spectators surely realized the ambivalent nature of their art.

Piggybacking on the global circulation of warfare, fireworks and their performers soon constituted a global art – but also a global vocabulary of mythical creatures and scenes that travelled across cultural and political borders easily. The paper tries to sketch this complex situation of a connected history in the triangle of spectacle and sensation, a complex technology that oscillated between the arts and the battlefield, and a mythological vocabulary that fostered this circulation.

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BIO: Prof. Dr. Peter W. Marx holds the Chair for Media and Theatre Studies at the University of Cologne. He is also director of the Theaterwissenschaftliche Sammlung Cologne, one of the largest archives for theatre and performance culture in Germany.

His focus of research is theatre historiography, Shakespeare in Performance and the formation of theatre as a cultural practice in the Early Modern Period. In 2018, he published Hamlets Reise nach Deutschland.

In 2020, he published his monograph Macht|Spiele: Politisches Theater seit 1919 and edited the volume Dokumente, Pläne, Traumreste, a comprehensive catalogue and essay collection, celebrating the centenary of the Theaterwissenschaftliche Sammlung. In fall 2020, the Handbook on Theatre and Performance Historiography (co-edited with Tracy C. Davis) was published with Routledge. In 2020, the Theaterwissenschaftliche Sammlung, together with partners at the DFF Frankfurt/Main and the Filmuniversität Babelsberg, acquired the collection fo Werner Nekes, one of the world's largest collections of objects and apparatus of Visual Culture since the Early Modern Period.

Peter W. Marx received his PhD from Mainz University in 2000.

He held a Junior Professorship in Mainz from 2003-2008. He was a Visiting Scholar (Feodor-Lynen-Fellow) at Columbia University in the City of New York and held Visiting Professorships in Vienna, Hildesheim, and at the Freie Universität Berlin.

From 2009-2011 he was an Associate Professor for Theatre Studies at the University of Berne (Switzerland).

79. Name: Ljubisa Matic

Abstract Title: 100% City – a Détournement of the Spectacle of Chorus

Aristotle supposed that a good polis should be 'eusynoptos': its populace, like its territory, should be capable of being taken in at a glance. This presentation will examine contemporary reverberations of the myth of the chorus (both live-performance choral frameworks and the 'choregia' behind them) as a specifically democratic system. It will do so by following Chiara Bottici's influential work on 'imaginal politics' that strives to reinvigorate our weakened capacity to envision and experiment with political alternatives. As its case study, it will analyze the various instances of Rimini Protokoll's "100% City" (2008, the mere spectacle of pie wedges, bars and curves – relax the subservience to a common flow and prismatically generate multiple coexisting forms of spectatorship/collectivity, thus potentially launching new "distributions of the sensible?"

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BIO: Ljubisa Matic is an independent scholar originally hailing from Belgrade, Serbia. He earned an MFA degree in Theatre Directing from the University of Arts in Belgrade and a PhD degree in Theatre and Performance Studies from Stanford University. He taught theatre courses, most recently at University of North Dakota and University of Maine.

80.Name: Mandla Mbothwe

Abstract Title: The Reclamation of Stolen Memory Through Myth, Memory and Theatre Making

As a storyteller I draw my methods, my processes, my themes, spiritual and political concepts, from old and current myths and from the dreams of the waking and sleeping time. My driving purpose has always been to search for healing through processes of making theatre and performance, in collective meaning-making.

In my paper presentation I intend to use two of my recent productions, characterised by collective/choral performance, to explore myth and memory in contemporary South African theatre-making. My work has always engaged with real stories that are fast becoming myths and some that have become myths already. The first production, *Ikrele leChiza … the sermon*, is based

on a fragment from Homer's Odyssey and, while based on an old mythical story from elsewhere, it proceeds to engage in new myth-making in search of the herbs that will wake us up or progress society in the dream-like condition of a currently collapsing state. The second production, *Nguvu yaMbengu*, is based on an historical story that is far less known, the story of Enoch Mgijima, the prophet and leader of the Israelites who led his followers into battle against the colonial forces at Bulhoek in May 1921. In the massacre that followed, approximately 200 people were killed and more than 100 injured and arrested. Through recreating his character and the village/chorus together, collectively with the creative team, we excavated the buried narrative, and we recreated the story by creating a mythical world of the prophet as a means of engaging prophecy as reclamation

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BIO: Mandla Mbothwe is a senior lecturer at the Centre for Theatre, Dance & Performance Studies at the University of Cape Town. He is an acclaimed South African theatre-maker, a playwright, researcher, director, and teacher. Over the years he has created and presented theatre productions of high quality, which have been staged in South Africa and abroad. He is a Founder and Artistic Director at Mud and Fire Parables; Co-Artistic director at Magnet Theatre; and co-Artistic director at Mbothwe and Doni Collectives.

He completed his Masters Degree in Theatre and Performance with distinction at the University of Cape Town. Before returning to academia, he served as Creative Manager at ARTSCAPE Theatre Centre and was artistic director at the Steve Biko Foundation in Qonce (King William's Town).

He has won multiple awards such as the Handspring Puppetry Award for Best Visual Theatre (2010), Fleur du Cap Award with Mark Fleishman and Jennie Reznek for Innovation in Theatre (2010), and Eastern Cape Arts & Culture Award for Outstanding Contribution in Drama (2013).

81. Name: Caoimhe Mader McGuinness

Abstract Title: Ephemeral Monuments to Futures Past: Reading Unboxed Festival 22's Seemonster Through The 1951 Festival of Britain's Skylon

This paper will examine the coastal installation Seemonster which formed one of the ten projects showcased at the Unboxed Festival UK 22 (informally dubbed the Festival of Brexit) – and arguably one of its most spectacular undertakings. The installation consisted of a mix of gardens, activities and viewing platforms integrated to a decommissioned gas platform transported from the North Sea to the shore of Weston-super-Mare, its expressed purpose being 'to inspire global conversations about reuse, renewables and the great British weather.'

I will analyse this work of public art in relationship to the general brief of Unboxed in its celebration of British identity but also with regards to its historical predecessor the Skylon which formed the centrepiece of the event that inspired Unboxed, the 1951 Festival of Britain. An upright steel cigar which towered over the Thames, the Skylon was both marvelled at for and derided as an entirely pointless gesture. In this the Skylon offers a productive parallel in light of which to read Seemonster. Indeed both constructions might be read as interesting metaphors for the discrete political and economic context of national change in which both were created. Both works' positioning next to bodies of water point to Britain's shifting imperial and mercantile past, but it is also their monumental yet fully ephemeral existences which might further speak to the contradictions at play in seeking to harness consensual contemporary grand-scale artistic evocations of Britishness.

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BIO: I am a senior lecturer in drama at Kingston and also teach on the English Literature MA at Kingston. My research and publications look at the politics of reception (spectatorship, criticism and institutional identities) of contemporary theatre and live art through a Marxist, feminist, queer and post-colonial lens. I broadly focus on the specific histories of Western imperialism and its liberal afterlives as these apply to theatrical production and reception in contemporary Britain and France. Further interests are social reproduction in feminist performance, the 1951 Festival of Britain and Marxist approaches to theatre and performance.

82. Name: Yana Meerzon

Abstract Title: Telling Stories of Political Exile: On the Guilt of Compassion and Anti-War Protest

In her 2023 article "Russian Political Exiles: The Challenges of Forging an Anti-War Movement", Gulnaz Sibgatullina summarized challenges Russian liberal opposition faces since Russia's invasion of Ukraine. Not only Russian political exile "remains divided across political, ethnic, and generational lines"; it also confronts ethical questions of their ethical right to speak on behalf of those who remained in the country (Sibgatullina 2023).

The toll of the war weighs heavy on those artists political exiles and activists who fled their country in fear for their personal safety, due to the loss of employment, and overbearing censorship. In exile, they rushed to document, share, and reflect upon on the impact of Putin's war in Ukraine, which ended the history of post-Soviet Russia and created a new world, in which compromise and conformism remain the only choices for survival. Questions of compassion, unredeemable guilt, loss and trauma of war filled pages of their new plays and stages of their productions. These works marked the Russian political exile today as a unified movement of resistance and protest, something that the post-Soviet migration have not yet seen or produced before.

To illustrate this statement, I examine three Russian theatre works - Ester Bal's [Asya Voloshina]s Crime/#AlwaysArmUkraine (Israel), Nana Greenstein's Lost Man (Yerevan), and Anastasija Patlay's In a Glass Jar. Voices from Russia (Spain) – all produced in the year of 2022, in the gesture of anti-war protest against Russia's invasion of Ukraine.

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BIO: Yana Meerzon is Professor of Theatre Studies at the University of Ottawa. She is the author of three books, most recently Performance, Subjectivity, Cosmopolitanism (Palgrave Macmillan, 2020). She co-edited nine collections of articles, including Handbook on Theatre and Migration (Palgrave Macmillan, 2023; with Steve Wilmer). Her current research project is entitled 'Between Migration and Neo-Nationalism(s): Performing the European Nation — Playing a Foreigner,' which has been funded by the Social Sciences and Humanities Research Council of Canada (SSHRC).

83. Name: Sean Metzger

Abstract Title: Migrant Myths: Refugees and the Golden Venture

This essay examines the myth of a better future articulated through Chinese refugees to the US. The specific focus is on the case of the Golden Venture, a cargo ship that ran aground off the coast of NY carrying several hundred Chinese migrants. The legal battles that followed rearticulated the basis from which political asylum could be sought. The paper examines Peter Cohn's 2006 documentary Golden Venture as well as relevant case law such as Yang v. Reno and You Yi Yang v. Maugans in relation to the UN's Palermo Protocols. Such discursive and cinematic performances lead to the acts of the migrants themselves who created origami sculptures during their detainment; these materials then circulated as museum installations used for publicity and to demonstrate the value of these Chinese refugees to US legislators.

The case study is articulated in relation to questions about refugees motivated by repressive regimes, with a focus on the biopolitical management of sexuality. The would-be asylees petitioned in part based on China's one-child policy. The relation of both China and the US to the situation of the Golden Venture produce what I call ambivalent states. The essay thus forms part of a larger book project that brings together critical refugee studies and performance studies. How and to what effects are refugee lives staged, both literally in terms of camps and detainment centers and artistically in terms of theatre and other representational means? In what ways is the refugee performative?

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BIO: Sean Metzger is Professor and Associate Dean for Faculty and Students in the UCLA School of Theater, Film, and Television. The author of Chinese Looks: Fashion, Performance, Race (2014) and The Chinese Atlantic: Seascapes and the Theatricality of Globalization (2020), Metzger

currently co-edits Theatre Journal. His other co-edited works include Embodying Asian/American Sexualities (2009); Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures (2009); Race, Space, Place: The Making and Unmaking of Freedoms in the Atlantic World (2009); Islands, Images, Imaginaries (2014); Awkward Stages: Plays about Growing Up Gay (2015); Expressions of Asian Caribbeanness (2019); and Transient Performance (2020). His the past president of PSi.

84. Name: Neo Muyanga

Abstract Title: Animidzimu Now! – Rehearsing New Mythologies from Yesterday's Paradise

The web platform, Afropolis.org , founded by Lagos-based choreographer and thinker, Qudus Onikeku, launched into cyberspace in July of 2020 by posting a cautionary message:

'In this age of animism, data is everything'.

The dramatic statement described how trends in virtual and augmented reality, algorithmic science and artificial intelligence signal a new global animism which possesses the power to 'see what isn't there, both in space and time'. (2020)

By skilfully deploying the language of the new tech paradigm – a hacker is equated to a witch; algorithms are likened to occult initiations; and the babalawo or iyalawo (traditional healer) is styled as a 'data security agent' - Afropolis deftly exposes some of the new programming mythologies governing the African psyche today while simultaneously superimposing over them aspects of ancient belief systems.

If we take 'myth' to signify the stories of who we are, and 'logos' to signify meaning then, I argue, the missive by Afropolis broadcasts key features of the new mythology from an African perspective.

In this paper I set out to interrogate what Afropolis postulates in contrast to findings made during research I conducted in Cape Town, South Africa, during 2022-2023 involving a cohort of young theatre makers. I consider the views of my interlocutors concerning new myths and scenarios encountered in the Greek tragedies of Sophocles, Euripides and Soyinka and examine how these texts reflect struggles that haunt us today.

Keywords: Animism, Technology, Music Theatre, Greek Tragedy, African Adaptation.

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BIO: I am a music theatre maker and composer, currently enrolled as a PhD candidate at the Centre for Theatre, Dance & Performance Studies at the University of Cape Town

85. Name: Jüri Nael

Abstract Title: Unleashing the *Homo Ludens*: The Transformative Power of Identity Cabaret

This presentation explores the transformative power of identity cabaret in the context of performing arts education. Identity cabaret is a playful and politically charged solo performance format that borrows elements from drag shows. Since 2013, I have used this format with undergraduate and postgraduate performing arts students in the UK and Estonia, challenging them to question and challenge their own understandings and definitions of themselves by literally dragging their identities to the extremes. The presentation examines the reasons and mechanisms that make identity cabaret so effective in enabling young performers to access and release their inner beasts, fairies, demons, and guardian angels. Through carefully designed cabaret personas, lip-syncing (ritual), extensive use of makeup and costume (mask), students can find, (re)discover and tell stories that go beyond their current memories, experiences, societal expectations, and (re)discover the territories of a playful human, homo ludens. The power of identity cabaret in promoting self-discovery, creativity, and self-expression, as well as its ability to facilitate social and political critique, will be analysed. The presentation also discusses the practicalities of implementing identity cabaret in performing arts education, including its potential to foster a sense of community among students and to provide a platform for marginalised voices. Ultimately, the presentation argues that identity cabaret is a powerful tool for promoting personal growth, artistic development, and social change. Its incorporation into performing arts education can have a transformative impact on young performers, providing them with a space to explore their identities and tell their stories in a playful and politically charged manner.

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BIO: Jüri Nael is a leading professor of contemporary performance at the Estonian Academy of Music and Theatre, where he is running the international Master of Arts program in Contemporary Physical Performance Making (CPPM) and teaching movement and physical performance to BA Acting students. Professor Nael's academic background includes a Bachelor's degree in Choreography from the Viljandi Culture Academy. He holds an MA in European Dance Theatre Practice from Trinity Laban in London, an MA in Text and Performance Studies from King's College London, an MA in Theatre Studies from the University of Amsterdam, and an MA in International Performance Research from the University of Warwick. Professor Nael's interests are broad and diverse, with a focus on the psychophysical training of performers and actors in the context of higher education. As a visiting professor, he is teaching at many renowned institutions around the world, including the Royal Academy of Dramatic Art (RADA) and the Royal Central School for Speech and Drama (RCSSD) in London, Jacksonville University in Florida, USA, and the University of Tampere in Finland. As a choreographer and movement director he has worked on over 100 international productions in some of the most prestigious theatres in Europe, including Burg Theatre in Austria, Thalia Theatre in Germany, the Royal Shakespeare Company in

the UK, Bolshoi Drama Theatre in Russia, Helsinki City Theatre in Finland, Theatre NO99 in Estonia, and Kaunas State Music Theatre in Lithuania.

86. Name: Lisa Ndejuru

Abstract Title: Stories to Think and Create With: Reclaiming Archival "Collections" of Ancient Rwandan Creation Myths, in Resonance with Our Own Stories. A Performative Presentation by The Three-Member Seedings Collective (Montreal)

"The Stories We Tell: Myths, Myth Making and Performance", aligns with our ongoing work with myth, being-at-home in the world, and oral histories. Since 2018 our three members have been exploring Ibitekerezo – Rwandan precolonial wisdom tales – in resonance with our diverse intergenerational stories of migration, dislocation and genocide (Rwandan, Israeli, German), and our search for wellbeing.

Among the hundreds of Ibitekerezo are accounts of the mythical journey of Kigwa, the first Rwandan. He wandered the land, inhabiting it through alliances and intermarriages. We discover our entry points in the description of intimate relationships to an existing physical environment, in traces of its careful stewardship, and in the many stories of the archetypal female powers of mothers, daughters, sisters and wives.

In the spirit of traditional Rwandan ontology – kuba, kubaho, kubana (the qualities of being, being in space and time and being in relation with others) – we draw inspiration from the cyclical power of the Yamaska River near our studio in rural Quebec and add images, associations and objects to our process of "making piles". In weaving myths and stories into our process of gathering, new opportunities for stop points emerge – moments in our performative telling that spark relatability and creative possibilities.

Our performative presentation will navigate between myth, story and an introduction to the research-creation processes we have developed. We will awaken a proposition for resilience and care, spanning the Rwandan tales, the teachings of the river, and our own familial histories.

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BIO: Lisa Ndejuru PhD is an artist, multidisciplinary scholar, licenced psychotherapist, and mother who explores silences, genocide and dislocation through research-creation, storytelling and play. Since 2018, she has been a part of the Seedings Collective, working to activate archives of Rwandan precolonial tales. In 2019, they created and performed Une maison en carton (Festival du Jamais lu, Montreal) and Seeding Futures (Ubumuntu festival, Kigali). Here is a video link to a 2022 telling of the story of Kigwa for Postmarginal's Arts council of Canada funded project The Center Cannot Hold. A dual citizen of Rwanda and Canada, Lisa also works with community-based, non-medicalized approaches to wellness and resilience using improvisational theatre and other arts-based methods. She fosters international capacity-building and collaborations related

to Afro positive arts-in-health research and practice. She currently is the principal investigator of a 3-year community-university research project funded by the Canadian Social Sciences and Humanities Research Council, entitled Centering Community Knowledges: Fostering Black Wellness in Montreal.

87. Name: Ursula Neuerberg-Denzer

Abstract Title: Ibitekerezo: Traditional Creation Myths Through Colonial Lenses and in Resonance with Our Own Familial Myths

Your call for "The Stories We Tell: Myths, Myth Making and Performance" corresponds with our Collective's engagement with myth, health and oral histories. Since 2018 we have been exploring the recently rediscovered Ibitekerezo, precolonial wisdom tales of the Rwandan oral tradition, in resonance with our personal and intergenerational stories of migration, dislocation, genocide (Rwandan, Israeli, German) and our search for wellbeing.

The first set of Ibitekerezo tales recalls the mythical journey of Kigwa, the first Rwandan who slowly wandered the land, mapping it through intermarriage and trade relationships. The land, the lore outlining its stewardship, and the kinship stories between mothers, daughters, sisters, wives and their powers provided us points of entry.

We also draw inspiration from nature's cyclical power expressing itself through a river's resilience near our studio and add images, associations and objects to our process of making piles, which become the basis for our creative work. Introducing myths into this process of gathering has provided us with what we call stop points: moments in our performative telling that spark relatability and possibilities.

For this conference we are planning a performative presentation that weaves between myth, story and an introduction to the creative processes we have developed. We hope to build a story-myth-in-the-making performance presentation that aims to rescript possibilities as a resilience making proposition; reaching from the Rwandan stories to the teachings of the river outside our studio, to our own familial tales.

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BIO: Ursula Neuerburg, Ph.D., from Cologne, Germany, educated in Berlin (FU, Fischer-Lichte) and New York (NYU, Performance Studies), is Associate Professor of Theatre at Concordia University, Montreal. In her research and practice she attempts to connect her commitment to ecology, de-colonization, history, and feminism with her work as member of the Seedings Collective (Rwanda, Israel, Germany), in the Somatic Engagement Working Group (Canadian Association of Theatre Research, co-hosted with Christine Bellerose), and the performance of space and place, particularly in the meeting of Indigenous and non-indigenous world views. The latter through a long-term collaboration with Floyd Favel, Cree theatre maker and traditionalist

from Poundmaker SK. As a performer /director she co-founded two companies, Theater Zerbrochene Fenster in Berlin, and Richard Schechner's East Coast Artist, NY. She is a certified Rasaboxes instructor, and volunteers regularly at the Bread & Puppet Theater. Aside from her practice as performer, director and collaborator, she has published widely in English and German. https://dwellings-performance.net/

88. Name: Promise Nyatuame

Abstract Title: Echoing Untold Stories: Mythicising and Demythicising Criteria for Promotion for Performing Arts Educators in Ghana

Academic promotion in the performing arts reflects the nature and quality of previous works done. This affords the basis for anticipation of continued success in employment (Sox & Schuster, 2020). Promotion of Performing Arts Educators (PAEs) in Ghanaian public universities has come a long way. Until recently, the specified criteria for promoting PAEs in Ghana appears to have relied mostly on the traditional mode of assessment, privileging only peer reviewed papers at the expense of creative activities. However, institutional policies regarding best practices for promotion of PAEs take into consideration traditional and non-traditional criteria for assessment, where evidence of creative activities is recognised (Pellegrino, Conway & Millican, 2018). A 'myth' is thus generated against the use of creative scholarly activities for promotion in the Ghanaian academy. Therefore, we explored existing criteria for promotion of PAEs in Ghanaian public universities. Using institutional theory, purposive and snowball techniques, 15 participants were sampled for interviews from University of Ghana (UG), University of Cape Coast (UCC), University of Education, Winneba (UEW), and Kwame Nkrumah University of Science and Technology (KNUST). Policy documents on academic promotion criteria for the selected universities were also reviewed through content analysis. Findings revealed that UG has recently made attempts to recognise creative activities for promotion, whiles UCC, KNUST, and UEW do not. Considerations for rethinking criteria for promotion of faculty to be consistent with best practices, and capacity building workshops, are recommended to improve promotion criteria and institutional policy, research, and practices in performing arts education in Ghana.

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BIO: Promise Nyatepeh Nyatuame (PhD) is currently a Lecturer in the Department of Theatre and Film Studies, University of Cape Coast, Cape Coast, Ghana. He is a Fellow of the American Council of Learned Societies (ACLS) for the African Humanities Program (AHP), and CCNY of ASA. He is also a development communicator. His areas of research include Theatre Education, Applied Theatre, and Theatre for Development. He has published in international journals and presented research papers at seminars, local and international conferences. He is a B. A. Theatre Studies, an MFA Theatre Arts, and a PhD Arts and Culture graduate of University of Cape Coast, University

of Ghana, Legon, and University of Education, Winneba, respectively, in Ghana. His Doctoral Thesis explored Theatre for Development Education and Philosophy of Art in Ghana. Promise is not only a passionate theatre educator but also a member of ITI in Ghana, and IFTR.

89. Name: Osedebamen David Oamen

Abstract Title: Storytelling and Myths: Specifications Exploration in Select Cultural Policies in West Africa

The intent of this study is an exploratory on the specifications in select cultural policies in West Africa for storytelling and myths. It is aimed at interrogating cultural policy support for storytelling and myth within the select cultural policies. The objective is to identify the specifications of cultural policy recognition for storytelling and myths in relation to appreciating its value within West Africa where storytelling has dominantly played great roles in creativity and performance within the select cultural policies. This is with a view to ascertain cultural policy implementation provision for the sustenance of storytelling and myths. It is on this ground that the following research questions become necessary; were storytelling and myths recognized by the select cultural policies? What roles and uses were storytelling and myths assigned within the cultural policies? How do the select cultural policies intend to sustain storytelling and myths? The findings of this discourse shall be derived from the argument within the research questions. The recommendations of the study shall be drawn from the findings of the study. The conclusion of the study shall highlight the relevance of the findings to knowledge, close research gap, and serve as source to future cultural policy planning and review. It will also define and situate the import of storytelling and myth within the cultural policy in contemporary time.

Key words: Cultural policy, West Africa, Storytelling, Myths, Specifications.

Word Count: 237

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BIO: Osedebamen David Oamen, Ph.D, B.A. Dramatic Arts, Ile- Ife, Nigeria, M.A. and Ph.D in Theatre Arts, University of Ibadan, Nigeria. He is a Senior Lecturer in the Department of Theatre and Media Arts, Ambrose Alli University, Ekpoma, Edo State. He has over fifty-six published works in international and national journals and books. He is an Arts and Cultural Manager, Playwright, Storyteller and Poet. His plays include; The Scar and Ukpusomi (2005), One More Wife Some More Trouble (2005), The Women of Orena are Wiser than the Gods (2009), Tomorrow is for good Character and the pain is worth the gain (2017), Leadership Scale (2019), and recent research work; Performing and Visual Artist Management as a Career (2020).

90. Name: Finian O'Gorman

Abstract Title: Artificial Intelligence, Amateurism, and Theatre Scholarship or: "How I Learned to Stop Worrying and Love ChatGPT."

In November 2022, a new version of the artificial intelligence (AI) program ChatGPT was released on the internet by the tech startup OpenAI. By January, it had amassed 100 million users, becoming one of the fastest-growing applications in history.

Following the launch of ChatGPT, media outlets and networks abounded with examples of its various applications, from computer coding to writing Hollywood screenplays. Of particular concern to those working in higher education in the humanities is the fact that it can generate a highly-informed, grammatically perfect and accurately-formatted essay in seconds.

This paper provides an overview of the points of discussion that have emerged in relation to AI and scholarship in the wake of the release of ChatGPT. It identifies elements of the wider debate that apply to theatre research and lists the main challenges and opportunities that AI applications present to theatre scholars.

Drawing on research on the historical emergence of amateur theatre – and inspired by the 'love' (amāre) at the heart of amateurism – this paper encourages theatre scholars to reaffirm their expertise by focusing on the 'feel' that they have for their chosen subject. The feel, or feelings, that we have as human beings represent a clear point of departure between artificial and 'real' or 'sincere' intelligences. By reflecting on the space between those intelligences – on the difference between what is known and what is felt – we have the opportunity to redefine the labour of love that is theatre scholarship.

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BIO: Dr Finian O'Gorman is an Irish Research Council (IRC) Postdoctoral Fellow in the School of English, Trinity College Dublin. His published work has featured in Review of Irish Studies in Europe (2021), Irish Drama and Theatre Since 1950 (Bloomsbury, 2019), The Theatre of Enda Walsh (Carysfort, 2015), the Hungarian Journal of English and American Studies (2015), New Hibernia Review (2013), and Irish Theatre Magazine (2013). Dr O'Gorman was previously an IRC Postgraduate Scholar at the University of Galway. He is the incoming Early Career Researcher (ECR) Support Officer for the Irish Society for Theatre Research (ISTR) and is currently working on a book on the amateur theatre movement in Ireland.

91. Name: Adeolu Ogunsanya

Abstract Title: T'orin, T'ijo, T'ilu In Wole Soyinka's *Death and The King's Horseman*

Among the Yoruba, the concept 'music' is made up of performative sonic descriptors known as t'orin, t'ijó, t'ìlù (singing, dancing, drumming) that have overlapping similar functional principles which bring out the composer's intended meaning. These tripartite arts are herein referred to as musical motifs and are performed either singly or in varied combinations during any socio-cultural events including dramatic works of playwrights such as Wole Soyinka.

These are exposed in his plays such as the 'Death and the King's Horseman' through which he dramatizes the bravery of one man who tried to stand up against the British Imperialists for reaping the centrality and essence of his people's socio-political and cultural beliefs. However, only a few of these works have musical motifs being largely inserted into them directly by Soyinka himself, while many others only have directorial instructions on what, where, and how musical motifs should occur through the ingenuity of the concerned play director. Consequently, this may explain why some play directors, shy away from directing these works as they may then be required to expend extra mental energy and artistic manipulations of infusing the right musical motifs to put up a good interpretation of the works. Therefore, in this paper, using the 'Death and the King's Horseman' as our illustrative texts, we shall show how Tunde Awosanmi, a play director, was able to employ the evocation of the foregoing musical motifs do justice to the interpretation of the playwright's dramatic intentions within the play.

Keywords: Musical motifs, Wole Soyinka, T'orin, T'ijo, T'ilu, cultural imperialism

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BIO: Adeolu, O. Ogunsanya is a lecturer in the Department of Music, University of Ibadan, Ibadan, Nigeria where he teaches Music Theory; Theory and literature of Nigerian music; African musical instruments ensemble and dance workshop. His qualifications include a B.A (Performance) from the University of Nigeria, Nsukka (UNN), M.A (African Musicology) from the Institute of African Studies, University of Ibadan and, PhD. (Theatrical Musicology) from the institute of African Studies, University of Ibadan. His dissertation was entitled 'Musical Motifs in the dramatic works of Wole Soyinka and Femi Osofisan'. He is a multi-instrumentalist and the band leader of the Adiitu Jazz+ Band which specializes in Afro-jazz and Highlife music performance. member of the Association of Nigerian Musicologists (ANIM) and Society of Music Educators in Nigeria (SOMEN).

92. Name: Fabiola Opare-Darko

Abstract Title: Make-Up Aesthetics: Metaphor and Philosophy in Krobo Dress

This study investigates dress of the Krobo of the eastern region of Ghana, and interrogates how metaphor and philosophy, as intangible aspects of Krobo culture, influence how the society determines what should be the appropriate outward appearance of members of their community. The purpose of this study is to discuss some Krobo cultural and philosophical ideas on their identity and see how they can provide an understanding to its visual manifestations. Using aesthetics as a methodology and a framework, the study investigates the perceptions, cultural symbolisms, and significance inherent in the art of Krobo body adornment. The methods of research are mainly qualitative. The findings demonstrate that, it is evident the Krobo believe it is part of God's essential plan for the Krobo to 'shine'. Where shining is an embodiment of, good character speaking well and dressing well.

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BIO: Fabiola Mamle Opare-Darko was educated at Accra Girls Secondary School from 1979-1985 and continued to train at Leo Fashion School, majoring in bridal wear (1985-1989). After her completion, she started a school where young men and women were taught the skills of dress making, modelling and beading. She eventually entered the school of Performing Arts, University of Ghana, Legon (2004-2010) and holds a Bachelor of Arts in Dance Studies and an MFA in theatre studies-Dance (Costume Design). After teaching at the University for some time, Fabiola gained admission to the Institute of African studies in the 2015/2016 academic year and has since been awarded Doctor of Philosophy in African Studies. Her research interests include adapting theatre costumes of Africa (e.g. Egungun masquerades of Nigeria, Dipo Costumes of Ghana, Traditional Dance costumes, etc.) for the contemporary stage, costumes of Ghanaian masquerades, to find a theory for "African costume" and sustainability in fashion and stage costume. Fabiola loves animals and has two dogs. She also loves going for long quite walks along the beach.

93. Name: Joyce Osei-Owusu

Abstract Title: Aesthetics and Myths at Border Crossings: Perspectives from *Deadly Voyage* (1996)

Border crossings, journeys, migration, and displacements have long been subjects of interest in African and diaspora cinemas. The pervasive nature of borders and how they are perceived and experienced makes them spaces of cultural, societal and human contestations. This paper seeks to examine how Deadly Voyage (1996), a film about six African stowaways aboard the cargo ship MC Ruby, produces representations of the effects of Africa's economic realities and issues of inter-continental freedom of movement by examining aesthetics, myth of frontier spaces, and illegal border crossings. Thus, the film portrays and serves as a good example from which these subjects can be explored. To do this, we draw from discourses around free movement and border

crossings and employ a thematic analysis approach. The paper argues that individual experiences of border crossings as they emerge in this film are constrained by institutional, cultural, economic, and societal barriers. The paper further posits that myth and aesthetics elements of frontier spaces are appropriated to heighten the dangers of illegal border crossings.

Keywords: Border crossing; Cinema, Illegal migration; Representation; Contestation.

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BIO: *

94. Name: Joshua Otabil

Abstract Title: Dipo Rites as Communal Theatre: Identifying Form, Structure and Other Dramatic Elements

Although rituals and theatre have distinct uniqueness in their rights, the line separating them can sometimes be so thin to be unnoticed. Their dichotomy brings to the fore varying perspectives which express the real essence of Dipo puberty rites and their theatrical elements. Dipo rites demonstrate the indigenous performing art of the people of Krobo and theatrical elements, which are worth considering. This paper explores the form, plot, structure, and other theatrical elements during the performance of Dipo by the people of Krobo Odumasi in the Eastern region of Ghana. Literature was reviewed on the Abydos festival in Egypt, the Yoruba rituals in Nigeria, and the Guro rituals in Ivory Coast. This was done through careful scrutiny of the plot, structure, and theatrical elements. A qualitative methodology, a one-on-one interview was used as primary data. Scholarly journals, books, and e-books formed the core of secondary data. Findings revealed that Dipo puberty rites begin with a series of ritual activities and have a middle and end. Apart from affirming that the Dipo is a vital initiation rite, it emerged that the performance of the traditional events unfolds sequentially. Each stage of the performance has its own activities that are specially performed. There is a fundamental struggle of the girls when they go through the various stages of the event.

Keywords: Ceremonies, Dipo, Events, Festivals, Rituals, Religion, Society.

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95. Name: Felicia Owusu-Ansah

Abstract Title: My Image, My Conscience, My Story: Image Theatre as a Conduit for Academic Research

In the last few decades Africa has seen an upsurge of the use of applied theatre in addressing individual and community issues in diverse paradigms. However, fewer studies have examined its potential beyond sensitisation, awareness creation campaigns and general education through playlets and post-performance discussion. This paper discusses how some aspects of applied theatre were used for intervention purposes in connection with Irregular Migration in Ghana. I base the discussion on how I used Applied Theatre, specifically, Augusto Boal's Image works on the platform of Testimonial Theatre as an investigation tool in academic research. It also discusses the ripple effect of breaking the silence among returnee-irregular migrants in Ghana. Performance as Research was considered for this investigation. The findings reveal that applied theatre has high potential of serving a larger purpose in eliciting underlying information in academic research in Ghana.

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BIO: Felicia Owusu-Ansah is an Applied Theatre scholar who holds a Ph.D. in Theatre Studies. from the University of Ghana. Felicia's Master of Fine Arts (MFA) degree was obtained from the afore mentioned university where she is currently lecturer in the Applied Theatre unit. Her research interests include developing new approaches to teaching and research, achieving social justice for the marginalised through applied theatre, theatre for development, Augusto Boal's theatre approaches and exploring indigenous knowledge for critical thinking and education. Felicia has done extensive work in organising and facilitating Theatre for Development programmes to campaign against social issues such as 'Irregular Migration' in Ghana with support from Ghana Immigration Service, International Organisation for Migration (IOM) Ghana, Ministry of Interior, and British High Commission Accra. She has also worked proficiently with the use of theatre to address other social issues like 'Care and Support for people living with HIV/AIDS' and some health-related issues in Ghana with support from Care International-Ghana (Obuasi). Her other research interests include abuse prevention, skills training for women and teen-mom empowerment. She is a member of International Federation of Theatre Research, Pedagogy and Theatre of the Oppressed and African Theatre Association. Dr. Felicia Owusu-Ansah is the founder and artistic director of Akuaba Theatre Productions (An NGO that employs Applied Theatre for Community empowerment and individual development).

96. Name: Ameet Parameswaran

Abstract Title: Myth Storytelling and Democratic Practice: Exploring the Gestural Mode of Kathaprasangam

The present paper explores how the action of storytelling and its worldmaking wades through and troubles the categories of myth and history. Moving away from conceptualizing myth as simply a source for storytelling, or in the framing in the global discourse of postdramatic theatre where story is deemed as a politically insignificant mode, I investigate gestural mode of worldmaking process in storytelling. I analyse Kathaprasangam (lit: katha means story, and prasangam means speech/ discourse, as one that is given on a podium) in the South-Indian state of Kerala that involves a storyteller, with the accompaniment of instrumentalists, narrating a story interspersed with a lot of songs. Analysis of Kathaprasangam necessitate a move away from those perspectives on modernity where a clear disjunction between the pre-modern and the modern is posited. I focus on kathaprasangam performances of iconic star performer Sambasivan (1929-96), probably one of the most popular performers to emerge from Kerala with his fifty-five kathaprasangam stories spanning fifty years including adaptations of works (Malayalam poetry, important international play-texts and other literature) from widely differing genres as well as original stories and biographies of historical personalities. While analysing the ways in which mythic events are used as anecdotes in his larger oeuvre, I specifically analyse worldmaking process in his rendition titled, Vyaasanum Marxum (1987) that brings together the 'biographies' of Vyasa (Mahabharata as story of Vyasa's clan) and Marx within the larger perspective of anti-war ethos and specific reference to the moment of call for Nuclear Weapons Treaty by Gorbachev.

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BIO: Dr. Ameet Parameswaran is Assistant Professor, Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, and is currently undertaking research at the University of Cologne as Humboldt Foundation Fellow. Parameswaran's work has been published in journals including Performance Research, Theatre Research International, Studies in Theatre and Performance. His monograph is titled Performance and the Political: Power and Pleasure in Contemporary Kerala (Orient Blackswan, 2017). Parameswaran's areas of research interest include political theatre and performance, theatre/performance historiography, theatrical/performance exchanges, region studies.

97. Name: Bishnupriya Paul

Abstract Title: Performing National Imaginaries: Between Myth, History and Politics (Curated Panel) Theatre's Challenge to The Indian Nation's Imagination

Partha Chatterjee in Nation and its Fragments, have emphasized the complicated relationship between myths and history, including the theatrical context, where performing histories was and

still is an integral aspect of imagining the Nation. Following up on Chatterjee's conceptualization of an inner domain, where differences with the 'modular' (national society propagated by the modern west) has resulted in the most creative results of the nationalist imagination in Asia and Africa, we find its manifestations in some of the theatre practices in recent past - which successfully challenges and counters growing tendency to distort histories, historicize religious myths and mythicize histories. The complexities between myths and history are particularly complicated by two plays I would like to focus on; an adaptation of a nineteenth century novel, Bener Meye (Mercharnt's Daughter) by Haraprashad Shastri dramatised by Chatterjee– publicly read by the dramaturge/historian on 11 January 2023 and a well-known Indian classic, Surya Shikar (Hunting the Sun 1970), two productions running in Kolkata now. Focusing on ancient India, an important thematic within the problematics of nationalism (Chatterjee), the theatrical re-interpretations can be regarded as what Freddie Rokem regards as embodying historical energy by performing forgotten histories (and not history as myths). Rokem's theatrical energies I will argue can unfold and substantiate political and aesthetic possibilities where performing histories, a political task in post-colonial India has assumed a different mode of urgency under the right wing regime with its instrumentalization of religion (mythicizing histories).

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BIO: Bishnupriya Dutt is Professor of Theatre and Performance studies, in the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. Her area of research includes politics and theatre, feminist readings of Indian Theatre and contemporary performance practices and popular culture. Her recent publications include Maya Rao and Indian Feminist Theatre (Cambridge, 2022), 'Performing Gestures at Protest and Other Sites' (The Oxford Handbook of Politics and Performance, 2021), 'Rethinking categories of theatre and performance; archive, scholarship and practices (a post-colonial Indian perspective)'(The Routledge Companion to Theatre and Performance Historiography , Routledge 2020), Gendered Citizenship: Performance and Manifestation (co-edited with Reinelt and Sahai) (Palgrave Macmillan 2017), , Protesting Violence: Feminist Performance Activism in Contemporary India (in Diamond, Varnay and Amich eds: Performance, Feminism and Affect in Neo-Liberal Times, Palgrave Macmillan, 2017. She has also led a number of international project collaborations with University of Warwick, Freie Universitat, Berlin and University of Cologne. She is currently the Vice President of the International Federation for Theatre Research.

98. Name: Lisa Peschel

Abstract Title: A Traveling Myth About Migration: A Holocaust Cabaret and Its Journey to South Africa

As the IFTR 2023 Call for Papers points out, global and local crises may call for the 'creation of new myths that embody our aspirations for (and fears of) the future'. This paper traces the evolution of a 'new myth' from 1930s Prague as it migrated to a World War II Jewish ghetto in 1943 then to a South African university in 2017. Performances of this myth, a cabaret featuring a trickster pair, satirical yet optimistic humour and jazz music, embodied a succession of aspirations and fears. In the Liberated Theatre of Czechoslovakia, the myth embodied both the cultural aspirations of the new state and fears regarding the rise of fascism. Performed by an amateur troupe in the Jewish ghetto at Terezín/Theresienstadt, it satirised the young Czech Jews' experience of anti-Semitism and corruption and embodied their fear of the forced migration that awaited them. In Communist Czechoslovakia, their version of the myth disappeared – except for a brief reappearance in the 1960s due, indirectly, to newly independent Ghana. In 2017, a project called Performing the Jewish Archive drew upon traces of the 1943 production – a souvenir poster, a collection of songs, and fragments of survivor testimony – to re-imagine and restage the Terezín/Theresienstadt performance in Australia and South Africa. This paper focuses mainly on the development process at Stellenbosch University, where the myth enabled a multiracial student cast to confront their own history of racism, corruption and forced migration, and to explore a present-day high-stakes issue on their campus: cultural appropriation.

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BIO: Dr Lisa Peschel is a senior lecturer (associate professor) in theatre at the University of York, England. She has been researching theatrical performance in the Terezín/Theresienstadt ghetto since 1998. Her articles on survivor testimony and scripts written in the ghetto have appeared in theatre- and Holocaust-related journals in the US and the UK and in Czech, German and Israeli publications. She has lectured and conducted performance workshops at institutions in the US and UK, in Europe, South Africa and Australia. Her anthology of rediscovered scripts, Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto, was published in 2014 (Czech- and German-language edition 2008), and the volume Performing (for) Survival: Theatre, Crisis, Extremity co-edited with Dr Patrick Duggan was published in 2016. She edited A Holocaust Cabaret: Remaking Theatre from a Jewish Ghetto, forthcoming from Intellect Books in autumn 2023. Awards include a Fulbright grant in the Czech Republic and fellowships at the US Holocaust Memorial Museum, the Center for Jewish Studies at Harvard University and the Jewish Museum in Prague. From 2014 to 2018 she was a co-investigator on the £1.8 million project 'Performing the Jewish Archive' funded by the UK Arts and Humanities Research Council.

99. Name: Madli Pesti

Abstract Title: Staging Contemporary Stories. Rimini Protokoll's *„100% Narva"*

On the Estonian national Independence Day, the 24th of February 2022, Russia started war in Ukraine. On the 18th of December 2022 Rimini Protokoll staged its production format *„100% City"* in Estonia. The border town Narva is situated between two civilisations: it is only a winding river that divides Estonia from Russia. Narva has a unique socio-political status: once a beautiful example of Baroque architecture in Europe, the town got almost totally bombed in the Soviet air raid during the Second World War. After that Soviet immigrant moved in and now only 5% of the inhabitants are Estonians. In "100% Narva", one hundred Narva people are on stage. The production revealed conflicts between Estonian and Russian-speaking people that became intensified in the context of the war. On could interpret it as a conflict between two myths.

My presentation will look into the contemporary myths that the performance revealed and shows how the audience made the greatest contribution to the composition and emotional memory of the production. The performance gave a platform to those who are not usually represented. I will show how individual and national pasts, presents and futures mingle, connecting the local and the global myths and stories. I will investigate what strategies were used to stage the myths, how theatre can be a field of transforming myths and how contemporary performance can help to deconstruct myths.

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BIO: Madli Pesti has a PhD in theatre research at Tartu University, Estonia (dissertation "Political Theatre and its Strategies in the Estonian and Western Cultures", 2016). She has studied at the University of Aarhus, at the Humboldt University and Free University Berlin. Pesti is working as a senior researcher in the Estonian Academy of Music and Theatre and runs the practice as research PhD programme. Her research areas are performance analysis and theory, political and applied theatre. In 2018 she published "100 Years of Estonian Theatre", an overview of Estonian theatre in the past and today. She has also been writing theatre reviews since 2002, winning the award as the best theatre critic at the Estonian Annual Theatre Awards in 2019. She was head of the Estonian Theatre Researchers' and Critics' Association (2015) and curated the programme of the performing arts centre Open Space (Vaba Lava) in Tallinn between 2015 and 2017. Pesti is a member of IFTR and EASTAP.

100. Name: Alejandro Postigo

Abstract Title: The Myth of Becoming Anglo – The Creation of Miss Brexit

In post-Brexit England, international theatre artists based in the UK regularly need to negotiate and even learn to conceal their foreignness, often determined by their cultural knowledge and their speech patterns as second-language users. Responding to this post-colonial situation, a

group of young migrant actors have devised a new show that speaks to their experience. Miss Brexit takes a diverse group of European contestants through a set of challenges in which each national stereotype morph into a British myth while exploring what it takes to become something you are not. In our show, only the winner of Miss Brexit is allowed to remain in the UK and pursue the Anglo-American dream. But who is capable to completely erase their identity and talk, think or live like a Brit? Who can willingly forget their cultural existence in pro of a promise of prosperity? Miss Brexit is a satire that explores the struggles of the post-Brexit migrant and reveals some effects of cultural assimilation for our future generations. The show explores the complexity of barriers that migrant artists experience, as they search for practical alternatives to survive in an Anglophile world, turn their difference into an asset, and respond creatively to the myth of cultural exchange in an increasingly global world, where the UK is one of the leading hubs for multicultural theatre. This article will hopefully highlight sensitivity towards second language speakers and migrant theatre artists, as these navigate their artistic identities and continuously fight to raise awareness and visibility.

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BIO: Dr Alejandro Postigo is Senior Lecturer in Musical Theatre at the London College of Music, University of West London. His practice-based PhD from The Royal Central School of Speech and Drama (2019) explored the intercultural adaptation of Spanish copla songs in international theatre settings and produced The Copla Musical (2014-22), seen in Europe and America. Recent research has led him to address the cultural and linguistic barriers found in Anglophone theatre contexts and to champion the artistic contributions of audible minorities, culminating in Miss Brexit (2022). Alejandro's practice-research applies musical theatre revisionism, queer and intercultural critical frameworks to his theatre work.

101. Name: George Potter

Abstract Title: The Myth of Afghanistan: "The Grave of Empires" on British Stages

In the introduction to his history of Afghanistan, Games without Rules, Tamim Ansary makes note of the often repeated claim that Afghanistan is a "graveyard of empires," writing that the "tough terrain and fractious people do present a special challenge to would-be conquerors, and yet Afghanistan has in fact been conquered many times," before noting the success of Aryan, Persian, Greek, Buddhist, Mongol, Arab, and Turkish invaders who left linguistic, religious, and cultural imprints on the country (4). Similarly, in Afghanistan: A Cultural and Political History, Thomas Barfield poses the question of why nineteenth and twentieth-century wars in Afghanistan failed while previous empires succeeded (2). Ansary's corrective and Barfield's question are important ones for those who would write about Afghanistan, as they should lead those in Britain and the United States to ask questions about the nature—and failures—of (neo)colonial military interventions. However, the very plays that protest these interventions—here, Tony Kushner's Homebody/Kabul, the Tricycle Theatre's The Great Game, and the spinoff J.T. Rogers play Blood

and Guts—often work to replicate the myths of Afghanistan that colonizers use in justifying their military actions. These include the replication of the "grave of empires" myth, exotic portrayals of Afghanistan, superficial good/bad Muslim binaries, and an ahistorical presentation of Afghanistan that hinges on Western contact.

N.B.: I know Afghanistan is an awkward fit with Arab theater, but my previous collaborations with this working group—and our shared concerns and methodologies—make me think this might be the best placement.

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BIO: George Potter is an Associate Professor in the Department of English at Valparaiso University. He has published in College Literature, The British Journal of Middle Eastern Studies, Arizona Quarterly, The Journal of American Drama and Theatre, and multiple book collections. His current research focuses on Islamophobia in liberal responses to the war on terror. His directing credits include a production of Jamil Khoury's play Mosque Alert at Valparaiso University and a staged reading of Fawzia Afzal-Khan's play Jihad Against Violence: Oh ISIS Up Yours! at Silk Road Rising in Chicago.

102. Name: David Quaye

Abstract Title: The Myth and Stories of Ghanaian Traditional Dance Performance

The traditional dances we perform are filled with narratives of traditional cultural practices, myths, and historical narratives. These narratives give information about the traditional dances performed in Ghana. Using the Adowa dance from the Ashantis, Kpatsa dance from the Ga-Adamgbe, Bamaya dance from the Dagbon and Agbekor dance from the Anglo of the Volta region of Ghana. This research paper investigates the type of stories that are exhibited in the traditional dances we perform and the information that is projected through these dances. Through an ethnographic qualitative study, the study is underpinned by different interpretation of the various myths that reinforces the narratives in the traditional dances we perform. Using both primary and secondary sources the study will find out whose narrative do we pay attention to or do we project through our dances. The study, therefore, intends to investigate whose narrative the traditional dance projects and how are this narrative disseminated. Almost all the traditional dances have more than one myth or narrative to its origin and historical antecedents. The paper finally will propose that there should be an acceptance of all the stories there are since they are a reflection of who the people who own the dance believe in. Furthermore, these stories of the dances add to the concept of family resemblance of the movements that the dances project in the performance.

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BIO: Currently awaiting PhD degree award in African Studies from University of Ghana.

My research area is Dance Pedagogy. I hold an MFA in Theatre Arts with a major in Dance Choreography and I teaches various subjects in dance such Indigenous African Dance, Dance Forms of Ghana and Africa, Music for Dance, Lighting Design, Stagecraft, Orientation to Dance and the Theatre.

In May 2022, I choreographed a dance piece *Newmantics* as part of staff production and in November 2022 I led a dance workshop for developing dance curriculum for Technical Vocational and Educational Training (TVET). In July 2022 I participated in the Next Level Dance workshop organised by the US embassy. I also supervise students' project and long essays.

I have attended and participated in various local and international; conferences SPA conference in 2017, ICTM conference in 2019, Chord conference, 2010 and 2013, 2011 Conference, Guaten, South Africa, American Dance Festival, Durham 2002-2006, Jacob's Pillow, Massachusetts, USA 2002.

Publications. *Enhancing Dance Production through Lighting: A Tool for the Designer* published in a special edition of Eyo Journal of the Humanities (EJAH) Vol. No. 1 2022.

Analysing the Traditional Dance on Stage within the University: In close reference to Opoku's Legacy ; SPA Journal of the Arts, 2011.

Bird of the Wayside published in the Theatriks- Department of Theatre Arts Magazines 2012

103. Name: Abigail Quaye

Abstract Title: Kaneza Schaal's *KLII: a Postcolonial Rant for Action*

New York City-based artist Kaneza Schaal's one-act play, KLII, was part of the recent Under the Radar Festival (Jan. 2023 – it premiered at the REDCAT in Los Angeles in 2022). In its exploration of the social and psychological repercussions of Belgium's colonialist project on black history, the play uses a metisage or collage technique combining various sources, and genres including dance, archival filmic recordings, 19th-century opera and text-based documents. She uses Mark Twain's King Leopold's Soliloquy (1905), the (in)famous independence speech of Patrice Lumumba (1960), Aimé Césaire's Discourse on Colonialism (1967), and filmic documents like André Cauvin's documentary on the Belgian king's visit to Congo, Bwana Kitoko (1955). What emerges is a startling investigation of the residues of colonialism in our times and a deconstruction or splintering of various myths on stage (Leopold II, Lumumba, Césaire, Twain, etc…)

Using Al-Kassim (2010) and Reuter V. (2020)'s critical proposal on the genre of the literary rant, I will discuss KLII as a Postcolonial performance rant, in which the performer is a dispossessed subject who engages in perlocutionary rhetoric to evoke and empower political actions in the audience. In doing so, I will particularly focus on design elements, like the elaborate costume that

combines a variety of clashing iconography, including Ghanaian/African wax prints and Christian symbols.

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BIO: ABIGAIL AMELEY QUAYE: (PhD Student in Performance Studies (University of Alberta).

A playwright, and dramaturg; she researches on Women and negotiated performance spaces through the lens of postcolonial resistance. As a playwright, she experiments on Automatic Writing as an unconventional writing methodology and the aesthetics of subconscious processes.

She also investigates on decolonised data representation methodologies such as Poetic Inquiry. She has been working closely with Prof. Piet Defraeye on Patrice Lumumba. She is currently collecting poems written by Ghanaians from the 1950s and 1960s about Lumumba.

104. Name: Paul Rae

Abstract Title: The Theatre Trap

From 'Agamemnon' to 'Hamlet', the spider tales of the West African Anansi tradition to the theft of Sita in the 'Ramayana', traps and capture feature in many myths worldwide. They provide the delineation of good and evil, the occasion for quests or wars, and opportunities to showcase the bravery of the hero or cunning of the trickster in resolving the situation. In theatre, there is pleasure for an audience in seeing a trap set or sprung. And that pleasure is itself captivating, especially when the scenographic, narrative and formal mechanisms of the theatre are on display.

In this paper, I focus in particular on those theatrical experiences that double the representation of capture on stage, with the captivation of the audience in the theatre - in other words, where theatre itself is a trap. I make reference to a number of examples, including Hamlet and Agatha Christie's long-running 'Mousetrap'. But my main example will be the Balinese dance-theatre form of legong. 'Legong Lasem' tells the story of a princess who has been captured by a king and yearns to escape. The distinctive telling of the story, in which, dressed identically, the two performers are almost indistinguishable for large parts of the performance, means that the audience, too can become trapped in the tiny differences between the performers.

I take this analysis as a starting point for a series of reflections on theatrical capture, as a key feature of theatre's contribution to the sustaining and functioning of myth.

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BIO: Paul Rae is Associate Professor in Theatre Studies and Head of the School of Culture and Communication at the University of Melbourne. He is the author of 'Real Theatre: Essays in Experience' (Cambridge 2019) and 'Theatre & Human Rights' (Palgrave 2009), and co-editor, with

Tracy Davis, of 'The Cambridge Methodological Guide to Theatre and Performance Studies' (Cambridge, forthcoming). He is a former Senior Editor of the Cambridge journal 'Theatre Research International' and has published widely on contemporary theatre and on the performance cultures of the Asia-Pacific region.

105. Name: Sindhe Ramesh

Abstract Title: Mythology Needs Technology-Technology Leads Mythology: A Case Study of Surabhi Theatre Group

Mythology and technology seem two different poles; it is hard to imagine that mythology and technology go together. But interestingly, this mythology and technology have been the backbone of the Surabhi theatre group located in the Telugu region of the Indian subcontinent. Surabhi theatre is one of the best professional family theatre groups in the world. This is the rarest of the rare case in the world which has been running a professional family theatre for the last 138 years, despite all the oddities created by electronic media.

In this 21st-century in the field of performing arts, many theatre groups in India are performing mythological and social plays but struggling to sustain themselves in the field. In Telugu theatre driving the audience to the theatre became a challenging job for other theatre groups; moreover, with a known story, it is very tough. At the same time, Surabhi theatre continues with only mythological performances till today.

This paper discusses why Surabhi theatre has been using only mythological themes for their performances? How has Surabhi theatre been using well-known stories from mythology as a weapon for grabbing the audience? How is technology going with mythology? What are the strategies that Surabhi theatre has been following? In this paper, it is discussed that whether mythology needs technology or technology leads to mythology in Surabhi theatre performances. How has technology been an add-on to the mythological performances in Surabhi theatre?

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BIO: Sindhe Ramesh is a theatre practitioner and independent scholar; born into the SURABHI professional family theatre in Hyderabad, India. Being a Surabhi Theatre member, the stage has become his first playground; his passion and experience are stage centric. He did M.A and M.Phil. in theatre arts and is the first PhD scholar from this theatre group. He has been awarded his doctoral degree from the department of theatre arts, Potti Sri Ramulu Telugu University, Hyderabad. He Participated in IFTR 2019 World Conference, STA Shanghai, China. He is an adept artist and Trainer who has participated several national and international conferences and performed in theatre festivals. He has been a Radio Jockey and Drama Artist at All India Radio, Hyderabad for the past fifteen years. He is the founder President of Surabhi Kalakshetram Theatre Group. Apart from stage shows, technical aspects have always been his areas of interest.

106. Name: Frederico Lorenzo Regonesi

Abstract Title: Atelier Les Voyageurs: Valorizing Togolese Oral Tradition Through an International Project of Performing Arts, Social Theatre and Mask Making

In our paper we present the social theatre project "Atelier les Voyageurs" promoted by the voluntary association Oltre i Confini and the theatre collective Centocani (Milan, Italy), in synergy with the associations JED Togo and JED France.

The project consists in the development of a stable theatre atelier in the village of Yokélé, on the Togolese plateau. Since 2018, various ensembles of international performing arts professionals, led by the founders of Centocani Collective, have been working with Togolese artists. The atelier takes place in the secondary school of the village, engaging the youths in the process of artistic creation, both as authors and actors.

Oral tradition, myths, popular culture and masks (both local and European, both historical and contemporary) are the pillars of the whole process. The artists help the children gather old folktales passed by in their family circle. These stories are then explored, developed and performed by the children themselves with the guidance of the ensemble, donning theatrical masks created by local artisans or by Centocani.

The final performances thus developed are held in the Ewe language in an open-air site, preceded by a parade through the village streets, resulting in a festive event for the whole community.

We aim to detail how the mix of traditional African arts and social theatre methodologies and techniques can strengthen community ties and kickstart the creation process of a contemporary mythology, valorizing on an international scale the cultural practices of West Africa and representing a blueprint for similar future projects.

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BIO: Federico L. Regonesi (1994), is an actor, educator and social community theatre operator based in Milan. After graduating from the Academy of Dramatic Arts "Carlo Goldoni" in Venice, he also specialized in social and community theatre at the Catholic University of the Sacred Hearth in Milan. Since 2016, he has been developing and managing social and community theatre projects in Zambia and Togo, as a counsellor for the organizations Oltre I Confini, Centocani and JED Togo.

Notable are the projects: "Beauty for Change" in Zambia's Southern province, a series of site-specific performances by high school students, following the riots which happened in Monze after 2016's elections; "Atelier les voyageurs", a permanent theatre laboratory based in Togo's plateau region for participants of all ages and continents, exploring the themes of mythology and oral tradition in the context of the African Renaissance movement; “Expressing the beast", a series of workshops held in Tamil Nadu on the topic of masks, both as an artifact and an acting medium.

Outside of the theatrical domain, he manages educational and developmental projects in Sierra Leone, with a focus on the empowerment of the people through the action of local organizations.

107. Name: Sophia-Charlotte Reiser

Abstract Title: Im-Possibility of Female* Speech. Re-Reading the Mythical Figure of Echo Based on Ovid and Gayatri Chakravorty Spivak

With G.C. Spivak, a critical re-reading of the myth Narcissus and Echo in its occidental-hegemonic origin after Ovid can expose a thinking of the im-possibility of female* speech. Instead of chaining Echo to the fate of Narcissus, her own voice and subjectivity through resistant speech is focused on. Echo's repetitions elude any answer to the question "Who speaks?" to transform it into another "Who is heard?" In her repetition, Echo finds her own articulation, reveals subversive-transformative practices and performs changes of meaning.

It is striking that Echo maintains a provocative presence in contemporary artistic productions and scientific reflections. She demands a localization of one's own research perspective and practice as well as a critical examination of existing normative and hegemonic knowledge structures. The figure emanates a productive potential of engagement with questions of re-presentation, the relationship to history and origin as well as questions of reflexive research practices between arts and sciences.

Echo points both to the marginalization of female* (subaltern) voices and to the possibility of making themselves heard through her subversive practices. My paper aims to discuss, on the basis of some artistic practices, to what extent and in which specific ways Echo as a figure of female* speech forms the constitutive outside of the respective Eurocentrist male-coded culture of speaking and writing, how she reflects the effects of exclusion and gives new perspectives to the question of representation in postcolonial discourses on language and identity.

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BIO: Sophia-Charlotte Reiser, B.A. has been studying at the Institute of Theatre Studies Leipzig (Germany) since 2015 and is currently at the end of her Masters Theatre Studies Transcultural. Since 2021, she has also been studying the Master Cultures of the Curatorial at the Academy of Fine Arts Leipzig. She has been working at the Centre of Competence for Theatre at the Institute of Theatre Studies since 2017, where one of her main areas of work is the BMBF-funded research project "HeimatWeltBühne/HomelandWorldStage. Amateur Theatre in Rural Areas of Eastern Germany". In addition to her academic work, she realises various artistic projects as a dramaturge and director with non-professional actors, at German theatres such as Theaterhaus Jena, Stellwerk Weimar and Staatstheater Saarbrücken.

Her current research focuses include interferences of scientific theories and artistic practices, concepts of community and gesture, transculturality (transcultural education through theatre), amateur theatre, female* speech and curatorial research.

108. Name: Marta Rosa

Abstract Title: Myth and Cult: Portuguese Performers of the Portuguese 18th Century

In mid-eighteenth-century Portugal, women still lived a very secluded life, especially in the higher classes. Their role should be restricted to motherhood and domestic care; they should not make themselves noticed, have opinions or knowledge beyond the necessary for them to exemplarily manage the family home. In contrast to these women, there were female artists: singers, actresses and dancers who exposed themselves to the public eye, expressed feelings and opinions through their characters, had eccentric behaviours, and appealed to the public imagination. It is within this historical and cultural context that I propose to focus on two female performers, Anna Zamperini (1745?-1776), Italian, and Luísa Todi (1753-1833), Portuguese, who became two memorable names of the Portuguese theatrical scene. The scandals of the first originated the ban of female performers from stage for twenty years; and the recognition of the latest opened the door to the cult of the first Portuguese international performer. Anna Zamperini left a trail of rumours, bankruptcy, and fashion. She was expelled from Portugal, but her myth and trends remained. Luísa Todi, on the other hand, found better working conditions outside her country of origin but was able to maintain a faithful audience at home.

Following the ongoing project “The feminine paradox in the Portuguese eighteenth century theatre”, I will focus on the creation of the myths and cults surrounding these two performers and how they influenced coeval society, and the way female theatre performers were perceived at the time.

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BIO: Marta Brites Rosa has a degree in Portuguese Literature, a master's and a PhD in Theatre Studies from the Faculty of Arts of the University of Lisbon. Since 2001 she has been a researcher at the Centre for Theatre Studies at the Faculty of Letters of Lisbon, conducting research on Portuguese theatre in the 1960s, specifically the playwright Luís de Sttau Monteiro, on radio theatre and, more recently, centred on the second half of the 18th century, with special focus on the edition of manuscript plays and on the theatrical activity of the empresario and playwright António José de Paula (17 ?? - 1803). In 2021 she started a research project on the role and presence of 18th century women in Portuguese theatre, "The feminine paradox in the Portuguese eighteenth century theatre", supported by the Scientific Employment Stimulus.

109. Name: Nora Anny Samosir

Abstract Title: Abstract Title: Stories We Tell: Narrating Draupadi in Bharatanatyam

In the Classical Indian dance form bharatanatyam, a soloist performs a narrative by toggling between different characters, including a narrator who preaches the story's moral. One of the authors, a trained practitioner, performed the chalameh varnam, where Draupadi, from the Sanskrit epic Mahabharata appears in the disrobing scene, which is used to highlight the benevolence and omnipotence of Lord Krishna.

The performative gesture is Draupadi's outstretched palms as a sign of her devotion to Krishna, who then blesses her with never-ending fabric to protect her modesty. The patriarchal message is conveyed through the established dance lexicon, which includes body postures and mudras (hand gestures). The scene moralizes to Indian women the importance of being subservient and reliant on a male saviour, and reduces Draupadi to an agentless devotee.

This raises the following questions: How can contemporary bharatanatyam female performers continue to perform a narrative that celebrates patriarchy? Instead of the stories that have been traditionally passed down, what stories should instead have been told? And how might these newer stories be told whilst still adhering to the conventions of bharatnatyam?

By examining alternative bharatanatyam stories about Draupadi, including performances by Wandering Women, we consider how these less traditional performances can be viewed as sites of myth-making, so that bharatanatyam can find relevance with the modern woman as a marker of "feminine respectability" (O'Shea 2007). The repurposing of mudras and other theatrical devices, we show, must be understood as metatheatre – a concept that requires deeper investigation (Paillard and Sueli Milanezi 2021).

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BIO: NORA SAMOSIR has been a professional theatre practitioner since 1984, acting in more than 100 stage productions and appearing in films. Since 2018, she has been part of the duo Wandering Women with Bharatanatyam dancer Dr Nidya Shanthini Manokara. They performed *Wandering Women: From Kurukshetra to Magdala* in 2019 and are currently developing another iteration of their practice research performance project based on the lives of Draupadi and Mary Magdalene. As a teacher, previously at the National University of Singapore, her two main areas of specialty in Theatre Studies were voice studies and acting. Currently at LASALLE College of the Arts, Singapore, she is the sole Voice specialist in the BA Acting and BA Musical Theatre programmes of the School of Dance and Theatre. Aside from her voice work with actors, she has conducted voice workshops for the general public.

110. Name: Fatou Ghislaine Sanou

Abstract Title: From Reality to Literary Myth: Aimé Césaire's *A Season in The Congo* and Aristide Tarnagda's *Sank, Or The Patience Of The Dead*

In his treatise on Black African theatre, Barthélemy Kotchi emphasizes that "it seems above all essential to us to valorize the function of African art, in particular theatre, as one of the most important aspects of culture" (Kotchi 1971, 11). He interprets this as a pedagogy of consciousness.

According to Romanian historian Mircea Eliade's definition, the myth is "a true story from the beginning of time which serves as a model of human behavior" (Mircea Eliade 1957, 22).

Drawing on these two notions, this paper proposes a reading of two plays: A Season in the Congo by Aimé Césaire and Sank, or the Patience of the Dead by Aristide Tarnagda. The first focuses on three months when Patrice Lumumba was in power in the Democratic Republic of the Congo. He is a hero carried by two ambitions: to unite the Congolese peoples across ethnic and political divisions and to unite a decolonized Africa. The paper asks how myth forges a foundational identity through collective conscience. After his death, Lumumba became for Césaire the torch-bearer of a myth of becoming. In the same way, in the second play, the figure of Thomas Sankara emerges as a symbolic figure to shed light on the history of his country, Burkina Faso, which he pulls out from under the imperialist thumb of France.

The universal myth of the post-death prophesy of both icons—symbols of the Congolese and Burkinabè societies—revives, through the theatre, the concept of rewriting history through literary mythology.

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BIO: She is a lecturer in African Literature. She is a member of the Literatures, Arts, Spaces and Societies Laboratory (LLAES) at the University Joseph Ki-Zerbo, Burkina Faso, where she defended her thesis on The Burkinabe novel character between myth, history and fiction (2016). She has recently co-edited two books, Critical Perspectives on African Literature (2021) and African Cultural Studies : Critical issues, approaches and horizons (2021).

Her current research focuses on the issues of the suffering body, the relationship between literature and society (instances of production and instances of sociability) as well as on the problematic of publishing in Burkina Faso.

111. Name: Graham Saunders

Abstract Title: Counter- Culture Myths in Theatre & Performance: The Arts Council's Regional 'Gatherings' 1969-1970

A key outcome of the Arts Council's New Activities Committee, set up in October 1968 to assess the burgeoning 'alternative' arts scene were the eight English regional 'Gatherings' that were held during 1969-1970. These set out to assess the concentration, diversity and quality of experimental practice and to additionally provide a network for likeminded artists.

While the Yorkshire 'Awake' Gathering at Hebdon Bridge in May 1970 has been extensively cited as pivotal in enabling a trajectory for alternative performance and drama to establish itself in the UK, to date no serious attention has been given to the other seven Gatherings such as East Anglia's 'Meristem' or the Southeast region's 'South Sea Bubble'. These provide important alternative stories that reflected geographical, cultural and historical differences.

Drawing extensively on the Arts Council of Great Britain's archives, this paper aims to provide an overview of the Gatherings impact, together with a reassessment of Hebdon Bridge's claim to being a genuine showcase for radical performance (where for instance the likes of The John Puncture Repair Kit incongruously shared the bill with The Royal Coln Morris Dancers). The paper will also outline the concerted opposition and hostility the Gatherings attracted in the national press, from the general public and also those within the Arts Council, together with factions represented by the fringe artistic community itself. The paper will attempt to assess how important the Gatherings were to future Arts Council policy towards experimental work as well as how far the festivals could be seen as manifestations of John Maynard Keyne's original vision for the Arts Council being the organ that would enable 'Every part of Merry England be merry in its own way.'

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BIO: Graham Saunders is the Allardyce Nicoll Professor of Drama in the Department of Theatre and Drama Arts at the University of Birmingham. He is author of Love me or Kill me: Sarah Kane and the Theatre of Extremes (Manchester: MUP, 2002), About Kane: the Playwright and the Work (London: Faber 2009), Patrick Marber's Closer (Continuum, 2008) and British Theatre Companies 1980-1994 (Methuen, 2015). He is co-editor of Cool Britannia: Political Theatre in the 1990s (Palgrave, 2008); Sarah Kane in Context (MUP,2010) and Arnold Wesker: Fragments and Visions (Intellect, 2021). His latest mongraph, Elizabethan and Jacobean Reappropriation in Contemorary British Drama: 'Upstart Crows' was published by Palgrave in 2017.

He is co-series editor (with Professor Maggie Gale, University of Manchester, UK) for Routledge's Modern and Contemporary Dramatists - Stage and Screen and the Palgrave Studies in Censorship series (with Anne Etienne, University College, Cork, Ireland).

112. Name: Stephan Schnell

Abstract Title: In the Footsteps of the Macaques; A Roadmap of De/Re-Constructing Anthropocentric Myths through Performing Arts

The overlapping of living spaces of the Macaca Maura (a primate species native to Sulawesi Island of Indonesia) and of the people who live in or travel through the National Forest which the macaques call their home, not only calls for a new approach to explore human's relationship with the endangered macaques as co-inhabitants of their natural environment but presses for the deconstruction of the myth of an endlessly available and ultimately disposable natural environment which has landed us in the Age of the Anthropocene.

As a cooperation between German and Indonesian scholars of performing arts, Indonesian artists, education professionals, and natural scientists from Indonesia, Germany and the UK, the interdisciplinary pilot-project "Conservation and Performing Arts" seeks to develop and implement a practical education program by combining methods from life sciences and evolutionary anthropology with approaches and cultural practices from the application-oriented performing arts.

Via the use of storytelling, regional and glocal/glocalized theatrical practices and by encouraging the participants to roleplay as scientific researchers, CPA aims to prove that performing arts provide an ideal playground to develop a narrative in which young people view the macaques and their habitat as equal and vital to their own life-world.

Since the intense research for this project has exposed us to various interesting myths and stories (e.g., the Cosmology of Bugis, an indigenous cultural group on South-Sulawesi, or ritualistic performances that explore and engage humans in natural phenomena), we would like to use this panel to showcase the ever-growing roadmap of our findings.

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BIO: Stephan Schnell studied Applied Theatre Studies in Gießen. He then went for directing jobs at the German state and municipal theatres in Oldenburg, Ingolstadt, Coburg and Erlangen, among others. In parallel, he worked as a workshop leader and artistic advisor in political and cultural youth education projects focusing on migration, Europe and the Global South. Since 2011, he has worked as deputy managing director for Bund Deutscher Amateurtheater e.V.. As a consultant for education and international affairs, his responsibilities include the development of funding and festival formats. Since 2015 is a Research Associate at the CCT in the research projects Fremde spielen. Amateur Theatre as a Medium of Informal and Non-formal Transcultural Education and HeimatWeltBühne. Amateur Theatre in Peripheral Areas of East Germany, Weltoffene Heimat (all directed by Prof. Dr. Günther Heeg). He is member of the research group "Conservation and Performing Arts" a joint project of CCT, MPI Leipzig, ISI Yogyakarta and ISBI Makassar (Indonesia)

113. Name: Oscar Serquiña

Abstract Title: Tense and Tender Travels: Mythopoetics of Labor Migration on Philippine Theatrical Stages of the 21st Century

In this presentation, I explore the role of Philippine theatre in scripting and staging the lives of overseas Filipino workers (OFWs) and the topic of labour migration in the 21st century. It focuses on two plays, namely The Silent Soprano (mounted by Dulaang Unibersidad ng Pilipinas in 2007) and Care Divas (produced by the Philippine Educational Theatre Association in 2010). These theatrical productions feature two different depictions of gendered Filipino migrant subjects: the former centres on a Filipino domestic helper-turned-global superstar in Hong Kong, while the latter features undocumented bakla or homosexual care givers-turned-entertainers in Israel. Both plays, I argue, demonstrate the varied ways Philippine theatre has served—and continues to do so—as a creative site where artists and their audiences may collectively gather, make sense, and examine the realities of labour migration and their attendant concerns around identity, struggle and sacrifice, belonging, and bodies in transit. Furthermore, these melodramatic and musical plays lay bare how the theatre might function as a condition of possibility for certain representations of migrants and certain critiques about labour migration to take position in the world. Lastly, The Silent Soprano and Care Divas bring to the fore how theatre makers have deployed their artistic outputs to initiate encounters where various publics may rethink the history of migration and refocus the narrative of the Philippine nation on the figure of the othered, displaced, and marginalized Filipino migrant.

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BIO: Oscar Tantoco Serquiña Jr. is a faculty member in the Department of Speech Communication and Theatre Arts at the University of the Philippines. He obtained his PhD degree in Theatre Studies from the University of Melbourne. His essays have appeared in Theatre Research International, Performance Research, Humanities Diliman, Kritika Kultura, Kasarinlan, the Philippine Political Science Journal, and the Philippine Humanities Review.

114. Name: Nkululeko Sibanda

Abstract Title: Towards an African Theory of Scenography: The Alternative Theatre System and Structure

In this paper, I identify seven aesthetic pillars of Zimbabwean popular theatre performance to create a patterned design model which I theorise into an African theory of scenography. Through a critical analysis of the Amakhosi Theatre Productions and Rooftop Promotions' aesthetic design process, I identify and theorise on the (i) aesthetic process curvilinear (in performance), (ii) integrated performer-spectator staging (communitas), (iii) fluid and organic rehearsal-aesthetic

design approach, (iv) use of everyday functional properties, (v) sets and costumes, (vi) polyvocal aesthetic designs, and (vii) site of ideological and hegemonic resistance (agency). I conclude characteristically defines what could be called African alternative theatre practice. The major characteristics of alternative scenographic practice, upon which an African theory of scenography is constructed.

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BIO: Nkululeko Sibanda holds a PhD in Drama and Performance Studies from the University of KwaZulu-Natal. Nkululeko's research trajectory is anchored on a post-structuralist theoretical and critical cultural studies framework that seeks to destabilize the assumed primacy of Western epistemological and ontological modern structures and strictures of visual language, knowledge, and semiotic models. His research is concretely anchored in exploring the politics of cultural production within African performance practice. Consequently, the need to develop a formidable, relevant, and effective cultural production theory and practice model within African performance practice (from an African paradigm) sits at the base of his research endeavours.

115. Name: Sigrirdur Lara Sigurjonsdottir

Abstract Title: Stories of Riches: The Developing Discourse and Representation of Wealth Around the Rise(s) and Fall(s) of the Icelandic Economy in the 21st Century

Stories of riches: The developing discourse and representation of wealth around the rise(s) and fall(s) of the Icelandic economy in the 21st century.

In the beginning of the 21st century Iceland was quickly becoming one of the richest countries in the world. The discourse around the super-rich in the society went through a very interesting turn, from the height of the boom over to the financial crisis that hit in 2008.

In this paper the project selection in the biggest theatres in Iceland, the National theatre and the City theatre, will be looked at through the lens of the financial situation of the country, especially in the height of the boom, 2004 – 2008 and the first years after the financial collapse, 2009 – 2012.

The questions I will endeavour to answer are:

- Is there a visible difference in the selection of plays performed in the bit theatre's in the boom and in the crisis?

- Is there more or less difference when it comes to Icelandic or translated plays?

- The focus has shifted. How is the middle class represented in Icelandic theatres? Or the poor?

And the theory I am working towards here is that there was a cool factor in wealth before 2008 that has not quite taken flight since.

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BIO: Sigridur holds a B.A. and an M.A. degree in comparative literature from the University of Iceland, as well as a second M.A. degree in publishing.

A PhD student at the University of Iceland since 2009 (on leave since 2012) studying the protest performance in Iceland after the economic collapse of 2008.

She is also a playwright and has worked extensively with amateur theatre groups in Iceland.

Currently she is teaching Icelandic literature, philosophy and sociology at the high school of Egilsstaðir, where she lives.

116. Name: Ajeet Singh

Abstract Title: Orality, Myth, Performance: Aesthetic Evolution of Saang Theatre of Haryana

'Myth'and 'Performance' has always been two essential aspects of any creative or artistic work produced on the axis of orality. Orality may be considered as the defining element of Indian intellectual tradition and culture. Therefore, it won't be surprising that all possible discourses of an oral tradition would be mythical and performative in origin. Folk traditions of India have been founded on these three basic elements i.e. 'Orality', 'Myth', 'Performance'. And the aesthetic structure of different folk theatres of India is the reflection of these three dimensions of culture. Saang theatre of Haryana exemplifies a performance tradition which was evolved aesthetically and culturally as a mouthpiece of common peoples' sense of life. It is a unique form theatrical performance which amalgamates these three elements into the aesthetic structure. Saang as a form of theatre entertains people of northern India since twelfth century to present day. This paper discusses the aesthetic evolution of Saang along the lines of 'Orality', 'Myth', 'Performance'. The paper argues that the dynamics of myth and performance generates a performative structure which creatively expresses the core essence or ethos of a culture.

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BIO: Dr. Ajeet Singh earned his Ph.D. from Jawaharlal Nehru University, New Delhi and wrote his doctoral thesis on European Experimental Theatre and Ancient Indian Theatre. He has been teaching as Associate Professor since August 2008 in the Dept. of English, BPSMV, Khanpur Kalan, Sonipat, India. His teaching experience ranges from undergraduate to postgraduate levels covering varied fields of literary studies like Contemporary Literary Theory, Indian Poetics, Cultural Studies and Western Literary Theory and Criticism. He has been actively involved in

guiding research and other academic activities. As an academic, along with intensive teaching work, he has been doing research work in terms of publishing research articles in different research journals and presenting research papers in different national and international conferences. He has presented his research paper based on a comparative study of Indian theatre and Brazilian theatre in IFTR-2017 Conference, Sao Paulo, Brazil. As an invited speaker, he has also participated and presented his papers in another two important Conferences i.e. IFTR-2018 Conference in Belgrade, Serbia and LMU, Munich, Germany. In July 2019, participated in IFTR-2019, Shanghai, China and presented his research and chaired one of the technical sessions in the conference. Recently, invited to participate and chair one of the technical sessions in ADSA-2020 annual conference held in UNSW, Sydney, Australia.

117. Name: Ildikó Sirató

Abstract Title: The Ring Is Closed. Wagner's Variation on Nibelung-Myth as Animator-Director Staged It In 2015-2022 In Budapest Opera House

The Nibelung-Myth on Wagner's scene served as a national-romanticist (hi)story, The recent Hungarian interpretation of the Ring tetralogy gives us a new context in an industrial-entertaining global culture. The characters of Gods, heroes are transformed into comics' figures, the fictive spaces of ancient mythology turned contemporary (in)human industrial and commercial environment. What happens with heroes in our non-heroic times? How could operatic framework of the myth work today? How the performance of well known (and in a way cult) opera could change in a new visual interpretation? Who owns the main line of performance of Ring? Is it Wagner even today – as he aimed in his time? Or is it the stage director? Could the Ring tetralogy, an (four) opera change into a contemporary theatrical event?

The Hungarian Wagner-cult is the second strongest in the world (after the German one of course). The tradition of performance and playing solutions of Wagner's operas are very strong on Hungarian stages. We have a summer Ring-tradition in Bartók Béla Concert Hall last decades with international stars, but for quite a long time the first Ring was performed in Budapest Opera house last years.

The paper gives an overview, and some thoughts on performance analysis with pictures and videos on performances directed by Géza M. Tóth and offers some questions to think about possible recent position of a European / German myth used by Wagner in 1854-1873.

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BIO: Ildikó Sirató Ph. D. – theatre and literature researcher from Budapest, Hungary, born in 1966. Senior researcher in Collection of Theatre History at Hungarian National Széchényi Library; associate professor of Theatre Studies at Hungarian Dance University, and lecturer at different Universities and Doctoral Schools in Hungary and abroad. Theatrical activities as stage director and dramaturg. Literary activities as translator, editor. Research fields on theatre studies:

comparative theatre research, dramaturgy, history of Hungarian, Finnish, Estonian theatre and drama, the national type of theatres of Europe, musical theatre, children's theatre, alternative forms of theatre making (TIE, performance and disabilities etc.). Author of books: A Short History of Hungarian Theatre, 2017, 2023; National Theatres in Europe. Institution of National Theatre, Comparative Studies on Theatre History. 2007; Theatre in the Northern Light. Estonian and Finnish Drama on the Hungarian Stage. 2005; editor of Hungarian Theatre Lexicon. 1992; book-series Studia Theatralica and journal Színpad [Stage]. Membership in ITI, IFTR/FIRT, ASSITEJ, OISTAT, TeaTS (Finland),HAS (Hungarian Academy of Sciences) and others.

118. Name: Lou Touboué Jacqueline Soupé

Abstract Title: The Myth of Mahié in Zadi Zaourou's *Women's War*; A Dynamic Symbol of Post-Generic Society

The rewriting of the myth is a widespread practice in the theatre of Zadi Zaourou. The primordial event that gives birth to the dramatic fable is often a myth. This is the case with the myth of Mahié in her play entitled La guerre des femmes (2001), the central subject of which is the feminist struggle. In this theatre book, the myth of the origin of the Bété country of the Côte d'Ivoire rubs shoulders with the theatrical text to tell how, in ancient times, the city of women, separated from that of men, with whom it was in conflict, are finally united. One of the specificities of this piece lies in the dramatic progression, which is based on the various metamorphoses of initiatory value of the mythical character. Mahié is indeed embodied in four different bodies: Zouzou, Gôpo, Mamie Wata and Shahrazade, physical male, female and spiritual bodies half-female, half-animal. These changes of state, status or identity place the mythical discourse of Zadi Zaourou in a dynamic perspective that gives life to new myths. This communication aims to analyze how, placed in the evolution of the current world of social networks, physical or virtual transformations, feminist fights and struggles for freedom, the metamorphoses of Mahié find a new explanation. Jointly soliciting sociocritical and dramaturgical methods, this analysis shows that in this interconnected world, of sexual ambiguities, of the porosity of generic borders, the mythical figure of Mahié crosses space and time to express another dimension of universal man free.

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BIO: SOUPÉ Lou Touboué Jacqueline is a teacher-researcher at the University Félix Houphouët-Boigny of Cocody-Abidjan in the Department of Modern Literature. She is particularly interested in Ivorian theatre, the sources and methods of renewal of the stage and contemporary African writing.

119. Name: Josh Stenberg

Abstract Title: Slithering in Jakarta: Teater Koma's White Snake

First produced in 1994 at Taman Ismal Marzuki, Ular Putih (White Snake), is one of a number of Sino-Indonesian narratives that have undergone very substantial change in the hands of Jakarta's Teater Koma. The troupe has long been a mainstay of Indonesian theatre, adopting an eclectic, always humorous, absurd and bawdy approach to narratives ranging from Shakespeare to Brecht to (as in this case) Chinese folk traditions but never far away from Indonesia's sociopolitical concerns either. It is natural to look at shows with Chinese background and see in them reason to celebrate Indonesian pluralism, but that clearly cannot account for the entirety of the impetus, since director Riantiarno already began including Chinese elements in the 1990s, when Sino-Indonesian hybridity was not a politically acceptable stance. Rather, this iteration of the White Snake legend is best understood initially as a satire of restrictions on Chinese-Indonesians in the late New Order. Upon revival in recent years, it has become redirected to a study of the limits of democracy and a comment on corruption. Chinese narratives in Indonesia, uninhibited by anxieties of appropriation, can become powerful comic comments on the challenges of Indonesian politics and society.

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BIO: Josh Stenberg is a Senior Lecturer in Chinese Studies at the University of Sydney and holds a Discovery Early Career Research Award from the Australian Research Council.

120. Name: Rina Tanaka

Abstract Title: When the Broadway Musical Became in The Legend of the Japanese Kabuki Actor: Matsumoto Hakuō's *The Man of La Mancha*

Matsumoto Hakuō II (born in 1942, a.k.a. Ichikawa Somegorō VI; Matsumoto Kōshirō IX) is a Japanese kabuki actor, whose lineage since the seventeenth century has been closely connected to the prestigious Danjūrō family in the kabuki history. Carrying the traditional family history on his back, Hakuō has been versatile not only in kabuki. Since 1965, Hakuō has been starred in several Broadway musicals in Japan, including "his" legendary production, *Man of La Mancha*.

In Japan, this 1965 musical inspired by Miguel de Cervantes and his novel *Don Quixote* has been known as one of Hakuō's life's works—as if Cervantes/Don Quixote were the important role in the kabuki play, so that a kabuki actor could spend his whole life playing it—rather than as a classic Broadway musical. The legends consist of Hakuō's long dedication to the Japanese production. He has played the leading role for 53 years in more than 1300 performances (and has been directed the production since 2002). Additionally, the "authorities" have given him a symbolic honor, namely the tribute from the Autonomous Community of Castilla-La Mancha

(2005) and the twentieth Tony Award trophy for the Best Musical (1966), which was passed to Hakuō after the death of Dale Wasserman.

This presentation discovers how it came to be believed in Japan that *Man of La Mancha* is completely Hakuō's production by analysing the role of legendary episodes and symbolic seals that were told by Hakuō and have been continuously represented in the mass media.

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BIO: Rina Tanaka is Assistant Professor at the Faculty of Cultural Studies, Kyoto Sangyo University and was a visiting fellow at the Department of Music Sociology at the University of Music and Performing Arts Vienna. Her research interests include sociocultural history of popular musical theater in and between German-speaking countries and East Asia since the twentieth century. In 2019, she was awarded to the Helsinki Prize from the International Federation for Theatre Research. Her contribution appears in The Routledge Companion to Musical Theatre (coauthored, 2022), Milestones in Musical Theater (Routledge, forthcoming in 2023).

121. Name: Susan Tenneriello

Abstract Title: Ephemeral Ecosystems in Mythmaking: Representing Moby Dick's Phantom Habitat

In chapter 1 of Herman Melville's Moby Dick (1851), Ishmael renders the speculative expanse of the sea as "the image of the ungraspable phantom of life; and this is key to it all." Thus begins his mythic journey aboard the Pequod. The material, scientific, and phantom habitat of the whaling voyage—and of the mythic white whale Moby Dick--is the subject of a vast assortment of storied imagery found in text, visual culture, and performance. My paper explores this figurative realm inspired by Moby Dick represented in visual storytelling and performance as an ephemeral ecosystem of mythmaking. I focus specifically on French-Norwegian director Yngvild Aspeli's recent production of Moby Dick (2020), which featured 50 puppets and a wide-range of visual techniques: from the panoramic to the cinematic. The production by the theatre company Plexus Polaire of which Aspeli is the artistic director crafted a visual world that often displaces human-centred storytelling to provoke interaction with nonhuman ecology. I foreground Plexus Polarie's representation of Moby Dick as an ephemeral form of trans-species encounter between human and nonhuman. In considering the production as a portal into both the nonhuman habitat and earlier visual references inspired by the novel, I wish to explore the transformative dimensions in which visual and performance imagery of Moby Dick "ungraspable phantom" places mythmaking in dialogue with nonhuman ecologies.

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BIO: Susan Tenneriello is Associate Professor of Theatre in the Fine and Performing Arts Department at Baruch College, CUNY, where she currently serves as Deputy Chair of the Theatre

Program. Her scholarship takes an interdisciplinary perspective, often focusing on spectacle entertainments and strategies of display in performance culture. She is the author of Spectacle Culture and American Identity: 1815-1940 (Palgrave Macmillan, 2013), a study of the growth of immersive entertainments, such as panoramas and site-specific performance, in U.S. history. Related publications include a chapter on "Panoramas," in Herman Melville in Context (Cambridge University Press, 2018) and "Staging Sochi 2014: the Soft Power of Geocultural Politics in the Olympic Opening Ceremony" appearing in Theatre Research International (2019). Her current book project, Global Spectacle in the Making: A History of the Modern Olympic Opening Ceremony, 1896-2016, examines the history and development of Olympic Opening Ceremonies in relationship to transnational performance.

122. Name: Alexandru Marius Teodorescu

Abstract Title: The Cliché as Post-Modern Myth. A Semiotic Tool in Contemporary Theatre

Contemporary theatre is characterized by rapid changes in semiotic meaning of each theatrical sign. Unlike classical theatre, where one object was maintaining its meaning throughout the performance, nowadays, given the great influences of storytelling and post-modernist practices on theatre, the same object comes to bear different meanings during the performance, based on the way it is utilized by the performers. Thus, the audience must be able to make very quick and correct assumptions about the meanings of each sign, in order to be able to understand what is presented on stage. One of the most useful tools that a content creators have at their disposal is the cliché, viewed as a sign in which the link between signifier and signified has become rigid due to extensive use, and gains a purely iconic or denotative value. Using cliches enables the show's author to quickly assert important aspects of the narrative, such as rapid changes in the location where the action takes place, in order to allow the audience to follow complex narratives. In this way, the cliché fulfils the function of the myth in classical theatre, by creating a common reference-point for the audience to be able to decode the show. Micro-usage of cliches is especially valuable for performances and happenings, which require a fast pace in the changing of conventions inside the show. In post-modernist performance art, using cliches is a pre-requisite of the fluidity and speed of contemporary artistic discourses, no longer a mark of bad artistic taste.

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BIO: Marius A. Teodorescu was born in Cluj-Napoca Romania, on the 6th of October 1997. He has a Bachelor's and a Master's degree in theatre directing from the Faculty of Theatre and Film at Babeș-Bolyai University in Cluj-Napoca, Romania. He also has a professional degree in acting from „Tudor Jarda" School of Folk Arts. His major field of study is theatre directing and cultural management. He has worked as a theatre director in both independent theatre groups, such as Teatrul React in Cluj-Napoca, and state theatres, such as „Marin Sorescu" National Theatre in Craiova, „Aureliu Manea" National Theatre in Turda or „Alexandru Davila" Theatre in Pitești. He

is the founder of Mise en Scene NGO and has worked as a manager for several cultural projects, such as "Ef(f)ect-Af(f)ect", a project aiming to fight sexual abuse culture in Romania, or „Accademia dell arte", a summer season of theatre shows in Râmnicu Vâlcea. He is currently a PhD. candidate at "Babeș-Bolyai" University in Cluj-Napoca.

123. Name: Jade Thomas

Abstract Title: Restaging Colonial Mythmaking: Metatheatricality in Jackie Sibblies Drury's *We Are Proud to Present…*

In African American playwright Jackie Sibblies Drury's *We Are Proud to Present…* (2012), a troupe of Black and white actors restage the historical Herero genocide. What starts as a well-intended attempt to accurately represent these colonial misconducts, quickly escalates into an unintended comedic take on the historical events the actors wish to restage. Part of this effect is due to Drury's use of metatheatrical devices. On the level of narration and figuration, the play within the play structure and self-conscious roleplaying trigger a gradual conflation of the actors' own contemporary racialized experiences with the historical roles they reenact. At the same time, direct audience address implicates spectators in the actors' awkward portrayals of these historical colonial atrocities.

By providing a metatheatrical reading of Drury's play text, this paper will consider the possibilities and limitations of theater to restage and renegotiate colonial mythmaking in a 21st-century U.S. context. The paper posits that Drury's metatheatrical take on the historical Herero genocide diagnoses a crisis of theatrical representation with regard to contemporary interracial relationships. To a certain extent, the play within the play structure and self-conscious roleplaying allow the actors to gauge their own historical positionality within colonialism's global aftermath. Concurrently, the same metatheatrical devices do not allow the actors to collectively come to terms with colonial mythologies, but seem to reinforce contemporary experiential boundaries between the Black and white players. What then, this paper asks, are the functions of metatheatrical strategies in restaging colonial history for 21st-century U.S. audiences?

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BIO: Jade Thomas holds an MA in English and German Literature from Vrije Universiteit Brussel (VUB). She is a doctoral fellow of the Research Foundation – Flanders (FWO) affiliated to VUB. Her PhD project is called "Representing Blackness: Metatheater and Genre Remediation in 21st-Century African American Plays" (FWOTM1084) and scrutinizes play texts by Branden Jacobs-Jenkins, Jackie Sibblies Drury, Jeremy O. Harris, Aleshea Harris and Michael R. Jackson. Her work has been published in peer-reviewed academic journals including English Text Construction and the Journal for Literary and Intermedial Crossings as well as in Etcetera, a Belgian magazine for the performing arts.

124. Name: Munia Debeleena Tripathi

Abstract Title: Samuho's *Bhasaili Re (Yet Flows She)*: Radical Collective Practice and a Myth Re-told

Samuho, literally meaning 'the collective', is a women and queer-centric theatre group based in Kolkata, India. In this paper I will explore how the work of Samuho departs from the usual structures of political theatre in the city in their dramaturgical choices. *Bhasaili Re (Yet Flows She)*, Samuho's latest devised play, contrasts the journey of the sub-altern goddess Manasa who becomes complicit in the Brahminical-patriarchal order as she tries to secure her place with the elite gods in heaven, and the plight of Usha/Behula, an apsara (nymph) turned human who in Samuho's retelling, chooses to escape both mortal and celestial systems of oppression, and lives out her days as a river. (In the traditional versions of the myth, Behula's character arc is strangely incomplete.) In this paper, I will observe how Samuho's choice of Behula's fate reflects the orientation of their practice, which is not just attempting to navigate existing hierarchical orders to individual ends, but striving to curate new, non-hierarchical and care-full creative practices. This is rare in contemporary theatre communities of Kolkata, where even within the strong tradition of left-leaning political theatre, class/caste/gender hierarchies as well as hierarchies in the different creative roles in practicing communities have not been addressed sufficiently. I will draw from Nodding's care ethics framework to explore how Samuho's work can be a step towards addressing this significant shortcoming.

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BIO: Munia Debleena Tripathi is an independent theatre-maker and a PhD candidate at the Centre for Drama, Theatre and Performance Studies, University of Toronto. Her research interests include contemporary Indian theatre, political theatre, applied theatre, audience research and practice-as-research. She has completed MA, Applied and Participatory Theatre at Royal Holloway, University of London (2014-15) and MA, Comparative Literature from Jadavpur University (2012-14).

Munia started writing and directing plays from a very young age. The first play written by her, Hariye Jete Nei Mana, was premiered at the International Nandikar Theatre Festival, 2009. Plays directed by her include Dil Ki Duniya, Ichchhamoti and Naatok. Her first collection of plays in Bangla, Janla Khola Achhe, was published in 2018.

Munia designed the MA, Applied Theatre syllabi for the Department of Drama, Rabindra Bharati University, Kolkata and taught there as a part-time lecturer (2017-2019). She has worked as a theatre-trainer in several schools and led theatre workshops for both children and adults, focussing on playwriting, direction and devising. She is the recipient of the Jackman Junior Fellowship (2019-2024), CSAC Writing Fellowship (Summer, 2022), Sahapedia-UNESCO

Fellowship (2017) and the National Young Artists' Scholarship in the field of theatre, India (2011-13).

Munia currently lives between Toronto and Kolkata. She is passionate about performances and stories and loves making beautiful things together.

125. Name: Ngozi Udengwu

Abstract Title: Past Myths, Present Realities: A Study of *Medaye* by Femi Osofisan

Femi Osofisan is famous for adapting works by other writers both within and outside Africa. His plays that are based on classical Greek plays include *Women of Owu*, based on Euripides' The Trojan Women; *Tegonni: An African Antigone*, an adaptation of Sophocles' Antigone. The present paper looks at yet another play by Osofisan, *Medaye* that is based on a classical Greek work Medea by Euripides. Adaptations across cultures aid intercultural exchanges that foster cultural connectedness. They also afford a transcendental shift across time to demonstrate the relevance of past to the present realities. It is on this premise that this paper highlights the complex gender issues in the play that calls for a critical evaluation of the seemingly accultural and unwomanly conduct of the heroine Medaye in the play. The paper takes particular cognisance of the playwright's declaration that the play is a 'rereading' and not an adaptation per se, of Euripides' Medea. The paper thus argues that the heroine, Medaye represents the myth about womanhood. Catapulted into the present time, the docile voiceless woman gives vent to her anger, and it ends tragically. Medaye is more than a woman scorned. She represents an attack on the age long emotional abuse of women. *Medaye* is not yet published. Discussion is based on the various reading performances of it that have taken place in Nigeria as well as other countries.

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BIO: Ngozi Udengwu is a Senior Lecturer in the Department of Theatre and Film Studies of the University of Nigeria, Nsukka Nigeria where she teaches courses and supervises research projects at both undergraduate and postgraduate levels. She has travelled widely presenting papers at conferences in many countries including, the USA, the UK, Sweden, South Korea, India; South Africa; Uganda, Ghana, and Tanzania. She has published many book chapters and articles in mainline journals, and she is the author of Contemporary Nigerian Female Playwrights: A Study in Ideology and Themes. She belongs to some professional organisations and associations including Society of Nigeria Theatre Artists (SONTA), International Federation for Theatre Research (IFTR), African Theatre Association (AfTA), etc. She is a Fellow of the American Council of Learned Societies (ACLS), and currently the Associate Dean of the Faculty of Arts, the University of Nigeria, Nsukka. Her special areas include Dramatic Literature and Performance Studies. She is currently working on a book titled "Women in the Yoruba Popular Travelling Theatre of Nigeria: The Untold Story" based on her Post-Doctoral research under the African Humanities Programme of the American Council of Learned Societies.

126. Name: Mohammed Umar-Buratai

Abstract Title: Myth and Theatre Making: A Dramaturgical Re-view of the Place of Myth in Select Nigerian Plays

The affinity between myth, legend and history on the one hand and theatre making on the other not only dates back a long time into antiquity but also has remained strong up to the contemporary period. Notwithstanding the influences of globalisation, there is an increasing recourse to myth, legend and history today more than ever before. Fuelled by the quest for of identity, ethnicity and representation myth, legend and history continue to be deployed in response to nation building and nationhood in the multi-ethnic postcolonial modern nation state. However, the disposition to myth is that it has become like the dream we believe in - more real than the reality we ignore. Yet, many a 'myth', is saturated with emotions and sentiments, such that it becomes difficult to rationalise as well as counter cohesive. Besides, there is a circumscribing characteristic of myth that has a negative potential for development. Against this backdrop, this paper attempts a dramaturgical re-view of different plays on Amina, the legendary Queen of Zazzau who reigned around the 16th century. These include Wale Ogunyemi's *Queen Amina* (1999); Ben Okri's *Amina-Abstracted* (2015); Ahmed Yerima's *Queen Amina* (2015), and Ben Tomoloju's *Aminatu, Queen of Zazzau* (2005) among several other efforts especially in the film medium. The objective is to identify and delineate the biases of perception/interpretation of the extraordinary personality of Amina by these playwrights and to establish the continued relevance of myth to theatre making and the creative arts despite the changing contexts of time.

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BIO: A Professor of Theatre History and Cultural Studies in Ahmadu Bello University, Zaria, Nigeria, Umar-Buratai. He started his career as Graduate Assistant at University of Maiduguri, joined Nigerian National Council for Arts and Culture as Principal Research Officer in 1990. Transferred services to his Alma Mata at Ahmadu Bello University, Zaria in 1997. His wrote his PhD thesis on role of durbar, a court art in India and Nigeria under the British Empire, c. 1876-1977. He was Fellow of CODESRIA-African Humanities Programme at the University of Legon, Ghana1999, Fellow The South-South Exchange Programme of Social History (SEPHIS) International Institute of Social History, 1999, Amsterdam, The Netherlands and Leventis-Nigeria programme at CAS/SOAS, University of London 2001. Umar-Buratai was also Visiting Senior Lecturer at the Department of Music and Theatre studies, University of Cape Coast, Ghana. In addition to the above, he served as the Hub Director of the African Media Development Initiative (AMDI), a British Broadcasting Corporation World Service Trust (BBCWST) with a focus on Ghana, Cameroun, Senegal, Sierra Leone and Nigeria. Overall AMDI was a continental research involving seventeen countries of the sub-Saharan Africa. Umar-Buratai had been Deputy Dean (2012-2014) and, Faculty of Arts, Ahmadu Bello University, Zaria, Nigeria (2014-2018).

127. Name: Clio Unger

Abstract Title: Mythos Berlin: Legacies of Modernist Theatre in an Age of Gentrification

This paper interrogates how contemporary theatrical practices in Berlin seek to mobilise and confront myths of German modernist theatre in the face of gentrification and the rapid demographic, social, and economic changes it brings. Comparing theatrical institutions in Kreuzberg and Neukölln – two neighbourhoods in different stages of gentrification – I show how modernist legacies are visible in current institutional and artistic practices. Drawing on Barbara Lang's fundamental study *Mythos Kreuzberg*, I trace how theatres mobilises Kreuzberg's reputation as a crucible of sub- and counterculture and the birthplace of a 'free scene' (independent of state funding) to justify their own programming choices. Calling upon the legacy of Brecht and the 1970s sub-cultural theatre collective 'Theatre Zentrifuge', for example, Shermin Langhoff has dubbed her style of post-migrant theatre the true heirs to Brechtian political theatre in Berlin. Meanwhile, at Heimathafen Neukölln, the modernist idea of the 'Volkstheater' (folk theatre) is being re-imagined and tested. While cautious of the nationalist connotations of the term, the artistic team of the Heimathafen embrace its associations with pop culture, making theatre 'for and with' the city and its particular neighbourhood. In this paper I ask what this orientation towards modernist traditions can tell us about cultural politics in Berlin today and how the tension between preservation and innovation plays out in this recasting of modernist theatre.

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BIO: Clio Unger is a PhD candidate at The Royal Central School of Speech and Drama, London, where she works on lecture performances and the knowledge economy. She holds an MA in theatre and performance studies from The Graduate Center (CUNY) and an MA in dramaturgy from the University of Munich. Her essay 'Share Your Work: Lola Arias's Lecture Performance Series and the Artistic Cognitariat of the Global Pandemic' won the 2020 TaPRA Postgraduate Essay Prize and was published in Contemporary Theatre Review.

128. Name: Jin Wang

Abstract Title: The National Theatre of Ghana: Uncovering the "Myths" of Chinese-Exported Modernism

In 2016, the Ghanaian artist Ibrahim Mahama draped Accra's iconic architecture, the National Theatre of Ghana, with recycled jute sacks. Considering covering as highlighting, Mahama pokes an inquiry to look beyond the materiality into histories and ideologies of the very building. In a similar spirit, this paper aims to uncover the "myths" that surround the National Theatre.

Oftentimes served as the primary example of Chinese-exported architecture in West Africa, the building is, on one hand, discussed in the context of Third-Worldism if constructing a historical genealogy and an alternative of modernist development if orienting towards the future. On the other hand, some scholars have taken into account the neocolonial tendency in transnational architectural practices as such, exploring the building as diplomatic gestures but only imposing symbolic meanings on architectural forms without understanding the logic and design of such performative space.

Engaging with the concept of spatial relations and performativity, this paper first analyses the National Theatre from an architectural perspective, arguing for its failure to achieve the overbearing visions and ideologies it supposed to embody. Then, the paper considers interactions happen(ed) in the contained space and that to what extent it is functional in the local and daily context, as the now-standing building replaced the workshop and theatre of the dramatist Efua Theodora Sutherland, an influential figure who contributed to Ghanian nationalist and decolonial performances.

BIO: Jin Wang is a doctoral student in Art History at The Graduate Center, CUNY. She focuses on modern and contemporary art in the global context and from the perspective of cross-cultural and transcultural exchanges. With general interests in modernisms and decolonial/postcolonial practices, she currently works on art, architecture, and performance within the Third-Worldist network with a concentration on Afro-Asian connections.

129. Name: Alan Weber

Abstract Title: Drama in Substance Abuse Education for Medical Students in the Middle East

This contribution analyses the use of drama to teach complex biopsychosocial concepts in medicine such as substance abuse and addictive disorders. Using end-of-semester exit evaluations and interviews, the research reports on the learning outcomes from a module on drama and medicine within a full-semester course entitled “Introduction to the Medical and Health Humanities” taught for 16 years at Weill Cornell Medicine – Qatar, a branch campus of Cornell University in the Middle East. Students first read Eugene O’Neill’s semi-autobiographical "Long Day’s Journey into Night", detailing his mother’s morphine addiction and alcohol abuse by other members of the family, which illustrates the psychodynamics of the Family Systems Model of addiction. In addition, students read standard textbook material on the diagnosis and treatment of addiction. The themes and behaviours presented in O’Neill’s play are then connected to the modern opioid epidemic through the stories of addicted individuals found in documentaries on the opioid crisis. Students then create their own role-play dramas, with debriefings, on such topics as ‘drug-seeking behaviour,’ ‘addiction stigma,’ etc. The module teaches not only the widespread use of drama in medical education, but also the multifaceted nature of chronic disease and how it impacts individuals and family systems economically, emotionally, socially, and psychologically (the patient experience of illness). Students were

surprized at the ubiquity of drama and narrative within medical experiences, and strongly agreed that theatre-based techniques should be explored further within medical education.

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BIO: Dr. Alan S. Weber, PhD, has taught the Medical and Health Humanities–including literature and medicine, and the history, philosophy and sociology of medicine–at Weill Cornell Medicine–Qatar for the past sixteen years. He has directed a number of narrative medicine and medical humanities projects in Qatar at the national and institutional level including a nationally-distributed public brochure on Health Website Reliability, a Arabic/English book of patient education cancer survivor stories for the Qatar Cancer Society, a QNRF-funded research project on Literature and Medicine, six volumes of medical student essay writing, and the first cross-disciplinary Art-Medicine undergraduate course in the Arabian Gulf (with Stephen Scott, M.D.). He conducted an interventional educational trial on the use of graphic novels in medical ethics teaching in 2015. He has organized and Co-Directed twelve ACCME-accredited workshops on the medical humanities at WCM-Q. He was the lead organizer of the 1st and 2nd International Conferences on the Medical Humanities in the Middle East in 2018 and 2022. He shared with his co-authors the 2017 Outstanding Book Award from the U.S. National Council of Teachers of English (NCTE).

130. Name: Maurya Wickstrom

Abstract Title*: Omeros*: Or the Caribbean Homer

This paper is part of a larger book project called The Whale and the Waters, dealing with Homer's The Odyssey, Derek Walcott's epic poem *Omeros*, his play *The Odyssey*, and Herman Melville's *Moby-Dick*. I set these into archipelagic relation as oceanic texts connecting slavery, inter-species relation, and alternative (watery) epistemologies. This paper will focus on the way that Walcott puts Homeric myth and its Aegean archipelagic context into relation with the Caribbean archipelago and African diaspora. Walcott casts Homer's mythic characters in multi-layered and multi-referential forms, transmuting into other histories. *Omeros* begins with Achilles as a St. Lucian fisherman in love with the beautiful servant of a colonial couple, Helen. Homer himself is a circulating character, sometimes known as Omeros (Homer in Greek), sometimes as the unhoused Seven Seas, or, in *The Odyssey*, the penniless sailor/singer Billy Blue. Like Telemachas, Achilles sets out to find his father guided by a swift. But in *Omeros* he is set on a surreal course to Africa and his riverine homeland to meet his mythic, ancestral father. In the play, *The Odyssey*, a Black Odysseus circulates in a temporal chaos of fantastical and dreamed spectacle in which the sea is the generator of the imaginary. The redistribution and reactivation of the Homeric mythos through archipelagic, watery relationality is not so much what we might call an adaptation of myth in a different context as deriving from myth a complex and rich evocation of oceanic epistemology.

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BIO: Maurya Wickstrom is Professor of Theatre in the Ph.D. program in Theatre and Performance at the Graduate Center, and in the Performing and Creative Arts Department at the College of Staten Island, both part of the City University of New York. She is the author of three monographs, the most recent of which is Fiery Temporalities in Theatre and Performance: The Initiation of History (2018) and numerous essays in a range of journals. Her publication to date on watery matters is "Wet Ontology, Moby-Dick, and the Oceanic in Performance" (Theatre Journal 2019). She is also a director and has directed and adapted Orson Welles' stage adaptation of Moby Dick with her undergraduate students in 2018. She has taught courses on the oceanic and performance at the Graduate Center/CUNY and in the Yale School of Drama Dramaturgy Department.

131. Name: Kimmika L.H. Williams-Witherspoon

Abstract Title: Made Myth or Monster: Representations of African Women in Classic Dramatic Text

From Euripides' *Medea* to Emile Zola's *Therese Raquin* to Guillaume Apollinaire's *Les Mamelles de teresias*, representations of Africana women in classic pieces of European drama has contributed to the mythology and convention of the expectation of blackness for Black women that continues to haunt so many of us today. This paper examines and critiques one of Euripides' most celebrated works and offers a historical perspective of the title character in that text that would set the tone and become a hallmark for writer's, such as Zola and Apollinaire from the modernist period, as they continued to craft the convention of the Africana woman--from myth to monster, on the European stage.

Key words: Myths, Euripides, Modernism, Expressionism, Black Women, Africana Women, Race, Stereotypes

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BIO: Kimmika Williams-Witherspoon, PhD (Cultural Anthropology), M.A. (Anthropology), MFA (Theater), Graduate Certificate) Women's Studies, B.A. (Journalism); is an Associate Professor of Urban Theater and Community Engagement in the Theater Department at Temple University and currently serving as President of Faculty Senate. She is the recipient of the 2021, Provost's Arts grant, 2020 Stauffer Faculty Service Award, Principle PI for the 2018-19 $50,000. Lumina foundations Fund for Racial Justice and Equity. 2013 The Miriam Maat Ka Re Award for scholarship; the 2013 Associate Provosts for the Arts Grant ($1000); the KCACTF Distinguished Playwriting Award; the 2008 $50,000. Research and Creative Seed Grant Co-recipient, 2003 Provost's Arts Commission Grant ($5,000); the 2001 Independence Foundation Theater Communications Group Grant, the 2000 winner of the PEW Charitable Trust $50,000 fellowship

in scriptwriting, and the 1999, winner of the DaimlerChrysler "Spirit of the Word" National Poetry Competition (Seattle). Williams-Witherspoon has also been the recipient of a host of other awards and honors, including: the DaimlerChrysler Regional Poetry Contest (Philadelphia), the 1996, Lila Wallace Creative Arts Fellowship with the American Antiquarian Society and a two-time returning playwright with the Minneapolis Playwrights' Center and Pew Charitable Trusts Playwrights Exchange.

The author of Through Smiles and Tears: The History of African American Theater (From Kemet to the Americas) (Lambert Academic Publishing, 2011); The Secret Messages in African American Theater: Hidden Meaning Embedded in Public Discourse" (Edwin Mellen Publishing, 2006) Williams was, at one time, Arts Producer for public radio, WXPN-88.5, reporter and columnist with the Philadelphia Tribune and television editor for the Chicago-based "Maceba Affairs Media Review Magazine. As a journalist, Williams' articles and essays have appeared in Praxis; the "Hammer" Journal, "Dialogue", the Philadelphia REAL NEWS, POETS & WRITERS Magazine, THE OTHER SIDE, the New York GUARDIAN NEWSWEEKLY, the DAILY MUSE, BLACK AMERICA MAGAZINE, PHILLY BEAT, HIGH PERFORMANCE MAGAZINE and the PHILADELPHIA DAILY NEWS. In 1986, she received the Outstanding Journalism Award from the Philadelphia Veterans Administration.

Her stage credits include, SHOT!, (for which she is also the playwright); "Damn Yankees"; "No Mo' Blues"; "Shakin the Mess Outta Misery", "From Brillo Pads To Feminine Pads: Raw Abrasives", "A Product of Pop Culture and Pissed", "Nappy Truth", "Common Folk", "A CHAINED FOOT STUMBLING ON A NEW WORLD", "GUMBO", "WE THE PEOPLE","IZZY","THE BLACK DIAMOND" and "WHERE WERE YOU IN '65".

As a playwright, Williams-Witherspoon has had 34 productions of her work, including Wrestlin' 'Rona (2022), From Safe to Brave (2020; 2019), "Count Down to Boom" (2014 and 2013); La Baker: Le Femme (2011); "SHOT!" (looking at violence in North Philadelphia which received the Kennedy Center American College Theater Festival; Distinguished Achievement Award for Playwriting, Co-Conception and Performance in 2010); " Survival Strategies: A Tale of Faith (First World Theatre) for which she won the PEW); "From Brillo Pads To Feminine Pads: Raw Abrasives" (Women's Festival/Painted Bride), "Dog Days: The Legend of O.V. Catto" (Venture Theater),"By What Price: Unity" and "Nappy Truths" (Penumbra Theater, Saint Paul, Minn.).

Williams is a recipient of numerous Residency, Teaching and Community Service Awards, including citations from City Council, The Goode Admin., the Women's International League for Peace and Freedom and the key to the city of Scranton, Pennsylvania by Mayor James P. Connors in 1992. A contributing poet to 44 anthologies, Williams-Witherspoon has published 11 books of poetry, 9 book chapters, 10 journal articles and 2 books on African American Theater.

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132. Name: Iwona Wozniak

Abstract Title: Preserving Memory, Using Myths and the Process of Theatre Work on the Example of the Performative Activities of Teatr Naumiony from Ornontowice Located In Upper Silesia In Poland and Floyd Favel from the Poundmaker Reserve in Canada

How to enliven the local community through theatrical activity, tell about its identity, history and language. Description of the work of the amateur Teatr Naumiony from Ornontowice and the work of Floyd Favel with the indigenous inhabitants of Canada, which, using theatrical techniques, allows the preservation of local traditions, the Silesian languageand the Cree language. Through theatrical performances, artistic activities and workshops organized for local communities and attempts to reconstruct history in the scenarios of these activities, the remnants of memory, tradition and, above all, the local language are preserved.

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BIO: Theatrologist, director, art manager, researcher of local cultures; graduate of the University of Opole, the University of Economics in Katowice, the Academy of Theater Practices at the Center for Theater Practices in Gardzienice. I studied knowledge of theater at the Theater Academy in Warsaw. Participant of the doctoral studies "Humanities without borders" at the Faculty of Humanities of the University of Silesia in Katowice. Director of the Zagłębie Theater in Sosnowiec. Director of the Naumiony Theater in Ornontowice.

133. Name: Gina Yang

Abstract Title: Deaf View/Image Art and Deaf Experience: Resistive and Affirmative Strategies in the Work of Betty Miller and Susan Dupor

Deaf View/Image Art, often denoted by the abbreviation “De’VIA,” is the visual-art expression of the Deaf experience, typically categorized under two main types, resistive and affirmative art. Elements of both of these putatively distinct tendencies can be seen in two works, “Bell School” by Betty Miller, and “Interesting Hamster” by Susan Dupor, both featuring a class photo depicting deaf children in mainstream school settings. Initially notable for their vivid, eye-catching colours, upon closer inspection, it becomes apparent these colour schemes each evoke a jarring sense of the painful experience of forced assimilation. Pre-existing scholarship on De’VIA has often adopted a unilateral view according to which De’VIA images are mainly characterized by resistant visual strategies, a somewhat restricted outlook at odds with the range of imagery present in the works themselves, which clearly incorporate both resistive and affirmative elements. This study returns attention to these two fundamental concepts defining De’VIA art, affirmative and resistive. Miller’s “Bell School” and Dupor’s “Interesting Hamster” are re-examined from this dual perspective, considering both the representational content and formal qualities of the two works. Following this critical analysis, this paper argues that both Miller and Dupor employed the typically bright, optimistic palettes ostensibly characteristic of affirmative art in order to cast an

ironic light on more resistive messaging, namely the forced assimilation of deaf children into mainstream education, engaging De'VIA's central thematic preoccupation of Deaf experience through a blending of these conflicting elements.

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BIO: Born in Busan, South Korea, Gina Yang is an independent scholar of Deaf View/Image Art. She is currently at work on a study of different political strategies in the work of Betty Miller and Susan Dupor.