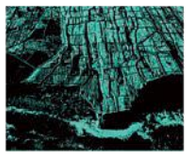
IFTR GALWAY 2021

THEATRE ECOLOGIES: ENVIRONMENTS, SUSTAINABILITY AND POLITICS



Text

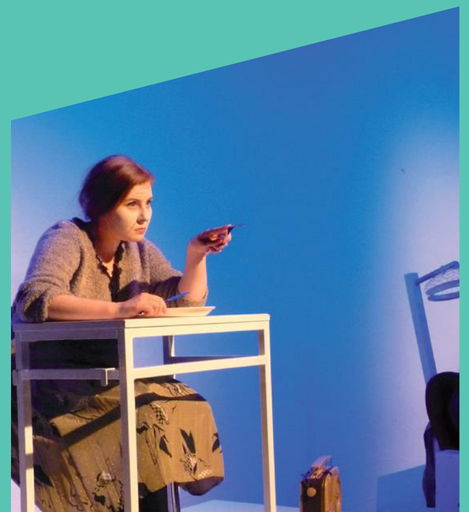


IFTR Galway 2021 **12-16 JULY** **Theatre Ecologies: Environments, Sustainability, and Politics**









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IFTR Galway 2021 12-16 JULY **Theatre Ecologies: Environments, Sustainability, and Politics**

Welcome to the 2021 conference of the International Federation for Theatre Research. We at National University of Ireland, Galway are delighted to welcome you to this first fully-virtual IFTR event.

As most of you will be probably be aware, we had originally intended to host this conference in July 2020 in Galway. We'd hoped that you might get to know our part of Ireland a little better: that you'd enjoy events in the Galway International Arts Festival, that you'd have opportunities to explore our city and region, and so on.

Our move online means that we can't gather together in person, but we hope that this event will still look and feel like a Galway conference – one that conveys our sense of place, which highlights the theatre and research that is being made here, and which encourages you to visit us in person when it's safe to do so in the future.

The west of Ireland was a site of inspiration for the artists who developed modern Irish theatre – people such as William Butler Yeats, Lady Augusta Gregory and John Millington Synge, who used the languages, folklore, and landscape of this region as the basis for the creation of a national Irish theatre. It's also a region that is finely attuned to the impact of environmental catastrophe: our university was founded in 1845, the first year of what came to be known as the Great Irish Famine – a 'natural' disaster that halved the population of Ireland through starvation and mass emigration. Our sense of place therefore involves an understanding of environmental interconnection as a force for both creativity and destruction – and this is one of the reasons that we chose the theme of Theatre Ecologies: Environment, Sustainability and Politics.

When we first released our call for papers in 2019, we had imagined that theme as capturing our sense that theatre operates as a kind of eco-system, as a network of interdependence that includes the relationship between performers and audience, between theatre-makers and the rest of the living world, and between all of us as an international community of scholars.

The onset of the pandemic has encouraged many speakers to address these themes from new perspectives – to show how theatre has been affected by COVID-19, and to argue for its continuing importance as a source of healing, a site for analysis and inspiration, and a place in which interconnections can be renewed and reimagined. We hope that this week's events will give momentum and substance to these and other conversations.

We also hope that you will take the opportunity to enjoy some of the work included in our social programme, all of which has been made by professional artists from this part of Ireland.

We thank you warmly and sincerely for the kindness and enthusiasm you have shown – both this year and last year. And we are especially grateful to Jean Graham-Jones, Elaine Aston, and the IFTR Executive Committee for their trust, encouragement and support.

We hope you have a memorable and stimulating week!

Best wishes

Miriam Haughton, Marianne Kennedy, Patrick Lonergan, Charlotte McIvor, Ian Walsh

IFTR Galway Conference Organising Team

IFTR Galway 2021

12-16 JULY

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DRAMA AT NUI GALWAY



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The Discipline of Drama and Theatre Studies was established at NUI Galway in 2014, and is part of the School of English and Creative Arts. Prior to 2014, Drama courses were run from the Department of English.

The first Drama programme at NUI Galway was an MA in Drama and Theatre Studies, established by Adrian Frazier in 1999. An undergraduate BA Connect with Theatre and Performance was established in 2008, and its first programme directors were Vincent O'Connell, Ros Dixon and Irina Ruppo. In 2012, the university launched its first formal degree in Drama: the BA in Drama, Theatre and Performance. The first Professor of Drama and Theatre Studies, Patrick Lonergan, was appointed in 2013. In that same year, the university began work on what would become the O'Donoghue Centre for Drama, Theatre and Performance, named for Donagh O'Donoghue, Galway business and the former chairman of Druid Theatre. O'Donoghue was instrumental in the development of Druid Theatre and sadly passed away in May 2021 as we were completing this programme. The O'Donoghue Centre was opened formally by President Michael D Higgins in April 2017

As of July 2021, Drama at NUI Galway has approximately 145 undergraduates, 25 MA students and 13 PhD students. Most of our PhD students are holders of very prestigious research awards. The discipline has eight staff: Emma Brinton, Miriam Haughton, Patrick Lonergan, Charlotte McIvor, Marianne Ni Chinneide, Máiréad Ní Chróinín, Mike O'Halloran and Ian Walsh. Garry Hynes, the director of Druid Theatre, is an adjunct professor. Part-time staff include, Max Hafler and Vincent O'Connell, among others.

The university has a long history of excellence in the performing arts – a history that pre-dates the establishment of Drama as a degree subject. Notable graduates include the co-founders of Druid Theatre, Garry Hynes and Marie Mullen, both of whom went on to become Tony Award winners for direction and acting respectively. The university now enjoys a close partnership with Druid Theatre, with whom we run a Druid Academy programme for training emerging theatre-makers.

The university also has formal partnerships with many other theatre companies and arts organisations, including the Abbey Theatre (Ireland's national theatre), the Gate Theatre, the Galway International Arts Festival, and others.

We have particular research and teaching strengths in the area of Irish theatre, and our aim is to be known as the world's leading centre for the study of that subject. We locate the study of Irish theatre in a broad international context, using an Irish perspective to explore issues of global importance. Interaction and partnership with our national and international colleagues is an essential feature of our teaching and research.

Every year, we usually stage at least two productions, as well as a series of lectures, public interviews with theatre practitioners, international conferences, and other events.

ETHOS

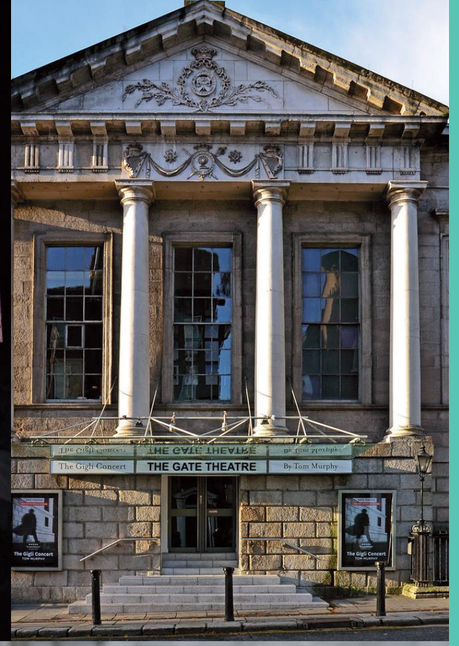
In our teaching, research and our other activities, we hold the following values.

- **Theory and practice should always inform each other**. We believe that a student can most effectively understand theatre practice through an immersion in the history and theory of that practice – and we also believe that the reader of the theatrical text must have a hands-on awareness of how such work is performed, staged and received by audiences. We produce research that aims to situate theatre in its theoretical, historical, social and practical contexts, and our staff publish research and engage in theatre practice.
- Our **teaching is inspired by the model of the ensemble**: a group to which each individual contributes, thereby creating something that is greater than the sum of its parts. The values of mutual respect, collegiality, and teamwork inform our teaching and our class activities. Individual rigour, excellence and creativity are encouraged and valued, but always in the context of the wider community.
- We believe that **theatre is important**. We engage in theatre practice, research and teaching that aims to have a measurable impact on the lives of people in our communities. Often, this work will explicitly relate to matters of social justice. We also believe that theatre, like all of the creative arts, has an inherent value that enriches and ennobles our families, communities, societies, and environment.
- **Partnership is key to our activities**. We actively seek out opportunities to work with theatre practitioners, national and international theatre scholars, academics in other disciplines, public and private agencies, and members of our community. We do so because we see different approaches to theatre as enriching: as something that challenges us to be reflective, analytical, generous and socially responsible.

To learn more about Drama at NUI Galway and the programmes we offer, visit: https://www.nuigalway.ie/drama/











Theatre Archives at NUI Galway's James Hardiman Library

NUI Galway has extensive theatre archive holdings. There is a particular focus on the archives of companies such as the Druid Theatre, Taibhdhearc na Gaillimhe and the Lyric Players' Theatre in Belfast. The University has recently completed the world's largest theatre archive digitisation project in creating the Abbey Theatre Digital Archive, and recently added a new archive of the Gate Theatre Dublin. It has published the early minute books of the Abbey Theatre, a database of Shakespeare's plays in Dublin, 1660-1904, and Belfast, 1820-1900, in additionW to other digital collections.

Abbey Theatre Digital Archive

The Digital Archives Partnership between the James Hardiman Library, NUI Galway and The Abbey Theatre adds a new and hitherto unprecedented level of digital study and understanding of the Abbey Theatre Archive. Being the largest digital theatre archive in the world – of over 1.8million items – this pioneering project will create a unique multimedia resource for the legacy and tradition of the Abbey Theatre – the first state-subsidised National Theatre in the English-speaking world.

The Gate Theatre Digital Archive

The Gate Digital Archive will provide hundreds of videos playscripts and programmes from this major Irish theatre. There are particularly strong holdings here for Beckett, Pinter, Friel and Oscar Wilde.

Druid Theatre Company

The archive includes a record of the multi-award winning theatre company whose roots go back to their time in the then University College Galway. Druid have been recognised as world leaders in touring and staging the best of Irish plays and exploring the work of playwrights such as John M. Synge, John B. Keane, Geraldine Aron, Martin McDonagh and Tom Murphy. The Druid Theatre archive catalogue can be viewed here: http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T2

The Thomas Kilroy Archive

The Thomas Kilroy Archive consists of the papers of the celebrated playwright, Thomas Kilroy. Famous especially for his epic history plays such as the 'O'Neill' and, for his relationship with the likes of Field Day Theatre Company – with his work 'Double Cross' – and also for his time as Literary Editor at the Abbey Theatre, Kilroy is one of the giants of 20th Century Irish Theatre. The Kilroy Archive catalogue can be viewed here: http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?P103

The Taibhdhearc na Gaillimhe Archive

The Taibhdhearc na Gaillimhe Archive is the administrative and creative archive of the national Irish Language Theatre of Ireland. Based in Galway, the Taibhdhearc Archive is a comprehensive record of the growth of this Irish language movement within theatre and how the Taibhdhearc has connected and influenced playwrights writing in Irish and also those translating English language works by Irish and international playwrights into Irish. The Taibhdhearc na Gaillimhe Archive is catalogued and available for consultation. For information click here

The Lyric Theatre, Belfast Archive

The Lyric Theatre, Belfast Archive is one of the premier cultural and theatrical venues in the North of Ireland and it has been so for over half a century. Founded by Mary O'Malley and with the theatre first based in her home, the Lyric Theatre and Lyric Players would quickly outgrow their first base and establish itself in the heart of Belfast's and the North's cultural heart. Mirroring the Abbey in its founding principles, the Lyric is a theatre of great Yeatsian tradition and offers a detailed account of administrative and creative records of the theatre but also unheralded insights into the correspondence and professional relationships of Mary O'Malley to the theatre community of Ireland. The Lyric Archive catalogue can be viewed here: http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T4

The Arthur Shields Archive

The Arthur Shields Archive consists of the papers of the actor and revolutionary Arthur Shields. Steeped in the Abbey tradition, Shields was a regular and one of the much loved members of the Abbey Company in the 1930's and was part of their many touring productions to the United States at that time. The papers offer a great insight into the Abbey Theatre of that time and also a beautiful photographic record of the Abbey, its U.S. tours and also the personal and private life of Arthur Shields. The Shields archive catalogue is available here and the Shields online photographic exhibition can be seen here

The Siobhan McKenna Archive

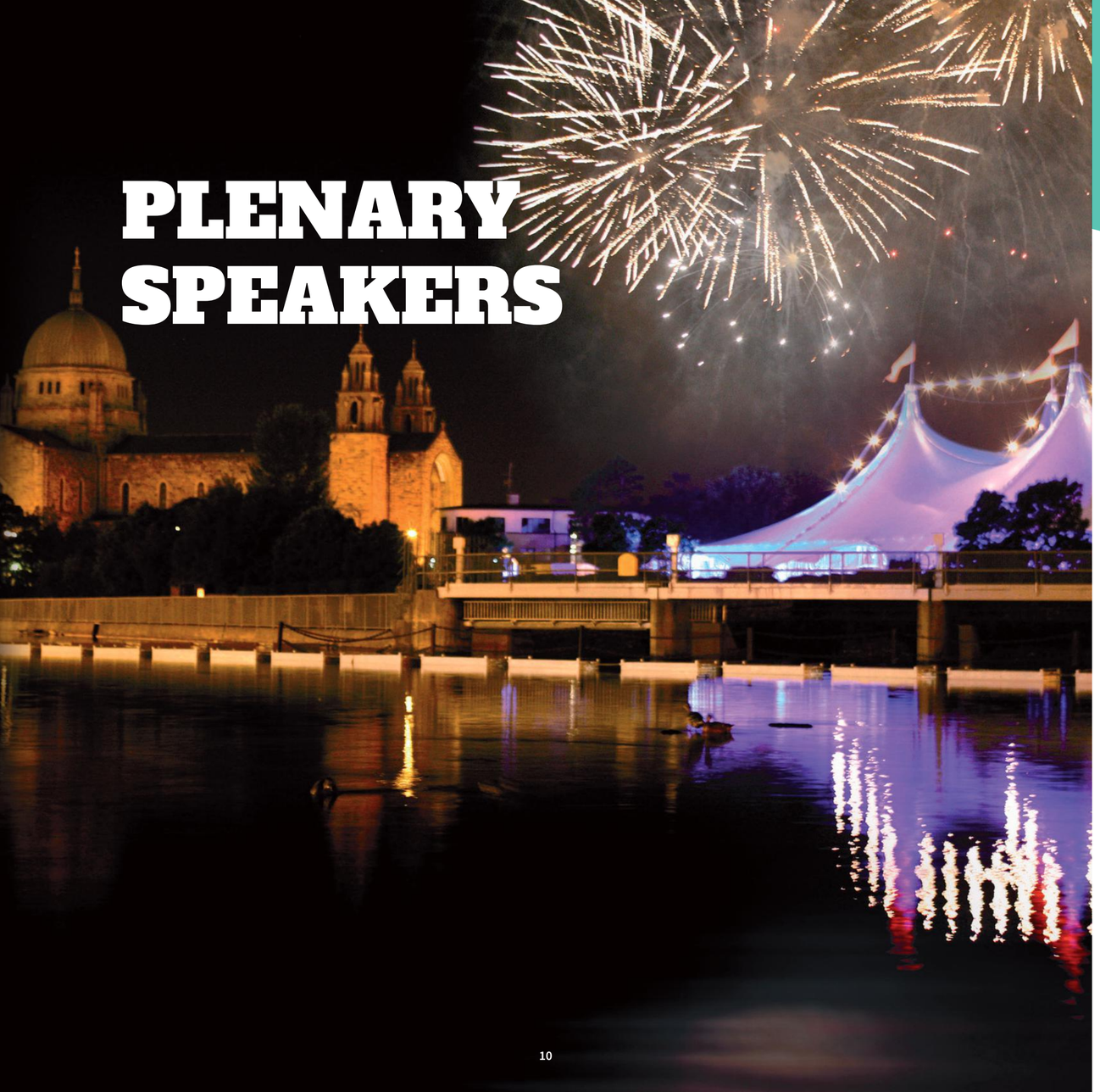
The Siobhan McKenna Archive is the archive of one the great actresses of the Irish stage. Remembered so specially for her portrayal of Mommo in Tom Murphy's seminal play, 'Bailegangaire', McKenna was lauded throughout her life for her work in English and Irish. The papers offer a view into the life and career of McKenna and documents exactly why she is so fondly remembered in Irish Theatre. The Siobhan McKenna papers are catalogued and available for consultation.

The Galway Arts Festival Archive

The Galway Arts Festival Archive documents the growth of this festival, again from roots in University College Galway to a festival for the community and city of Galway through to its incredible growth in becoming one of the largest annual multi-disciplinary Arts Festivals in Europe. The Galway Arts Festival is synonymous with exploring Irish culture, identity and tradition through national and world leaders in the Arts. The Galway Arts Festival Archive catalogue can be viewed here: http://archives.library.nuigalway.ie/cgi-bin/FramedList.cgi?T5

These materials can be accessed only on campus in the James Hardiman Library.

For further information about these collections or how to schedule a visit, please visit: https://library.nuigalway.ie/collections/archives/



PLENARY SPEAKERS

MONDAY 12 JULY

Chantal Bilodeu, playwright
Interconnectedness on Stage

The COVID-19 pandemic has made it abundantly clear that we are all interconnected. We are as individuals within the human species, but also as creatures within the vast web of life. Yet, this most fundamental truth had gotten buried in modern Western thought; our capitalist system and its insatiable need for growth would rather have us believe that we are alone and that everything can be solved with money. If we hope to address the many societal crises we are facing today, and keep the Earth inhabitable, we must not only recognize but deeply internalize that none of us exist in isolation.

Theatre can be a powerful tool in helping us recognize the extent of our interconnectedness to others, and embrace the values and responsibilities that nurture it. This session will look at the first three plays of The Arctic Cycle – a series of eight plays about the social and environmental impacts of the climate crisis in the eight Arctic states – and the strategies used to put interconnectedness front and center in those stories. While it may sound initially abstract, interconnectedness, whether in the environmental, political, cultural, or even spiritual realm, can be successfully theatricalized on stage.

Chantal Bilodeau is a Montreal-born, New York-based playwright whose work focuses on the intersection of science, policy, art, and climate change. She is the founder of The Arctic Cycle and in her capacity as artistic director, has spearheaded local and global artistic initiatives for over a decade. She has been instrumental in getting the theatre and educational communities, as well as diverse audiences in the US and abroad, to engage in climate action through programming that includes live events, talks, publications, workshops, national and international convenings, and a worldwide distributed theatre festival that coincides with the United Nations COP meetings. She presents on the power of live storytelling to engage people in climate action in conferences and universities in the US, Canada and Europe, and has contributed articles on the same topic to several academic volumes. As a playwright, Chantal is working on a series of eight plays that look at the social and environmental changes taking place in the eight Arctic states.

WEDNESDAY 14 JULY

Denise Varney, University of Melbourne

Caught in the Anthropocene: Theatre and Ecology in the Global South

This presentation investigates live performance in the broad context of the Anthropocene, the epoch originating in the West in which the impact of human-centred activity on Earth tips over into dangerous levels of greenhouse gas emissions, rising sea levels, species extinction and catastrophic weather events. The intensity of the Australian bushfires in the Spring-Summer of 2019-20 is a dramatic example of the future if inaction on global warming continues. Despite the evident crisis, Australian climate politics has been stalled for over a decade. The state of play is further compounded in Australia, as in other postcolonial countries, in which Indigenous peoples experience continuing grief as homelands that were never ceded to Europeans are subjected to inferno.

In the context of a nation caught in an environmental, political and colonial Anthropocene, the presentation re-engages with the complex problem of impact, efficacy and performance in our field. It highlights dramatic and performative theatrical and activist works that illustrate or oppose a history and culture of land clearance, confrontational politics, and counter-acts of guardianship. Setting the scene with a visit to a Curtain Tree, the presentation offers an anti-Anthropocenic account of an Australian classic drama before moving on to political stunts such as 'Coal Theatrics', and oppositional work that disavows the Anthropos including Hanna Cormick's ***Mermaid*** (2020), ***Marrugeku's Cut the Sky*** (2015), Tongan-Australian performer ***Latai Taumoepeau's Last Resort*** (2020) and the internationally renowned Bangarra Dance Theatre's ***SandSong*** (2021).

With this conference, our field enters its fourth decade of environmental awareness and critique. The presentation concludes with some thoughts on redoubling efforts in the cultural and intellectual spheres in the face of a politics caught in the Anthropocene in an epoch of accelerating environmental change.

Denise Varney is Professor of Theatre Studies in the School of Culture and Communication at the University of Melbourne where she has been Deputy and Acting Dean of the Faculty of Arts. She is a proud long-term member of the IFTR Feminist Research Working Group and a past co-coordinator with Elin Diamond. Her research is in the area of modern and contemporary theatre and performance with published work in the areas of feminism, ecocriticism, and performance affect; theatre and politics; and historiography and the archive. Her essays are published in Theatre Research International, Modern Drama, Contemporary Theatre Review and Performance Research. Her books include Patrick White's Theatre: Australian Modernism on Stage 1960–2018 (September 2021), Australian Theatre, Patrick White and Modernism: Governing Culture with Sandra D'Urso (2018), Feminist Ecologies: Changing Environments in the Anthropocene with Lara Stevens and Peta Tait (2018), and Performance Feminism and Affect in Neoliberal Times (2017), co-edited with Elin Diamond and Candice Amich. Earlier books include The Dolls' Revolution: Australian Theatre and Cultural Imagination (with Rachel Fensham 2005), Radical Visions: The Impact of the Sixties on Australian Drama (2011) and Theatre in the Asia Pacific: Regional Modernities in the Global Era (co-authored 2013). In 2020, she was awarded an Australian Research Council Grant to lead a collaborative project 'Towards an Australian Ecological Theatre'.

Mojisola Adebayo in conversation - Q & A

Mojisola Adebayo (BA, MA, PhD, FRSL), is a playwright, performer, producer, facilitator and lecturer. She trained extensively with Augusto Boal and is a specialist in Theatre of the Oppressed. Mojisola has worked in theatre, radio and television over the past 25 years, performing in over 50 productions, writing, devising and directing over 30 plays, from Antarctica to Zimbabwe. Mojisola's plays include Moj of the Antarctic (Lyric Hammersmith), Muhammad Ali and Me (Ovalhouse), 48 Minutes for Palestine (Ashtar), Desert Boy (Albany), I Stand Corrected (Artscape),The Interrogation of Sandra Bland (Bush Theatre), Wind / Rush Generation(s) (National Theatre), published in Mojisola Adebayo: Plays One and Plays Two (Oberon) and Connections 2020 (Bloomsbury Methuen). Co-edited publications include The Theatre for Development Handbook (Pan), Afriquia Theatre: Black British Queer Plays and Practitioners (Bloomsbury Methuen, out this year). Mojisola is also a Fellow of the Royal Society of Literature, an Associate Artist with Pan Arts, Building the Anti-Racist Classroom Collective, AICRE and Black Lives, Black Words, Honorary Fellow of Rose Bruford College, a Lecturer at Queen Mary, University of London and a Research Fellow at University Potsdam. Her latest play Family Tree (ATC, Young Vic) previews at Greenwich Docklands International Festival and Counterpoint Arts, Berlin, Summer 2021. STARS premieres in 2022

FRIDAY 16 JULY

Brian Singleton

Standing by Small Acts of Citizenship: Contemporary Irish Theatre at the Faultlines of Social Change

In the past two decades citizens of Ireland experienced two contrapuntal narratives about their own existence. The first was a narrative of austerity and neoliberal responsabilization of the individual from the panopticon of state politics. The second invited citizens to participate in collective political agency beyond party politics in two referenda to amend the 1937 Constitution: to redefine marriage to include those of the same sex in 2015, and to restore bodily autonomy to women in respect of the termination of pregnancy in 2018. Before, between and after those referenda were centenary commemorations of a troubled decade of industrial strikes, a failed rebellion, a war of independence and a civil war, against a backdrop of decolonization and, subsequently, a theocratic state ideology that incarcerated those who transgressed; the non-conforming poor and women were particular targets. Underpinning both narratives, however, were their emerging performers: newly politicised citizens who had been directly affected by the boom and bust capitalism either side of the millennium. And yet that bust had also strengthened their resolve to contest the state's neoliberal and destructive ideology (a replacement for the former repressive theocracy), that according to Wendy Brown 'transmogrifies every human domain and endeavor, along with humans themselves, according to a specific image of the economic', (Undoing the Demos: Neoliberalism's Stealth Revolution, 2015: 10), and whereby the individual is held responsible for the fate of the state.

Between these two narratives of the Irish state and its citizens, lies theatre, poster-child of Bailout Ireland's economic identity, at the same time as swingeing cuts in arts funding were enacted before and after the EU-IMF financial bailout. But emerging from the economic abyss was a whole new set of then unfunded theatre companies, among them the extant Brokentalkers and thisispopbaby (and the sadly departed Wilfredd and TheatreClub) with new styles, forms and politics. One such company was ANU Productions, founded in 2009, that came to prominence in 2011 with its award-winning production of Laundry, set site-specifically in the last penal institution run by the religious orders for the control of so-called 'deviant' women, that had closed its doors in 1996. ANU Productions' multi-art focus has always been on the real; real life, people, documents, testimonies, memories, traces of the ordinary citizens who had experienced Ireland from its margins at the same time as being marginalised, unheard, unseen, self-silenced, or self-deported. And with this new company came new forms: a blend of professional and community actors in live art installations in public spaces with the spectator at the very live centre of performance with little or no exposition, forced to make choices of what to say, to do, or to refuse. These performances imbued spectators with an awareness of their own agency because more often than not there were unsuspecting onlookers who happened upon the performance unable to distinguish between performers and spectators, unaware of the injustices being played out in the performances in which spectators took part and were implicated. Spectators, being watched, were called upon to not simply stand by, watch, and leave, but to stand by in solidarity, to stay with, walk with, talk with, help and, what is more, to take action, while the performers stood by them in a reciprocal co-production of small acts of resistance against the erasure of heretofore overlooked citizens in public space and memory. The story begins in 2013…

Brian Singleton is Samuel Beckett Professor of Drama & Theatre and Head of Drama at Trinity College Dublin. He is also Academic Director of The Lir - National Academy of Dramatic Art. He is former President of the International Federation for Theatre Research (2007-2011), and former Editor of Theatre Research International, published by Cambridge University Press (2001-2003). From 2005-2015 he co-edited (with Janelle Reinelt) the 40-volume book series 'Studies in International Performance', published by Palgrave Macmillan for which they won the Association for Theatre in Higher Education (USA) prize for Sustained Achievement in Editing. He is currently co-editing a new series for Palgrave (with Elaine Aston) entitled 'Contemporary Performance InterActions' with twenty-four books published or under contract. He has published widely on Irish, British and French theatre with a particular focus on orientalism, interculturalism and masculinities in performance. His publications on Irish theatre include ANU Productions: the Monto Cycle (Palgrave, 2016) and his monograph Masculinities and the Contemporary Irish Theatre was revised and updated for its paperback edition (Palgrave Macmillan, 2015). More recently he has published retrospective essays on the contribution and impact of director André Antoine and actress Lily Brayton. Currently in the process of publication is a new essay on the masculinities of Irish performance company thisispopbaby's RIOT, and three new essays in different volumes on the changing sounds and images of interculturalism in performance. His current book project is entitled 'Citizenship, Social Change & Contemporary Irish Theatre'.



PROGRAMME AT A GLANCE

PROGRAMME AT A GLANCE

Day 1 - Monday 12 July	
09.00 – 10.15	WG1: 13 x Working Groups
11.00 – 12.30	WG2: 13 x Working Groups
13.15 – 14.30	WG3: 13 x Working Groups
17.00 – 18.45	Opening & Plenary Welcome: Patrick Lonergan, Elaine Aston Presentation of New Scholars' Prizes by Bishnupriya Dutt Plenary Lecture: Chantal Bilodeu: "Interconnectedness on Stage" Chair: Marianne Kennedy
18:45	Evening entertainment (videoed performance will go live and stay online for 24 hours)
Day 2 – Tuesday 13 July	
12.00 – 13.00	**Book launches (12.00-12.30, 12.30-13.00)**
13.00 – 14.15	GP1: 12 x General Panels
15.00 – 16.15	GP2: 12 x General Panels
17.00 – 18.15	NSF1: 12 x New Scholars Forum
19.00 – 20.30	WG5: 12 x Working Groups
21.15 – 22.30	WG6: 11 x Working Groups
20.00	**Evening entertainment (videoed performance will go live and stay live for 24 hours)**
Day 3 – Wednesday 14 July	
09.00 – 10.15	NSF2: 10 x New Scholars Forum
10.30 – 12.00	Plenary 2: Denise Varney, 'Caught in the Anthropocene: Theatre and Ecology in the Global South' Chair: Ian Walsh
12.45 – 14.00	WG7: 13 x Working Groups
14.45 – 16.15	WG8: 13 x Working Groups
16.30 – 17.00	Book launch
17.00 – 18.15	GP3: 12 x General Panels
18.30	Plenary: Mojisola Adebayo in conversation with Justine Nakase
19.30	Working Group convenors meeting
19.30	Evening entertainment (videoed performance will go live and stay live for 24 hours)

PROGRAMME AT A GLANCE

Day 4 - Thursday 15 July

12.00 - 12.30	Book launch
13.00 – 14.15	NSF3: 9 x New Scholars Forum
15.00 – 16.15	WG9: 11 x Working Groups
17.00 – 18.15	WG10: 12 x Working Groups
19.00 – 20.30	GP4: 11 x General Panels + NSF Professionalisation Workshop I
21.15 – 22.30	Gp5: 11 x General Panels + NSF Professionalisation Workshop II
20.00	Evening entertainment (videoed performance will go live and stay live for 24 hours)

Day 5 – Friday 16 July

09.00 – 10.15	WG11: 11 x Working Groups
11.00 – 12.30	WG11: 12 x Working Groups
13.15 – 14.30	GP6: 10 x General Panels + NSF Professionalisation Workshop III
15.15 – 16.45	NSF4 Caucus
17.00 – 18.30	Plenary & Closing Presentation by IFTR 2022 hosts Closing remarks: Charlotte McIvor, Elaine Aston Plenary Lecture: Brian Singleton "Standing by Small Acts of Citizenship: Contemporary Irish Theatre at the Faultlines of Social Change" Chair: Miriam Haughton
18.30	Evening entertainment (videoed performance will go live and stay live for 24 hours)

GENERAL PANELS

GP1 – TUESDAY 13.00 - 14.15 **GP2 – TUESDAY 15.00 - 16.15** **GP3 – WEDNESDAY 17.00 - 18.15** **GP4 – THURSDAY 19.00 - 20.15**
GP5 – THURSDAY 21.00 - 22.15 **GP6 – FRIDAY 13.15 -14.30**

GP1 TUESDAY 13.00 - 14.15

GP1-A Theatre and the Pandemic
Chair:

THEATRE LOYALS
Felipe Cervera (Lasalle College of the Arts, Singapore)

ARTISTIC FREEDOM IN DIGITAL ECOLOGY: IRANIAN THEATRE-MAKERS RECLAIMING THEIR RIGHT OF SPEECH
Azadeh Ganjeh (University of Tehran)

'THIS IS MY LIFE': KIRSTY YOUNG AND CUMBERNAULD THEATRE'S LIPSYNC (2019) AND THE COVID-19 PANDEMIC
Maggie Inchley (QMUL)

GP1-B Curated Panel - Environments and Physicality of 'Royal Bodies'
Chair: Hayato Kosug

CELEBRATED "HITTORĀ" - NAZI SALUTE ONSTAGE IN THE POSTWAR JAPAN
Ken Hagiwara (Meiji University)

THE REPRESENTATION OF THE SYMBOL OF JAPAN: AN ANALYSIS OF THE JAPANESE EMPEROR IN NODA HIDEKI'S "TO THE SOUTH" (2011) FROM THE PERSPECTIVE OF THE POLITICAL AND SOCIAL ENVIRONMENT
Rei Inayama (Senshu University)

GP1-C Ecofeminisms
Chair:

FOUR WOMEN IN THE WOODS: AN ECOFEMINIST READING OF THEATRICAL
Catherine Diamond (Soochow University, Taiwan)

REPRODUCTIVE RIGHTS IN (SEMI-)PUBLIC SPACES: TWO CASE STUDIES
Eva-Maria Kubin (University of Salzburg)

"MOTHER-LAND" IN THE WORKS OF ANA MENDIETA
Rezvan Zandieh (Sorbonne Nouvelle University

GP1-D Sustainability and Performance
Chair:

REGAINING THE PERFORMATIVITY TO THE ECOLOGICAL VIEW
Youngjoo Choi (Korean National University of Arts)

PERFORMING WATER GOVERNANCE IN PERU: EFFECTING NATURAL RESOURCE GOVERNANCE BY MEANS OF PERFORMANCE
Michelle Nicholson-Sanz (Royal Central School of Speech and Drama)

THEATRESPORTS 'THODA': DIMINISHING LEGACY OF RITES AND RITUALS IN WESTERN HIMALAYA
Yogesh Chander (B.P.S. Mahila Vishwavidyalaya, India)

GP1-E Historical Contexts
Chair:

WITCHES AND NATURE: ECOSYSTEMS AT THE BERGTHEATER THALE AND ITS 1926 PRODUCTION OF GOETHE'S "FAUST I"
Sascha Forster (University of Cologne)

SPITTING DISTANCE: ECOLOGIES OF CHANGE AND CLASSIC-ING
Susan McClements Wyss, (University of Cologne, Germany and Flinders University, Australia)

MISBEHAVIOR AND PASSION ON THE XIXTH CENTURY STAGE
Katalin Ágnes Bartha (Babes-Bolyai University, Romania)

GP1-F Staging Animals
Chair:

THEATRE IN THE PLACE OF ANIMALS
Mihai Florea (University of Bristol) and Ileana Gherghina

"STAGE ANIMALS", ETHICAL-PHILOSOPHICAL PROBLEMS AND SOCIAL REPRESENTATIONS OF THE HUMAN-ANIMAL / NON-HUMAN-ANIMAL IN THE THEATRE
Carlos Dimeo (University of Bielsko-Biala)

THEATRE AND ANIMALS IN TRANSCULTURAL PERSPECTIVE. THREE CASE STUDIES: ANCIENT GREEK THEATRE, PERFORMANCE ART, 21ST-CENTURY STAGE WORKS
Johanna Hörmann (University Salzburg)

GP1-G Ecologies of Collaboration
Chair:

SOCIAL SUSTAINABILITY AND BACKA THEATRE'S STAGING OF RED CARD (2014)
Sandra Grehn (University of Gothenburg)

THE COLLABORATION CONUNDRUM: THE CASE OF “A NEW NORMAL CINDERELLA: A BEDTIME STORY FOR ADULTS” AT THE APAF, TOKYO FESTIVAL 2018

Olivia Kristine Nieto (University of the Philippines)

DRAMA TRANSLATION AND THEATRICAL ECOSYSTEMS IN CHILE (1818-1910)

Andrea Pelegri Kristic (Pontificia Universidad Católica de Chile)

GP1-H Digital and Multimedia Performances, in and through the pandemic

Chair:

INSISTENT THEATRE: ECOLOGIES OF SURVIVAL

Jazmin Llana (De La Salle University, Philippines)

WEATHER# A VIRTUAL THEATRICAL VENUE TO PROMOTE THE DIALOG ABOUT THE CLIMATE CHANGE

Monica Cristini (University of Verona)

TRANSMEDIA PERFORMANCE: A DRAMATURGY OF GAZE THROUGH TECHNOLOGY

Ester Fuoco (University of Genoa)

GP1-I Nature Stories and Mythologies

Chair:

NATURE STORIES AND MYTHOLOGIES: QUESTIONS OF PERFORMANCE AND ECOLOGY IN INDIA

M. Rizwan Khan (Aligarh Muslim University)

THE PLAYWORLD OF MOUNTAIN DRAMA: ASSESSING THE CLIMATE OF THEATRE AND HIGH LANDSCAPES.

Jonathan Pitches (University of Leeds)

READING SPANISH PLAYWRIGHT JUAN CARLOS RUBIO’S ARIZONA WITH ECOLOGICAL POINTS OF VIEW, RATHER THAN RACIAL AND GENDER PROBLEMS

Junko Okamoto (Osaka University)

GP1-J Natural worlds, Networks, and Underworlds

Chair:

GORKY’S THE LOWER DEPTHS IN JAPANESE THEATRE: THE MOTIF OF HOMELESS AND WASTE

Iryna Kastylianchanka (Osaka University)

TAWIRAN: AN ECO-THEATRE PERFORMANCE ABOUT THE PASIG RIVER

Maria Shantelle Alexies Ambayec (University of the Philippines)

THE EARTH’S NATURAL INTERNET: EXPERIENCING MYCELIUM AND SHAPESHIFTING FUNGAL NETWORKS SONICALLY AND SOMATICALLY THROUGH TATSUMI HIJIKATA’S EXPERIMENTAL THEATER METHODOLOGIES AND SITE-SPECIFIC PERFORMANCE FRAMEWORKS

Iván-Daniel Espinosa(New York University)

Gp1-K Contemporary Eco-performances

Chair:

CONTEMPORARY ECO-PERFORMANCES AND ALAIN BADIOU’S THEORY OF THE ‘EVENT’: EXPLORING ‘NEW POSSIBILITIES’ IN THE FACE OF CLIMATE CHANGE

Ellen Redling (University of Birmingham)

BOILING FROGS REVISITED: THE STATE OF PLAY IN ACTING PRACTICE

Ian McNish (University of South Wales)

HUMANS, NATURE AND DISGUST, OR, “WITHOUT MAN, THE FOX WILL RULE”

Leila Michelle Vaziri (University of Augsburg)

GP1-L Political Performance WG Curated Panel - The Politics of the industry

Chair: Benjamin Poore

‘LIVING AND LEARNING’: EVALUATING THE PLAYHOUSE THEATRE AND PEACE-BUILDING ACADEMY (2018-2020)

David Grant (Queen’s University Belfast)

POLITICS, CULTURE, AND IDENTITY IN ACTOR TRAINING: AN ETHNOGRAPHIC INVESTIGATION OF DRAMA SCHOOLS IN OCEANIA

Peter Zazzali LASALLE College of the Arts)

ECOLOGY OF POLITICAL THEATRE IN PUNJAB (PAKISTAN) UNDER THE NGOS PROJECTS: FROM THE POLITICS OF RESISTANCE TO THE POLITICS OF RIGHTS

Qaisar Abbas (University of Exeter)

GP1-M Cognitive Ecologies in Theatre

Chair:

HISTORY, TRAINING AND PERFORMANCE - CURATED PANEL

Maiya Murphy (National University of Singapore)

COGNITIVE ECOLOGIES IN THEATRE HISTORY, TRAINING AND PERFORMANCE

Christina Penna (University of Derby)

GP2 – TUESDAY 15.00 - 16.15

GP2-A Colonial and Post-Colonial Ecologies

Chair:

OTHER LANDSCAPE – POST-COLONIAL THEATER IN PORTUGAL

Margarida Adónis Torres (College of Education of Coimbra)

SENSORIAL INTIMACIES: MORE-THAN-HUMAN ECOLOGIES IN POST-COLONIAL PERFORMANCE ART

Emilia Maria Duran Almarza (University of Oviedo)

ENVIRONMENTAL ACTIVISM AND THE DECOLONIAL LABOUR OF CONTEMPORARY SAMI CULTURAL PERFORMERS

Dirk Gindt (Stockholm University)

GP2-B Sceneographic Perspectives

Chair:

50 YEARS OF SET DESIGN IN FRANCE: HOW REPRESENTATION OF NATURE ON STAGE IS CONNECTED TO THE EVOLUTION OF AN ENVIRONMENTAL CONSCIOUSNESS

Clarence Boulay (EHESS Paris)

ECO-SCENES. STRATEGIES OF SCENOGRAPHIC INTERVENTION

Birgit Wiens(LMU Munich)

CLIMATE CRISIS SCENOGRAPHICS: SUPERFLEX’S ‘THIS IS NOT THE END OF THE WORLD’ (2019)

Rachel Hann (Northumbria University)

GP2-C Political Protest

Chair

THEATRICAL AND PERFORMATIVE STRATEGIES IN CONTEMPORARY BRAZILIAN POLITICS IN SOME ICONIC EXAMPLES (2015-2020)

Juliana Coelho de Souza Ladeira (São Paulo

UNIVERSITY/ FAPESP – SÃO PAULO RESEARCH FOUNDATION)

FROM YOUTH EDUCATION TO PERFORMING THE WORLD - APEAL OF KRAKOW YOUTH CLIMATE STRIKE TO IFTR

Wojciech Baluch (Jagiellonian university)

POLAND THEATER, AN UNSOLICITED CASUALTY OF THE POLITICAL CLIMATE CHANGE IN POLAND.

Magdalena Szuster (University of Łódź)

GP2-D Agency, Activism, Urgency

Chair:

“DOING SOMETHING”: CLIMATE BREAKDOWN AND A PERFORMATIVE OUTLINE OF ALTERNATIVES

Teemu Paavolainen (Tampere University)

“THIS IS NOT A DRILL”: THE URGENCY OF AFFIRMATIVE ETHICS IN THE ANTHROPOCENE AND TOM STOPPARD’S DARKSIDE

Candan Kızılgöl Özdemir (Ankara University)

THEATRE, THEATRICALITY AND THE (STILL) BIRTH OF THE SECOND REPUBLIC IN MALTA

Marco Galea (University of Malta)

GP2-E Ways of Seeing, Ways of Re-Presenting

Chair:

SHIPWRECK WITHOUT SPECTATORS. REFLECTIONS ON A THEATRE OF ISOLATION

Johanna Zorn (LMU Munich)

PERFORMING IN THE PASTORAL MODE AT THE SUPERMARKET

Stephanie Vella (CUNY)

REPRESENTATIONS OF THE STEPPES BY SOVIET PLAYWRIGHTS

Natalia Semenova (St Petersburg State University)

P2-F Power, Politics, Performance

Chair:

THE INTERVENTION OF NATURE AND LANDSCAPES IN ALBERT CAMUS’ THEATRE

Sophie Bastien (Royal Military College of Canada)

DECODING GARLAND-GIVING: POWER, ACCEPTANCE, AND SOCIAL RELATIONS IN THAI POPULAR FOLK THEATRE

Luxsnai Songsiengchai (Chulalongkorn University)

REPEAT, PERFORM, ENGAGE: STAGING HISTORY IN KIRILL SEREBRENNIKOV’S POLITICAL THEATRE

Yana Meerzon (University of Ottawa)

GP2-G The Ecology of Theatrical Environments: Space And Fantasy In Nineteenth Century Performance (Curated Panel)

Chair:

FANTASIES OF THE NATURAL WORLD IN POPULAR NINETEENTH-CENTURY THEATRE [PART OF PANEL JIM DAVIS (WARWICK) MELODRAMA, IMMERSION AND AFFECT

Kate Newey (University of Exeter)

IS THIS THE REAL THING? IMMERSIVE TECHNOLOGIES ON THE NINETEENTH-CENTURY STAGE

Patricia Smyth (University of Warwick)

THE FANTASY OF UNMECHANISED FLIGHT IN AN OTHER WORLD: JULES LÉOTARD AT CREMORNE PLEASURE GARDENS IN 1861

Kate Holmes (University of Exeter)

GP2-H Choreographic Encounters

Chair:

DANCING OUT. (EX)POSITING THE POSTHERMENEUTIC CATEGORY OF PRESENCE

Gergő Téglási (Eötvös Loránd University)

URBAN RENEWAL FOR COMMUNITY-BUILDING: VIRGILIO SIENI’S CHOREOGRAPHIC MODEL OF ACTION.

Rossella Mazzaglia (Univ. of Bologna and Messina)

THERE WERE ANGRY YOUNG CHOREOGRAPHERS. AND THEY ARRIVED EARLY.

Cristina de Lucas (University of Valladolid)

GP2-I Acting, Presence, Embodiment

Chair:

STEPS TO AN ECOLOGY OF THEATRE

Anita Piemonti (University of Pisa)

FOUR ECO-ACTIONS. FOUR PARADIGMS OF SCENIC ACTING

Orestes Pérez Estanquero (Universidad Autónoma de Barcelona / Universidad de las Artes de Cuba)

EMBODIED I-SAN TONE: I-SAN IDENTITY IN THAI

CONTEMPORARY THEATRE & PERFORMANCE TANATCHAPORN

Kittikong (Khon Kaen University)

GP2-J 'Leftist Ecologies in Everyday Life and Theatre'

CHAIR: Bishnuprya Dutt

REVOLUTIONARY INTIMACIES: FRIENDSHIP, LOVE, AND THEATRE

Silvija Jestrovic (Warwick University)

DARK THINGS

Anuradha Kapur

WHY I AM STILL A SOCIALIST

Janelle Reinelt (Warwick University)

GP2-K Theatre in the face of changing urban environments (curated panel)

Chair:

SCIENCE, TECHNOLOGY, AND THEATRE: PERFORMING NEW ENVIRONMENTS

Kornélia Deres (ELTE University)

MODERNIZATION AND A REPRESENTATION OF BIBLICAL AND SHTETL HISTORY IN LUFTGLASS THEATRE DESIGN

Olga Levitan (The Hebrew University of Jerusalem)

BÉLA BARTÓK'S »MIRACULOUS MANDARIN« AND THE SOUNDSCAPE OF URBANIZATION

Sofie Taubert (University of Cologne)

GP2-L Theatre Beyond the Anthropocene: Spaces, Things and Animals (curated panel)

Chair:

BACK FROM THE FUTURE – THEATRE AND PERFORMANCE IN CENTRAL EASTERN EUROPE BEYOND THE ANTHROPOCENE, 1920–TODAY

Micha Braun (University of Leipzig)

OUT OF (THE ASSEMBLY) LINE: MO(VE)MENTS OF USELESSNESS BEYOND THE HUMAN SCALE

Veronika Darian (University of Leipzig)

REVISITING THE ANTHROPO(S)CENE: THEATRICAL PRACTICES BEYOND THE HUMAN STAGE

Michael Wehren (Leipzig)

GP3 – Wednesday 17.00 – to 18.15GP3-A Political Histories, Political Legacies

Chair:

CHALLENGING SOCIAL ENVIRONMENT OF REVISIONISM: THEATRICAL REMINDER ON HOLOCAUST AS AN ACT OF CULTURAL "ECOLOGY"

Darko Lukic

FASCIST THEATRICAL IMPERIALISM: ANCIENT SPACES, MODERN STAGINGS, AND THE CREATION OF A NEW NATIONAL COLLECTIVE

Patricia Gaborik (University of Calabria)

THEATRE IN A HOSTILE ENVIRONMENT – JERZY JURANDOT'S LOVE IS LOOKING FOR A ROOM WRITTEN IN THE WARSAW GHETTO AND ITS TREATMENT OF AN ENVIRONMENT BUILT TO DESTROY LIFE.

Verena Arndt (University of Mainz)

GP3-B Hostile Environments: Performance and Activism in an Unreceptive World

Chair:

REFUGEES PERFORMING IN HOSTILE ENVIRONMENTS

Stephen Wilmer (Trinity College Dublin)

"HOSTILE ENVIRONMENTS: STAGING CONFLICT IN ACTIVIST PERFORMANCE"

Victoria Scrimer (University of Maryland)

ARTISTIC EXPRESSION BENEATH A BLUE SHADOW: PERFORMANCE, VIOLENCE AND THE POLICED ENVIRONMENT

James Harding (University of Maryland)

GP3-C Buildings And Institutions

Chair:

THEATRES MADE FOR PEOPLE?

John Andreasen (Aarhus University)

THE WIESBADEN THEATRE IN 1920 – CONTINUITY AND CHANGE OF THE GERMAN THEATRE ECOLOGY

Sabine Paesler (University of Colgone)

AT THE LIMITS OF SOCIAL SUSTAINABILITY, BEFORE AND AFTER THE COVID-19 OUTBREAK – LABOUR FLEXIBILIZATION IN GERMAN THEATRE AND BEYOND

Alexandra Manske (Hafen City University Hamburg) and Sebastian Stauss (LMU München)

GP3-D Barriers, Borders, Landscapes

Chair:

OUR CARCERAL LANDSCAPE: AESTHETIC PRECARITIES AND THE POLITICS OF REPRESENTATION

Keri Watson and Julia Listengarten (University of Central Florida)

LOOK AT MY INTER:FACE. THE MEXICO-US BARRIER AS A DEMAGOGIC LIEU DE PAROLE

Julia Stenzel (University of Mainz)

GP3-E Ecodramaturgical Re-Examinations

Chair:

THE DESTRUCTION OF PARADISE: AN EXAMINATION OF ENVIRONMENTAL TRAUMA EXPERIENCED BY MEENA AND ASH IN THE STAGE PLAY, PARADISE [SPACE]

Yasmine Beverly Rana (Northeastern University)

ECOLOGIES OF POLITICAL AND INTELLECTUAL THOUGHT IN LI JING'S COMEDIES FROM THE STATE OF QIN

Andreea Chirita (University of Bucharest)

COMMUNAL DISCOMFORT: DOCUMENTARY THEATRE AND PROTEST IN THE COVID-19 PANDEMIC

Luke Lamont(University College Dublin)

GP3-F Ecocritical Readings And Re-Readings

Chair:

ENVIRONMENTS OF TERROR: AN ECOCRITICAL READING OF SOJI COLE'S EMBERS.

Ngozi Udengwu (University of Nigeria, Nsukka)

"LANDSCAPES OF DYSTOPIA: POST-APOCALYPTIC IMAGERY IN KAREN MALPEDE'S PANDEMIC PLAY TROY TOO"

Avra Sidiropoulou (Open University of Cyprus)

"THE RIVERS CONNECT US": THE ENVIRONMENTAL CONSCIOUSNESS OF PING CHONG + COMPANY'S WHEN THE SALMON SPOKE (2020)

Diana Benea (University of Bucharest)

GP3-G Pandemic Perspectives

Chair:

INTERVIEWING FREELANCE THEATRE-MAKERS DURING COVID-19: PRECARITY, LABOUR, AND HOPE

James Rowson (University of Essex)

COVID-19 AND THEATRE ECOLOGY SUSTAINABILITY: CONSIDERATIONS OF FREELANCE ARTISTS

Ali FitzGibbon and Kurt Taroff (Queen's University Belfast)

FREELANCERS IN THE DARK: SURVEYING THEATRE FREELANCERS DURING COVID-19

Laura Harris (Manchester Metropolitan University)

GP3-H Feminist Working Group Curated Panel

Chairs: Lisa Fitzpatrick, Bishnupriya Dutt

CITIZEN SPECTATORS?

Elin Diamond (Rutgers University–New Brunswick)

THEATRES OF THE STREETS - A SOCIALIST MATERIALIST FEMINIST PRACTICE AND ANALYSIS

Bishnupriya Dutt (Jawaharlal Nehru University)

WOM(E)N DIRECTING SHAKESPEARE IN THE 21ST CENTURY

Kim Solga (Western University)

GP3-I Water Flows: Performing Cultural and Political Ecologies (Curated panel)

Chair:

BE WATER! ENVISIONING A NEW GLOBAL ORDER OF INTERCULTURAL JUSTICE

Daphne Lei (Univ of California, Irvine)

GODDESS SARASWATI'S DEFIANCE AND OTHER HUMAN JOURNEYS

Ketu Katrak (Univ of California, Irvine) and Anita Ratnam (Arangham Dance Theatre)

GP3-J Political Performances WG sponsored general panel: Political human & more-than-human performances

Chair:

REMEMBERING AIR WITH MEREDITH MONK AND PAMELA Z

Cara Berger (University of Manchester)

"WELL DONE, OLD MOLE!": SUBTERRANEAN THINKING AND POLITICAL PERFORMANCES
ANIKA MARSCHALL (AARHUS UNIVERSITY)
PRIMITIVE ICESCAPES: PERFORMANCE ANALYSIS OF A UN SPECIAL REPORT ON CLIMATE CHANGE

Clara Wilch (UCLA)

GP3-K Theatre History and Historiography Working Group Curated Panel

Chair: Claire Cochrane

THE GRANDMOTHER AND THE GRANDDAUGHTER IN THE YIDDISH POPULAR THEATRE (1880-1920): ON THE EVOLUTION AND DECLINE OF A THEATRICAL MODEL

Ruthie Abeliovich (University of Halfa)

ARTISTIC EXCHANGES AT THE ROYAL DANISH THEATRE

Ulla Kallenbach (University of Bergen)

POLISH-NORWEGIAN THEATRICAL ENCOUNTERS AS A METHODOLOGICAL CHALLENGE

Ewa Partyga (Institute of Art, Polish Academy of Sciences)

GP3-L Globalization, Ecology and Depletion: Cartographies of Solidarity, Advocacy and Resistance

Chair: Silvija Jestrovic

PAPER DAMS: NEGOTIATIONS OF PRECARITY AND AUTHENTICITY IN STURGEON AND HUMAN CULTURES OF THE ENISEJ RIVER

Nicholas Stefan Drofiak

THE EXPROPRIATION OF SUBALTERN WORLDS AND POSTCOLONIAL OPENINGS

Milija Gluhovic (University of Warwick)

ZOOESIS AND GLOBALITY: THEATRE ECOLOGIES, GLOBALISATION AND SURIVIVAL

Ameet Parameswaran (Jawaharlal Nehru University)

GP4 – Thursday 19.00 – 20.15

GP4-A Circus and Carnival

Chair:

THE ECOLOGIES OF CARNIVAL: SURROGATING DISASTER IN POST-EARTHQUAKE HAITI

Sabine Kim (University of Mainz)

RE-IMAGINING ANIMALITY: THE FRENCH CIRCUS AVANTGARDE AND THE RETURN TO THE ANIMAL

Ante Ursic (UC Davis)

AUSTRIA SONGSTERS & SARDINES: SHIFTING ENVIRONMENTS OF CULTURAL PERFORMANCE

Anke Charton (University of Vienna)

GP4-B Realism and Remembrance

Chair:

THEATRE AND GLOBALIZATION: MILO RAU AND GLOBAL REALISM

Igor Silva (UFPE, Brazil)

TRANSPHOBIA AND PARDON: A PERFORMANCE REMEMBERING LAUDE'S DEATH

Allen Baylosis (New York University)

PUERTO RICO, YOU LOVELY ISLAND: THEATRE, TRAUMA AND HEALING IN RESPONSE TO (UN) NATURAL DISASTER

Colleen Rua (University of Florida)

GP4-C – POST

Chair:

EMPTYING OUT: CONSTRUCTED ABSENCES IN A THEATRE WITHOUT PERFORMERS

Ilana Khanin (University of Toronto)

'POST-THEATRE' AS A STRATEGY OF QUESTIONING NEW POLITICAL ORDERS IN HUNGARY AND POLAND

Niklas Füllner (Ruhr University Bochum)

GP4-D Communities

Chair:

ON THE ART OF THE VILLAGE, SOCIAL DISTANCE AND THE CONCERN FOR CAREFREENESS

Berenika Szymanski-Düll (LMU Munich)

LOVING THE STORM: SURVIVING NATURE IN NORTH-AMERICAN-ICELANDIC SETTLER PERFORMANCES

Magnus Thorbergsson (University of Iceland)

NATIONALISM REDUX: RACE AND GERMAN/U.S. INTERHISTORIES

Jessica Adam (CUNY)

GP4-E Political Performances WG Curated general panel 2: Decadence, austerity and crisis

Chair: Sam Haddow

DECADENT EXPENDITURE: PRODUCTIVISM, AUSTERITY AND WHAT WE CAN LEARN FROM THE BUTTPLUG GNOME

Adam Alston

DRAMATIC AFTERSHOCKS: POLITICAL THEATRE SINCE THE GLOBAL FINANCIAL CRISIS

Rebekah Maggor

GP4-G Performance and Solidarity: Shifting sites, stories and scenes

Chair:

CROSS-TERRITORIAL BODIES AND MIGRANT LABOUR: THE CASE OF PUBLIC COLLECTION (PIRICI AND PELMUS 2016

Diana Damian Martin (Central School of Speech and Drama)

STORIES, SCENES AND SITES OF RESISTANCE: CREATING THEATRE AND SEARCHING FOR SPATIAL JUSTICE IN THE STREETS AND LANES OF MUMBAI

Selina Busby (Royal Central School of Speech and Drama)

CREATING PERFORMANCE ECOLOGIES THAT HOST SUSTAINED CAMPAIGNING: AMPLIFYING THE VOICES OF REFUGEE WOMEN IN THE ENUNCIATIVE SPACE THROUGH PERFORMANCE POETRY.

Rebecca Hayes Laughton (Royal Central School of Speech and Drama)

CREATING AFFECTIVE ATMOSPHERES: SHIFTING THE FELT GEOPOLITICS OF URBAN VIOLENCE THROUGH PERFORMANCE IN HILLBROW, SOUTH AFRICA"

Katharine Low (Royal Central School of Speech and Drama)

GP4-H Pre-Modern Media Ecologies: Challenges – Approaches – Perspectives. Roundtable Discussion

Peter W. Marx (University of Cologne)

Tracy C. Davis

Pavel Drabek (University of Hull)

Erith Jaffe-Berg (University of California, Riverside)

Odai Johnson (University of Washington)

GP4-I Sensing the City: An Embodied Documentation & Mapping of the Changing Uses and Tempers of Urban Place

Chair:

Natalie Garrett Brown, University of East London

Carolyn Deby, sirenscrossing /independent

Emma Meehan, Coventry University

Michael Pigott, University of Warwick

Nese Ceren Tosun, Uniqorn Academy /independent

This panel will also launch the edited collection that resulted from the project: Urban Sensographies edited by Nicolas Whybrow (Routledge 2020).

GP4-J Populism and Theatre History (Curated Panel)

Chair: Mechele Leon
Jane Milling (University of Exeter)

Dorota Sosnowska (University of Warsaw)

Meike Wagner (Stockholm)

David Wiles (Exeter)

GP4-K Selfhood, Mental Health, Creativity

Chair:

PERFORMING ECOLOGIES: YOUTH, MENTAL HEALTH, AND POLICY ENACTMENT DURING THE TIME OF COVID

Ananda Breed (University of Lincoln)

LYGIA CLARK'S "RESTRUCTURING OF THE SELF" AS AN ENVIRONMENTAL METHOD FOR ARTISTIC CREATION

Juliana Moraes (State University of Campinas)

GP4-L-NSF Professionalisation Workshop I: Post-doctoral opportunities

Chair:

GP5 – Thursday 21.00 – 22.15

GP5-A Applying Theatre, Adapting Theatre

Chair:

THEATRICAL ADAPTATIONS, ADAPTING TO CLIMATE CHANGE THROUGH APPLIED THEATRE

Lara Aysal (University of British Columbia)

CONFLICTED SPACES: WHO OWNS THE STORIES OF PERFORMANCE IN COMMUNITIES?

Gemma Kerr (University of Surrey)

DEATH, DINNER AND PERFORMANCE: COMMENSALITY, AUTOBIOGRAPHY AND CONVERSATIONS ON DEATH AND DYING

Sheila McCormick (University of Salford)

GP5-B Measuring, Modelling, and Archiving Theatre-Making

Chair:

VIRTUAL THEATRE MODELS: LOCATING ENVIRONMENTS AND LANDSCAPES IN THE DIGITAL ARCHIVE

Joanne Tompkins (University of Queensland)

BORN DIGITAL: PERFORMANCE AND MEDIA FROM ARCHIVE TO LIVE STREAM

Barry Houlihan (National University of Ireland Galway)

ECOLOGIES OF AMATEUR THEATRE IN SWITZERLAND. QUANTITATIVE ASPECTS.

Beate Schappach and Joel Mähne (University of Bern)

GP5-C Climate Migrations

Chair:

CLIMATE MIGRATION AND THE PROSPECTS FOR PERFORMANCE

Paul Rae (University of Melbourne)

THE DYNAMICS OF REFUSAL AND ECOLOGIES OF EXCLUSION IN PARTICIPATORY AGRI-CULTURAL PROJECTS WITH IMMIGRANT POPULATIONS IN THE PARIS BANLIEUE.

Sarah Harper (Queen Mary University)

PERFORMING THE REFUGEE ARCHIVE: REFUGEE THEATRE, SELF-REPRESENTATION AND EMPOWERMENT THROUGH STORYTELLING.

Paul Dudman (University of East London)

GP5-D Monstrosity

Chair:

FRANKENSTEIN IN (AND BEYOND?) THE ANTHROPOCENE: PERFORMING ECOLOGICAL MONSTROSITY

Fabiola Camuti (ArtEZ University of the Arts)

IN YOUR TIME, AS IT WAS IN OURS: MEMORY AND MATERIAL IN NUCLEAR SEMIOTICS

Jared Strange (University of Maryland)

"ALL OF SAVAGE NATURE": DECONSTRUCTING VIOLENT VEGETATION ON AMERICAN STAGES

Bess Rowen (Villanova University)

GP5-E Ecosystems of Artistic Survival in the Southern Cone

Chair:

PIEL DE LAVA AND PETRÓLEO: COLLECTIVE ECOLOGIES OF THEATRE-MAKING

Maria Delgado (Royal Central School of Speech and Drama, University of London)

CARTONERXS ECOLOGIES: BUENOS AIRES'S DIY INDEPENDENT THEATRE AND FILM

Jean Graham-Jones (CUNY Graduate Center)

LET'S PARTY: FUNDRAISING AND SOCIAL RESISTANCE IN TIMES OF CRISIS

Milena Grass (Pontificia Universidad Católica de Chile)

GP5-F Creative Processes

Chair:

ELUCIDATING ORCHESTRATION AS AN AESTHETIC OF MUSIC THEATRE

Ryan Thomas Green (University of Plymouth)

HISTORY, MEMORY, FICTION: DOCUMENTING CREATIVE PROCESS

ClaireBorody (University of Winnipeg)

LIGNA: ON HOW TO NOT FORGET

Irene Lehmann (FAU Erlangen-Nuernberg)xia

GP5-G Institutional Eco-Systems

Chair:

THE POLICY DISPLACEMENTS OF CHINESE THEATRE REFORM FROM 1979 TO 2020

Xiaoxue Sun (Chinese National Academy of Arts)

THE ECOLOGY OF COLLABORATION: CREATING IN AN INTERDISCIPLINARY AND INTERCULTURAL ECOSYSTEM

Eric Dela Cruz (DLS-College of Saint Benilde)

SUBSIDISING A NATIONAL THEATRE ECO-SYSTEM: AUSTRALIA'S 'SHADOW CANON'

Chris Hay (University of Queensland)

GP5-H Fragmented Ecologies, Framing Practices

Chair:

SURVIVING AN ALIEN INVASION: CHILEAN THEATER MANEUVERING THROUGH NEW CHILEAN POLITICAL ECOSYSTEM

Andres Kalawski (Pontificia Universidad Católic)

PLAYWRITING WITH PERSONAL TESTIMONY: AGONISM IN ACTION

Marina Ni Dhubhain (NUI Galway)

FRAGMENTED ECOLOGIES: TRANSLATING CRUELTY AND COMMODIFICATION IN THE DARK THINGS (2009) THROUGH/AS DÉBRIS (2014)

Aileen Ruane (Université Concordia)

GP5-I Tragic Wounds, Ruined Landscapes

Chair:

THEATRE LANDSCAPES IN TRANSFORMATION: REDEFINING THEATRE SYSTEMS IN POST-COMMUNIST EUROPE

Radka Kunderova (Freie Universität Berlin)

A TRAGIC WOUND: SOME ASPECTS OF SCENE'S MATERIALITY

Vinicius Torres Machado (São Paulo State University)

SITUATED KNOWING IN NATURALCULTURALTECHNOLOGICAL RUINS OF EASTERN EUROPE

Mateusz Chaberski and Ewa Bal (Jagiellonian University in Kraków, Poland)

SUOMI PERFORMANCE, UTOPIA, AND ALTERNATIVE FUTURES

Pilvi Porkola (University of Turku)

ARTISTS ACTIVATING SUSTAINABILITY: THE OREGON STORY

Barbara Sellers-Young (York University)

TOMORROW WITHOUT TOMORROW BY DAHAM YO: A SITE-SPECIFIC PERFORMANCE IN URBAN ENVIRONMENT IN THE 21ST CENTURY SEOUL

Jirye Lee

GP5-K-NSF Professionalisation Workshop II: TBD- General Panel

Chair:

GP5-L Ecodramaturgies

Chair:

ECODRAMATURGY OF THE FOREST: THE STRANGE UNDOING OF DOT THEATRE IN ISTANBUL

Ekin Bodur (Cambridge University)

'A NEW ECODRAMATURGY: THE CHEVIOT, THE STAG AND THE BLACK, BLACK OIL (1973) BY JOHN MCGRATH

Isla Cowan (University of Glasgow)

BELONGING AS COLLECTIVE PLAYWRITING FOR A GLOBAL CRISIS: AMELIA EARHART REIMAGINED

Helene Grøn (University of Glasgow)

GP6 – Friday 13.15 to 14.30

GP6-A intercultural flows

Chair:

WHAT ARISES FROM DISTORTION: THE PERSPECTIVE OF 'THE EAST VIEWED FROM THE WEST' IN THE SEVEN STREAMS OF THE RIVER OTA

Mitsuko Sumida (National Institute of Technology, Tsuyama College)

THE SITES OF PASSAGE PROJECTS: GLOBAL INTERCHANGES FOR THE MIGRATION OF IDEAS ACROSS POLITICAL/CULTURAL BORDERS

Tavia La Follette (Towson University)

APOLITICAL ECOLOGY: CONSTRUCTIVE SPACES AND LANDSCAPE IN KALIDASA'S ABHIGYAN SHAKUNTALAM SHALINI

Attri (B.P.S. Mahila Vishwavidyalaya)

GP6-B Policy

Chair:

THEATRE AS AN AGENT OF CHANGE: CHALLENGES OF GREEN CONCEPTS IN SERBIA JOVANA

Karaulic (Faculty of Dramatic Arts Belgrade)

TOWARDS AN INCLUSIVE THEATRE PRACTICE: SCOTTISH DISABILITY ARTS UTOPIa

Judith Drake (University of Edinburgh)

EXPANDING ART WORLDS: PANSORI THEATRE IN KOREA'S CONTEMPORARY PERFORMING ARTS ECOSYSTEM

Jan Creutzenberg (Ewha Womans University)

GP6-C Theatre-Making Futures

Chair:

SUSTAINABILITY OF OGANO KABUK

Chieko Hiranoi (Hosei University)

DRAMATURGY BEYOND ENDINGS: NONHUMAN SPECTRES AND LIVELY LANDSCAPES IN KRIS VERDONCK'S CONVERSATIONS (AT THE END OF THE WORLD) (2016) AND SOMETHING (OUT OF NOTHING) (2019)

Joanna Gwen

Mansbridge (City University of Hong Kong)

THE BRAZILIAN THEATRE RECENT OPENING TO AMERINDIAN EPISTEMOLOGIES: AN ANALYSIS ON VAGAMUNDOS PROJECT (SÃO PAULO, 2020-2021)

Ana Wegner (Université de Poitiers (France) and CAPES) and Rafealla Uhiara (Universidade de São Paulo (Brazil) and THALIM France)

GP6-D Mirrors To Nation, Mirrors To Naturalism

Chair:

NATURE IN MARINA CARR'S ON RAFTERY'S HILL: HOLDING A MIRROR TO IRISH SOCIETY

Salomé Paul (Trinity College, Dublin)

MEMBERS ONLY: ECHOS OF AN AVANT-GARDE THEATRE CULTURE IN THE IBSEN RECEPTION OF LATE NINETEENTH-CENTURY GERMANY"

Ruth Schor (Tel Aviv University)

INDIVIDUAL, PUBLIC, POLITICS, AND MEDIA IN THEATRE AND ECOLOGY: ECOLOGICAL PLAYS INCLUDING IBSEN'S AN ENEMY OF THE PEOPLE

Yuko Kurahashi (Kent State University)

GP6-E Historical Ecologies

Chair:

THEATRES IN THE ERA OF MASS EXTINCTION: FROM LEIBNIZ'S CONCEPT OF THÉÂTRE DE LA NATURE ET DE L'ART TO THE MODERN DIGITAL ART MUSEUM

Asuka Yamazaki (Nihon University, College of Commerce)

CONQUEST OF THE AIR – THEATRICALITY, TECHNOLOGY AND ENVIRONMENT AT THE 1909 INTERNATIONAL AERONAUTICAL EXHIBITION IN FRANKFURT AM MAIN

Christina Vollmert (University of Cologne)

GP6-F Not running

GP6-G Shakespearean Ecologies

Chair:

CASTING DISABILITY IN A MODERN ADAPTATION: MIKE LEW'S TEENAGE DICK AND SHAKESPEARE'S RICHARD THE III.

Winter Phong (Oklahoma State University)

SUSTAINABILITY OF SHAKESPEARE AND ITS TRANSLATION IN JAPAN

Keiko Oku (Meiji University)

THE APPEARANCE OF FEMALE HAMLET IN MODERN JAPAN; THE REPRESENTATION, OBJECTIFICATION AND IDENTITY OF ACTRESSES

Makiko Kawano (Meiji University)

GP6-H Asymmetries, Ecologies and Environments in the work of Clean Break

Chair:

NAVIGATING INSTITUTIONAL ECOLOGIES OF PRISON AND PERFORMANCE IN THE WORK OF CLEAN BREAK THEATRE COMPANY

Sarah Bartley (University of Reading)

ART PRACTICE AND THE ASYMMETRIES OF POWER AT WORK

Deborah Dean (University of Warwick) and Anne-marie Greene (University of Leicester)

ARCHITECTURE, SITE AND SPACE IN THE WORK OF CLEAN BREAK.

Caoimhe McAvinchey (QMUL)

GP6-I Theatre's Local Ecosystems

Chair:

RE-WILDING BUTOH'S ECOSYSTEMS OF CRUEL MEMORIES: DANCING LAND – SEA SCAPES, CREATURES, AND OBJECTS IN CONTEMPORARY PERFORMANCE

Katherine Mezur (University of California Berkeley)

AN IRISH THEATRE FOR THE ANTHROPOCENE: DRUID THEATRE, BECKETT AND WAITING FOR GODOT

Patrick Lonergan (National University of Ireland Galway)

MOONYOUNG HONG (TRINITY COLLEGE DUBLIN)

Ecology and Extinction in Irish Theatre: Tom Murphy's Naturalism

GP6-J Curated Panel

Chair:

PREMONITIONS FROM THE PAST, HAUNTINGS FROM THE FUTURE: PERFORMANCE EXPERIMENTS IN KYOTO

Andrew Eglinton

WHAT CAN THEATRE DO FOR LOCAL DEVELOPMENT? – THE CASE OF THE KINOSAKI INTERNATIONAL ART CENTRE

Barbara Geilhorn (German Institute for Japanese Studies)

GP6-K NSF Professionalisation Workshop III

Chair:

NEW SCHOLARS FORUM

NS1 – TUESDAY 17.00 – 18.15 **NS2 – WEDNESDAY 09.00 – 10.15** **NS3 – THURSDAY 13.00 – 14.15 0**

NSF Professionalisation Workshops to be held during General Panel sessions:

- **NSF Professionalisation Workshop I: Post-doctoral opportunities- General Panel Session 4- Thursday 15 July- 19.00-20.30**
- **NSF Professionalisation Workshop II: Keynote Roundtable - General Panel Session 5-Thursday 15 July-21.15-22.30**
- **NSF Professionalisation Workshop III: General Panel Session 6-Friday 16 13.15-14.30**

NSF1 Tuesday 17.00 – 18.15
NSF1-A Dramaturgy and Dramaturgical processes

Chair: Jean Graham-Jone

THE GREAT WHITE [MALE AUTHOR]: THE CHALLENGES AND ETHICS OF ADAPTING FROM THE CLASSICAL CANON THROUGH DAVE MALLOY'S MOBY-DICK

Rebecca Curran (Florida State University)

AMBIGUOUS MODES OF FICTIONALITY IN CONTEMPORARY PERFORMANCE THEATRE IN SWITZERLAND

Nele Solf (Freie Universität Bern)

TRANSFORMATIVE ENCOUNTERS AS A FOUNDATION FOR A QUEER AND ECOLOGICAL DRAMATURGY IN BARBARA METAIS-CHASTANIER'S PLAY WHAT WILL YESTERDAY BE MADE OF

Camille Khoury (Université Toulouse 2 Jean Jaurès)

THE TRAVELER'S WOVEN PATH: LUDOLOGY, DRAMATURGY, AND AUDIENCE EXPERIENCE IN ERGODIC THEATRE

Gabrielle Lennox (University of Queensland)

NSF1-B Theatre, COVID-19 and Ecologies of Survival

Chair: Elaine Aston

TRAINING OF ACTORS AND ACTRESSES TO ACT IN DIFFICULT NEWS COMMUNICATION SCENARIOS IN MEDICINE TRAINING IN BRAZIL

Raquel Júlio Mastey (Universidade do Estado de Santa Catarina)

ECOLOGIES OF SURVIVAL: THEATRE AT THE TIME OF COVID-19

Sofia Polychronidou (Stavros Niarchos Foundation Cultural Centre (SNFCC))

DIASPORIC CARE FOR AND THROUGH THEATRE WITH COVID-19 LOOMING IN THE BACKGROUND

Felicia Cucuta (Harvard University)

IMAGINING THE FUTURE IN THE UK CITY OF CULTURE 2021

Emily Dunford (University of Warwick)

NSF1-C Food, Performance and Anthropocene

Chair: Tim White

EATING WITH THEATRICALITY, OR EVERYDAY ALIMENTARY TRANSMEDIAS

Elizabeth Schiffler (UCLA)

RAW STRAWBERRIES AND CREAM: TRANSCULTURATION IN EARLY MODERN FOODWAYS, PERFORMANCE, AND DRAMATIC REPRESENTATIONS

Jennie Youssef (Graduate Center CUNY)

GARLIC WORLDS: PERFORMING EARTHY RESPONSIBILITIES IN PANDEMIC TIMES

Emma Morgan-Thorp (York University)

LOBSTER ECOLOGY - FOOD PERFORMATIVITY IN AND OUTSIDE THE THEATRE

Jp McMahon (Eat Galway Restaurant GROUP/NUI Galway

NSF1-D Applied Theatre/Drama

Chair: Fintan Walsh

APPLIED THEATRE APPROACHES TO RELATIONSHIPS AND SEX EDUCATION (RSE)

Natasha Richards (University of Essex)

LISTENING-WITH: FEMININE RELATIONALITIES AS A RESPONSE TO VIOLENCE

Sarah Hart (University of California, Davis)

THEATRE FOR DEVELOPMENT AND THE CRISIS OF TRANSFORMATION IN NIGERIA

Chiamaka Igboayaka (University of Sussex)

THE ART OF EXPRESSIVE OBJECTS ENABLING ENVIRONMENTS FOR INTRA-ACTIVE THEATRICAL EVENTS

Ruki Laakkonen (University of Tampere)

NSF1-E Ethics of Representation and Gender Discourse

Chair: Miriam Haughton

RECOGNITION, REDISTRIBUTION AND THE POLITICS OF SPECTATORSHIP IN MOUTHPIECE (2018), BY KIERAN HURLEY

Albert Méndez Panadés (University of Barcelona)

THE DEATH OF THE PANTHER: METAMORA; OR, THE LAST OF THE WAMPANOAGS AS A MELODRAMA OF EXTINCTION

Daniel Myers (University of Illinois at Urbana–Champaign)

SUBVERTING MASCULINITY IN MID-VICTORIAN CLASSICAL BURLESQUES: THE CROSS-DRESSED

GOD IN BOYISH ATTIRE

Alessandra Grossi (University of Warwick)

MISOPHONIA AND GENDER IN PERFORMANCE

Kirsten Hawson

NSF1-F Ecologies of Voice, Sound and Body

Chair: Meike Wagner

CREATION AND AFFECT: WHAT CAN A BODY DO?

David dos Santos (Universidade de Lisboa)

SINGING THE INBETWEEN: THE BEAN SÍDHE AND THE LIMINAL FEMININE VOICE IN IRISH FOLKLORE AND CATHOLIC TRADITION

Susan Birmingham (Universitat Pompeu Fabra)

SITUATED SOUND ECOLOGIES IN EASTERN SLOVAKIA

Elia Moretti (Univerzita Karlova)

CULTURAL PRODUCTION AND RAJASTHAN'S ECOLOGY: A REFLECTION ON KOMAL KOTHARI'S ECOLOGICAL FRAMEWORK

Mukesh Kulriya (UCLA)

NSF1-G Digital Technology and Performance and Archiving

Chair: Patrick Lonergan

PERFORMING UN-NOSTALGIC: REMIX AND ARCHIVES OF REZA ABDOH

Nazli Akhtari (University of Toronto)

DRAMATURGY OF CONNECTIONS

Iva Brdar (Ludwig Maximilian University)

PERFORMING AN "AUTHENTIC SELF" ONLINE AND OFFLINE

Joshua Cannon (Lancaster University)

LIVE!: THE RECORDED SHOW, A THEORETICAL FRAMEWORK FOR USING VR TECHNOLOGIES TO CAPTURE PERFORMATIVE ART WHILE MAINTAINING ASPECTS OF LIVENESS AND AUTONOMY

Cristina Scobee (Independent Scholar)

NSF1-H Decolonization, Racism and Race Discourse in Theatre

Chair: Marianne Kennedy

DECOLONIZING PERFORMANCE IN SETTLER-COLONIAL CANADA

Morgan Johnson (York University)

CAPTURING COMMUNITY: FROM SAFE TO BRAVE-A MODEL FOR INTERROGATING RACE, RACISM AND THE BLACK LIVES MATTER MOVEMENT USING A DEVISED THEATER ECOLOGY

Kimmika Williams-Witherspoon (Temple University)

PERFORMING BLACKNESS IN CONTEMPORARY AFRICAN AMERICAN METATHEATRE: GENRE AND MEDIA INNOVATIONS ON THE AXIS OF POLITICAL COMMENT AND AMERICAN THEATRE AESTHETICS

Jade Thomas (Vrije Universiteit Brussel)

NSF1-I (Post)Anthropocentric and Posthuman in Performance

Chair: Ian Walsh

POSTANTHROPOCENTRIC INTERMEDIA PERFORMANCE: EMBODYING THE CHANGING PLANET

Nina Vurdelja (Tampere University)

NEW MATERIALISM AS A PERSPECTIVE IN PERFORMANCE RESEARCH

Ida Ślęzak (University of Warsaw)

NEW POSITIONS OF NON-HUMAN AGENTS IN ANTHROPOCENTRIC ARTISTIC MEDIAS LIKE DRAMA AND THEATRE

Miloslav Juráni (Academy of Performing Arts Bratislava)

DISCOVERING A POSTHUMAN PRAXIS IN SITE SPECIFIC DANCE

Meg Kirchoff (University at Buffalo)

NSF1-J Nation, Identity and Trauma*

Chair: Milija Gluhovic

"THIS WAS WHAT HAPPENED TO REAL PEOPLE": PLACE MAKING AND TIME BREAKING IN NEW ORLEANS FLOODED HOUSE MUSEUM

Weston Twardowski (Northwestern University)

THE ROLE OF THE NATIONAL IDENTITY IN PLAYS: THE CASE OF THE ARGENTINEAN-HUNGARIAN NATIONAL THEATER'S ADAPTATIONS FROM 1951 TO 1952

Bettina Sztruhár (Károli Gáspár University)

THE DISCURSIVE CONSTRUCTION AND DECONSTRUCTION OF EAST CENTRAL EUROPEAN ACTRESSES' IDENTITIES: THE CASE OF ZITA SZELECZKY AND KATALIN KARÁDY FROM 1936 TO 1945 IN HUNGARY

Adrián Lips (Károli Gáspár University)

RECKONING WITH NATIONAL TRAUMA: IDENTITY, CATHOLICISM, AND THEATRE IN IRELAND

Erin Valentine (University of Texas, Austin)

NSF1-K Community Performance and Puppetry

Chair: Charlotte McIvor

BODIES THAT SLIP: CLAY PUPPETRY, MATERIAL VULNERABILITY, AND THE VIOLENCE OF REPRESENTATION

Tobi Poster-Su (Queen Mary University of London)

MASTERS OF ATTENTION: PUPPETEERS AS GUIDES OF AUDIENCE ENGAGEMENT IN TOM LEE & KORYU NISHIKAWA V'S SHANK'S MARE

Ana Díaz Barriga Lopez (Northwestern University)

HOW TO PRACTICE CULTURAL SUSTAINABILITY – A QUESTION OF METHODOLOGY AND DRAMATURGY

Lise Sofie Houe (Aarhaus University)

UNRAVELLING VERBATIM THEATRE METHODOLOGIES IN THE THEATRE OF SOCIAL JUSTICE – CREATING THE MEDAILLE MONOLOGUES FOR BROADCAST

Alison Porter (University of Warwick)

NSF1-L Performance: Ways of Knowing

Chair: Silvijia Jestrovic

GOD AND REVOLUTION: BERTOLT BRECHT'S DEUS EX MACHINA

Yizhou Zhang (University of Toronto)

DISTANCE AND CONNECTION: USING THE ALIENATION EFFECT AND THE DRAMA OF COMMITMENT AS A LENS FOR COMPASSION-ORIENTED THEATRE

Jacob Buttry (Arizona State University)

DRAMA, ICONOLOGY AND AESTHETIC IN SOCÌETAS RAFFAELLO SANZIO CIA

Rafael Percino (Universidade Estadual Paulista)

THINKING REPRESENTATIVENESS IN THE BRAZILIAN CONTEMPORARY SCENE: A POLITICAL EXPERIENCE IN THE FAVELAS OF RIO DE JANEIRO

Conrado Dess (University of São Paulo)

NSF2 Wednesday 09.00 – 10.15
NSF2-A Imagining Futures Through Performance

Chair: Charlotte McIvor

CREATING 'UTOCALYPSE': QUEERING COVID AND CLIMATE CHANGE NARRATIVES THROUGH THE PERFORMANCE TWENTY FIFTY

Martin Kenny (National University of Ireland, Galway)

UGLY FEELINGS IN HAPPY DAYS: ON THE ECOLOGICAL POSSIBILITY OF AFFECTIVE SPECTATORSHIP

Yangzi Zhou (University of Warwick)

PERFORMING ECOLOGICAL CRISIS. RETHINKING PERFORMANCE AND THEATRE

Karina Rocktaesche (Free University Berlin)

BEYOND IMAGINATION: ENACTING POTENTIAL CLIMATE FUTURES

Lydia Borowicz (University of California, Santa Barbara)

THE IN-BETWEEN TIME ON BRECHT'S DER MESSINGKAUF: AN EXILE THEATRICAL THEORY THAT ORGANIZES THE PAST AND PREPARES FOR THE FUTURE

Mariana Bianchi (Universidade Estadual Paulista Julio de Mesquita Filho - UNESP)

NSF2-B Festival, Feminist Performance and Pandemic

Chair: Joanne Tompkins

FESTIVALS REDUX: EXPLORING THE IMPACTS OF COVID-19 ON THE INSTITUTIONAL DRAMATURGY OF FESTIVALS

Hannah Mason (University of Queensland)

THEATRE LAB OR PERFORMING ARTS MARKET? THE FRINGE FESTIVAL OFF D'AVIGNON

Hanna Huber (University of Vienna)

PERFORMING FEMINIST ACTIVISM IN THE COVID-19 PANDEMIC: THE "ANTI-DOMESTIC VIOLENCE, LITTLE VACCINE" CAMPAIGN IN CHINA

Yingjun Wei (Trinity College, Dublin)

PERSONAS AND POPULAR FEMINISMS IN INDIAN WOMEN'S COMEDY DURING THE PANDEMIC

Nisha Tiwari (Jawaharlal Nehru University)

NSF2-C Creativity and Practice as Research

Chair: Marcus Tan

CO-AUTHORSHIP AND BEING VULNERABLE: TEXTUAL STRATEGIES TOWARDS AUDIENCE PARTICIPATION IN PERFORMANCE

Helen Shutt (University of Glasgow)

ARCHITEXT: EXPLORING THE DRAMATURGICAL POTENTIAL OF ARCHITECTURAL DRAWING TECHNIQUES THROUGH PLAYWRITING.

Jenny Knotts (University of Glasgow)

"GOING WITH THE FLOW": EXPLORING IDEAS OF CONNECTION AND PRACTICE WITH INDEPENDENT THEATRE ARTISTS IN GALWAY, GAZA AND MEXICO CITY

Maria Tivnan (National University of Ireland, Galway)

"DEAR PROFESSIONAL WRESTLING, IT'S NOT ME… IT'S YOU": THEATRICAL FRICTIONS BETWEEN PERSONAL AND PROFESSIONAL PERFORMATIVES IN A GLOBAL PANDEMIC

Lisa Butler (University of Chester)

NSF2-D Cultural Ecology and Traditional Theatrical Aesthetics

Chair: Marianne Kennedy

THE FUTILE RESISTANCE TO CHINESE MODERNIST REEMBEDDING IN THREE SISTERS/ WAITING FOR GODOT

Chaomei Chen (Trinity College, Dublin)

ANIMAL REPRESENTATION IN THEATRE AND BODY PRACTICE

Anju Aravind (Hyderabad Central University)

MYTHOLOGICAL IMAGES AND NARRATIVES IN THE SCULPTURES: A CASE STUDY OF KAKATIYA TEMPLES

Chudamani D (Hyderabad Central University)

NSF2-E Performing Diaspora, Transnational and Postcolonial theatre

Chair: Mark Fleishman

ARCHIVES AND PERFORMATIVE IRISHNESS: USING THE PAST TO INFORM THE PRESENT

Elizabeth O'Sullivan (The American University of Iraq – Sulaimani)

RACE, OCCIDENTALISM/ORIENTALISM AND SINO-CENTRISM IN CONTEMPORARY CHINESE THEATRE

Mary Mazzilli (University of Essex)

NEO-IMPERIALISM, NATION-BUILDING, AND CORPOREALITY IN RAHUL VARMA'S BHOPAL

Abhimanyu Acharya (The University of Western Ontario)

NEGOTIATING SHIFTING ECOLOGIES – FROM CHARACTER TO TELLER, FROM ABEASE TO TWITTER: ANANSE IN A POST-MODERN DIGITAL ECOLOGY

Bernard Adjiracko (University of Ghana)

NSF2-F Political Theatre and Protest

Chair: Hayato Kosuge

AGITATION AS PERFORMANCE "PEN DOWN STRIKE" IN TELANGANA, INDIA

Sailu Pattepu (University of Hyderabad)

APPLIED DRAMA IN THE POLITICAL-ECOLOGICAL LANDSCAPE OF LIBERAL DEMOCRACY

Courtney Grile (Trinity College, Dublin)

GATOS IN THE 15M MOVEMENT: COLLABORATIVE URBAN STRATEGIES IN MADRID

Daniel Gonzalez (Brunel University London)

NSF2-G Publishing and Funding in Theatre

Chair: Ian Walsh

THE EDITING PROCESS IN THE THEATRE PUBLISHING HOUSE VERLAG DER AUTOREN

Lisa Frederike Seidler (Freie University Berlin)

TOWARDS AN EMANCIPATED BRITISH THEATRE ECOLOGY

Rory Trevethan and and Aiden Ross (Rose Bruford College)

DRAMATURGIES OF DEPRECARIZATION: CREATIVE LABOUR AND STRUCTURAL PRECARITY IN THE INDEPENDENT PERFORMING ARTS SCENE IN SWEDEN

Julia Stina Skoglund (University of Stockholm)

NSF2-H Justice, Ethics and Sustainability

Chair: Miriam Haughton

ECOCRITICAL APPROACH TO ENVIRONMENTAL JUSTICE IN TESS ONWUEME'S BAN EMPTY BARNS

Martina Omorodion (Federal University, Oye Ekiti)

ECOLOGY, PERFORMANCE AND THE DISABLED BODY: THE CASE OF THE GREEK ENSEMBLE EN DYNAMEI

Kyriaki Demiri (Aristotle University of Thessaloniki)

RAN'S DIARY: A SEXUALLY SUGGESTIVE PROTEST ON STAGE

Bomi Choi (Royal Holloway, University of London)

PERFORMING THE VILAYATI IN PUNJABI NRI FILMS

Navkiran Natt (Independent Scholar)

NSF2-I Modes of Performance – Documentation, Analysis, Understanding

Chair: Patrick Lonergan

"STRUGGLING" AND "APPEALING": AN ANALYSIS OF SARAH RUHL'S CREATIVE CONSCIOUSNESS IN DEAD MAN'S CELL PHONE

Bao Jia (Taiyuan University of Technology, China)

UNDERSTANDING CULTURE: BHAND PATHER AND THE POLITICS OF KASHMIR

Ayushi Koul (Jawaharlal Nehru University)

CURSED DIVERTISSEMENT: THE REHEARSAL DRAMATURGY OF QUEENSLAND BALLET'S THE SLEEPING BEAUTY

Madelyn Coupe (University of Queensland)

TRANSPORTS AND WORLDBUILDERS: HOW CAN ARTISTIC APPROACHES AND DEVISES INFORM THE USE OF IMMERSIVE EXPERIENCES AS THERAPY AND REHABILITATION?

Hanna Slattne (Queen's University Belfast)

NSF-2J Embodying Identities, Identifying Bodies Onstage

Chair: TBD

'ARE YOU A SPY SENT BY THE CHINESE GOVERNMENT?' RECREATING IDENTITIES THROUGH STAND-UP COMEDY

Yingnan Chu (University of Exeter),

LIVES OUT OF KILTER BUT STILL EARTH BOUND": (RE)CONSTRUCTING WORKING-CLASS IDENTITIES AND SOCIAL SPACE IN MARK O'ROWE'S HOWIE THE ROOKIE

Clara Mallon (National University of Ireland, Galway),

"PERFORMING THE CORPSE: DEATH AS A QUEER ALTERNATIVE IN DANCE"

Hamish McIntosh (University of Melbourne),

"ECOLOGIES OF NATIONALISM. SIKELIANOS AND THE DELPHIC FESTIVALS (1927-1930)"

Zafiris Nikitas (Aristotle University of Thessaloniki),

NSF3 Thursday 13.00 – 14.15
NSF3-A Sensorial and Embodied Performance Aesthetic

Chair: Anuradha Kapur

AN INTRODUCTION TO (SKIN)AESTHETICS: FOUR "FRAN[SKIN]STEINS"

Freya Verlander (University of Warwick)

LET IT BURN: SENSING, SOLIDARITY AND SUSTAINABILITY IN TRAVIS ALABANZA'S BURGERZ

Emma Welton (Stockholm University)

GOING WITH YOUR GUT: DEVELOPING THE ACTOR'S INTUITION

Micia de Wet (Coventry University)

CHEMICAL ENTANGLEMENTS: CO-PRESENCE AND ODORLESSNESS ONLINE

Devon Baur (UCLA)

IMPACT OF NATURE AND NATURAL BEHAVIOR PATTERNS ON THE AANGIKAABHINAYA/ MOVEMENT VOCABULARY OF CHAU DANCE

Shrikant Bhalerao (University of Hyderabad)

NSF3-B Ecotheatre and Ecofeminist Theatre

Chair: Patrick Lonergan

ECODRAMA: A SELECTED STUDY OF NIGERIAN PLAYS

Iveren Sambe (Benue State University, Makurdi Nigeria)

EXPLORING THE PROSPECT OF AN ECOFEMINIST TYA

Sage Tokach (University of Central Florida)

POLISH WOMEN IN DEFENCE OF NATURE. THE CURRENT VALIDITY OF THE IDEAS OF ECOFEMINISM

Magdalena Zabiegaj (Jagiellonian University)

BETWEEN SOLIDARITY AND HESITATION:

IMPLICATIONS FOR SUSTAINABLE DRAMATURGY IN EAST ASIAN ECO-THEATRE

Ting Zhang (University of Sydney)

NSF3-C Architectures, Spatial Relationships and Spectatorship

Chair: Vicky Ann Cremona

FORMS OF MIGRATION OF CONTEMPORARY THEATRE

Susanna Clemente (Università degli studi di Roma La Sapienza)

BEYOND DESVALLÉES: THE USE OF THE TERMS EXPOGRAPHY AND SCENOGRAPHY IN EXHIBITION DESIGN STUDIES

Alceu Silva Neto and Priscilla Arantes (Universidade Anhembi Morumbi)

KASHMIR: LANDSCAPE, PERFORMANCE AND CULTURAL RESISTANCE

Saumya Mani Tripathi (Jawaharlal Nehru University)

THE POWER OF HELPLESSNESS: BRIONY KIMMING'S I'M A PHOENIX, BITCH

Ke Meng (SOAS, University of London)

NSF3-D Aesthetics, Performance and Media Studies

Chair: Peter Marx

THESIS CONCEPT: MUTATION AND METAMORPHOSIS: AESTHETICS OF DESTRUCTIVE PLASTICITY

Katharina Sturm (Universität Bayreuth)

STAGES OF PARTICIPATION IN THEATRE AND VIDEOGAMES

Dorottya Mátravölgyi (Eötvös Loránd University)

EXPLORATION OF DOCUMENTATION IN DIGITAL MEDIA: REFLECTIONS ON THE LIVE THEATRE PERFORMANCE IN THE UK AND CHINA

Wanjin Li (University of Warwick)

PERFORMATIVE FILM AESTHETICS ASPECTS OF EMPHASIZED MATERIALITY, PRESENCE AND EVENT IN CONTEXT OF MEDIAL PHENOMENA

Oliver Maaßberg (University of Bayreuth)

NSF3-E Dramatic Literature and Criticism

Chair: Milena Grass Kleiner

POPULISM, NATIVISM AND POLITICAL PERFORMANCES: THE POPULIST STYLE AND ITS CHALLENGES FOR COMPARATIVE ANALYSIS AND INTERDISCIPLINARY METHODOLOGY

Theo Aiolfi (University of Warwick)

MODERNITY AT TILBURY, OR THE COMPLICATED CURRENTS OF LORD KITCHENER

Stephen Cedars (CUNY Graduate Centre)

INTERMEDIALITY, WASTE AND SUSTAINABILITY IN SAMUEL BECKETT'S THEATER

Vanesa Cotroneo (University of Buenos Aires- Friedrich Alexander Universität)

PERFORMING HISTORIES AS A SOCIAL CRITIQUE?

Arijit Banerjee (Jawaharlal Nehru University)

NSF3-F Performance Languages

Chair: Marianne Kennedy

REPUBLICAN NANDAN, THE DISCOURSE OF CHINESE "AESTHETICISM," AND THE FORMATION OF NANDAN'S "ARTISTIC" FEMININITY

Guanda Wu (Hangzhou Normal University)

INTERMEDIALITY IN THERAPY AND ARTS: MAPPING COORDINATIVE PRACTICES, MOVEMENT VENTILATION IN PARTICULAR

Sneha Saskikumar (University of Hyderabad)

THEATRE STYLISTICS: PERFORMANCE, AESTHETICS, STYLE

Naz Yeni (Anglia Ruskin University)

"AZADI": THE FREE WORD AND THE ANXIETIES OF A REGIME

Reyazul Haque and Farhana Latief (Humboldt University of Berlin)

NSF3-G erforming Identities

Chair: Ameet Parameswaran

SPONTANEITY IN NORWEGIAN STAGE LANGUAGE

Ragnhild Gjefsen (University of Bergen)

ALTERNATIVE INTERPRETATIONS: ADISHAKTI'S ENGAGEMENT WITH THE RAMAYANA PROJECT

Shrinjita Biswas (Independent Scholar)

THE LIMITS OF YOUR SKIN: NARRATIVES ON PREGNANCY, BIRTH AND EARLY MOTHERHOOD

Katelyn Skelley (Hochschule für Musik und Darstellende Kunst)

STAGING AN ARCHIVE: THE RELATIONSHIP BETWEEN DOCUMENTARY THEATRE-MAKERS AND THE HIDDEN HISTORIES OF FEMALE OPPRESSION IN IRELAND

Cara Brophy Browne (National and Kapodistrian University of Athens)

NSF3-H History and Historiography

Chair: Tracy C. Davis

COMMUNICATION AND COMPARISON: KNOWING THE NATIONAL THEATRE IN THE DIASPORA

Shiraz Biggie (Graduate Center CUNY)

THE JOURNEY OF ENGLISH BALLAD-OPERAS FROM THE BRITISH ISLES TO PRUSSIA AND THE HABSBURG EMPIRE

Klara Skrobankova (Masaryk University; Theatre Institute Prague)

THE GOVERMENTALITY OF THEATRE

Thomas Heskia (Leuphana University Lüneburg)

ECOLOGIES OF THE DANCING BODY: THE PARIS SCHOOL OF MEDICINE AND THE PARIS OPÉRA IN EARLY 19TH CENTURY FRANCE

Laura Smith (UCLA)

NSF3-I Waste, Remains and Power

Chair: Fintan Walsh

THE CREATION IN "AIR, THE OTHER NAME OF THE MOUNTAIN": CANDOMBLÉ AND BRAZILIAN AFRO-INDIGENOUS ANCESTRAL KNOWLEDGE AS SUPPORT FOR THE CREATION IN DANCE

Rafael Lemos Melo (Universidade de Campinas)

THROW OUT FROM WHERE?

Pamella Villanova (UNICAMP)

RIPPED YARNS: WORKING WITH WASTE IN DRAMA

Hamish Muir (University College, London)

'A DAMN GOOD GAME': HEGEMONIC MASCULINITY IN HAROLD PINTER'S BETRAYAL

Alix Burbridge (University of Reading)

NSF4 Friday 15.15 – 16.45

CAUCUS

WORKING GROUPS

WG1 Monday 12 July 09.00 – 10.15

WG1-A Asian Theatre Working Group

Chair:

“THEATRE AND TRADE: A STUDY OF SHANXI MERCHANTS’ SPONSORSHIP OF THEATRICAL PERFORMANCE AT TEMPLE FAIRS IN LATE IMPERIAL CHINA”

Yunjie Hu (Unizofiaversity of Sydney)

“APPROACHING IMMERSIVE THEATRE IN CHINA”

Weilue Zhang (Queensland University of Technology

WG1-B Scenography

Chairs: Nick Hunt and Sofia Pantouvaki

THREE ECOLOGIES, OR WHAT THEATRE CRAFTSMEN CAN TELL US ABOUT THE RELATIONS BETWEEN ENVIRONMENT, WORK ETHICS AND ART

Zofia Smolarska (The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw)

ECOSCENOGRAPHY IN THREE ACTS: ‘CO-CREATION – CELEBRATION – CIRCULATION’ AS MODES OF CONTINUOUS BECOMING

Tanja Beer (Queensland College of Art)

ALL THE WORLD’S A STAGE - PRESERVATION OF THE DISAPPEARING ENVIRONMENT

Sylwia Dobkowska (University of Gdańsk)

WG1-C Feminist Research Working Group

Chair: Lisa Fitzpatrick

THE SEA AS A STAGE AND ‘PROTAGONIST’ IN TOMIYAMA TAEKO’S ART

Rebecca Jennison (Kyoto Seika University, Retired)

PERFORMING BODY AS A SITE FOR FEMINIST THEATRICAL ECOLOGY: WORKS OF ANURADHA KAPUR

Indu Jain (Delhi University)

SHIFTING ECOLOGIES OF FEMINIST THEATRE-MAKING IN INDIA: FROM LOCALITY TO GLOBALITY

Minakshi Kaushik (School of Arts and Aesthetics, JNU)

WG1-D Popular Entertainment

Chair:

MINNIE CUNNINGHAM: ARTIST’S MUSE AND FORGOTTEN MUSIC HALL STAR

Jason Price (University of Sussex)

FROM PRIVATE TO PUBLIC: ASPECTS OF DRAG PERFORMANCE IN SOUTH AFRICA

Bett Pacey

WG1-E African and Caribbean Theatre and Performance

Chair:

Business Meeting

WG1-F Theatre History and Historiography - Panel on asymmetric ignorance

Chair: Ruthie Abeliovich

REBALANCING THE ENVIRONMENT: FURTHER THOUGHTS ON ASYMETRIC IGNORANCE

Claire Cochrane (University of Worcester)

POLISH COLONIAL HISTORIES: CULTURAL PERFORMANCES AND THE GENEALOGY OF COLONIAL MIND IN EUROPE’S PERIPHERY

Agata Łuksza (University of Warsaw)

THEATRE HISTORY - EPISTEMIC SYSTEM

Rashna Darius Nicholson (The University of Hong Kong)

WG1-G Choreography and Corporeality

Chair:

FIRE DANCES: ‘WHAT REMAINS BURNING IS HENCE CORROSIVE’

Rachel Fensham (University of Melbourne)

BETWEEN THE BODY AND THE ENVIRONMENT, PERFORMATIVITY BEYOND THE SUBJECT

Philipa Rothfield (La Trobe University/Univeresity of Southern Denmark)

CORPOREALITY: THE POLITICS OF AN AGEING BODY

Sonia York-Pryce (Independent Researcher)

WG1-H Arabic theatre Working Group:Egypt and the Gulf: Adapting in Changing Environments

Chair: : Dr. Samer Al-Saber

FROM THE CAVE TO THE CITY: A HISTORIOGRAPHIC INVESTIGATION OF TAWFIQ AL-HAKIM’S PEOPLE OF THE CAVE

Marina Bergenstock (Stanford University)

ADAPTATION TO A HARSHER CLIME: RE-WRITING WESTERN PLAYS ON THE ARABIAN PENINSULA

Katherine Hennessey (American University of Kuwait)

WG1-I The Theatrical Event

Chair:

PRESENTATION OF: ROBERT WILSON’S WORK WITH AMATEURS. DEAFMAN GLANCE (1970) + DISCUSSION

Keren Cohen (Hebrew University of Jerusalem)

ANALYSIS AND REFLECTION ON BODY DRAMA AND ITS CROSS CULTURAL COMMUNICATION—TALKING ABOUT TWO BODY DRAMAS STAGED IN “QINGMAI-WORKSHOP” OF YANGZHOU

Jia Xuehong (Yangzhou University)

FIVE LITTLE PIECES - MILO RAU AND AMATEUR THEATRE

Rikard Hoogland (Stockholm University)

WG1-J Queer Futures

Chair:

SPREADING FERTILISER AND COOKING UP FERAL QUEER CAMPS

Alyson Campbell (University of Melbourne) and Stephen Farrier (Royal Central School of Speech & Drama, University of London)

ENTANGLED DRAG QUEENS: REFLECTIONS ON THE LIVE-STREAMED PERFORMANCES OF/AND THE METRO MANILA DRAG COMMUNITY

Ian Rafael Ramirez (Graduate School of Humanities and Social Sciences, University of Melbourne)

WG1-K Political Performance - Dialogue and listening: ecologies of collaboration

Chair: Trish Reid

ECOLOGIES OF TRANS-DISCIPLINARY COLLABORATION: PERFORMANCE AS DIALOGUE ABOUT ECOSYSTEM SERVICES IN CHIAPAS, MEXICO

Aylwyn Walsh (University of Leeds)

ENACTING A POETICS AND POLITICS OF LISTENING

Sarah Woodland (University of Melbourne) and Rand Hazou (Massey University)

WG1-L Digital Humanities in Theatre Research

Chair:

ENTRIB – IBERIAN “ENTREMEZES”, A DIGITAL SCHOLARLY EDITION

Ariadne Nunes (IELT, FCSH - Nova Univ. Lisbon)

WG1-M Performance in Public Places- Community Ecologies

Chair:

“EPHEMERAL GARDENS: SUSTAINING CULTURE AND PROBLEMS OF ENVISIONING IN PUBLIC-SPACE PERFORMANCE”

Rebecca Free (Goucher College)

“PERFORMING CIVIC SPHERES AT THE ‘BALFOUR PROTEST’”

Daphna Ben-Shaul (Tel Aviv University)

WG2 Monday 11.00 – 12.30

WG2-A Asian Theatre Working Group

Chair:

STAGING ORDINARY PEOPLE IN HONG KONG

Wai Yam Chan (Hong Kong Institute of Vocational Education)

THE NEW DEVELOPMENT OF MALAYSIAN ISLAMIC THEATRE

Fazilah Husin (Universiti Putra Malaysia) and Zulkifli Mohamad

“THEATRE ECOLOGY, NATURE, AND POLITICS IN SHAKESPEARE’S PLAYS AND HOLD ON, LOVE!”

Iris H. Tuan (National Yang Ming Chiao Tung University)

WG2-B Scenography

Chair: Nick Hunt

ECOSCENOGRAPHY IS EXPANDED SCENOGRAPHY IS ECOSCENOGRAPHY IS EXPANDED SCENOGRAPHY

Julie Hudson (Theatre Research International)

THE (IN)DISPOSABLE UTOPIA OF SCENOGRAPHY: PRESERVING ENVIRONMENT THROUGH THEATRE

Rana Esfandiary (University of Kansas)

ECO-MATERIALITY AND ECO-MATERIALISM IN COSTUME DESIGN

Sofia Pantouvaki Aalto University)

ZERO-WASTE BAUPROBE: FULL-SCALE COLLABORATION IN VIRTUAL SPACE

Susanne Thurow (The University of New South Wales)

DIGITAL SCENOGRAPHY IN A NATURAL ENVIRONMENT

Michael Simon (Zurich University of the Arts)

WG2-C – Feminist Research WG

Chair: Lisa Fitzpatrick & Indu Jain

ME AND THE SKY: CLIMATE CHANGE SMASHES THE GLASS CEILING IN COME FROM AWAY

Evelyn O’Malley (University of Exeter)

THE TOXICALLY MASCULINE STRIKE BACK – JANUARY 6TH, 2021, A FEMINIST ANALYSIS

Carole Quigley (Mary Immaculate College, University of Limerick)

UNEATING THE APPLE: ONTROEREND GOED AND ECOLOGIES OF THE IMPOSSIBLE.

Karen Quigley (University of York)

THE UN-REDEMPTIVE ECOLOGIES OF 4.48 PSYCHOSIS

Leah Sidi (University College London)

WG2-D Popular Entertainment

Chair:

ACTING, SINGING, AND ATHLETICS: PHYSICAL CULTURE ACROSS POPULAR SPECTACLES IN THE EARLY TWENTY-FIRST CENTURY

Kelsey Blair (McGill University)

CIRCUS AS A TRANS-TEMPORAL COMMUNITY: NETWORKS, CIRCUITS AND MOBILE MATERIALS

Aastha Gandhi (Jawaharlal Nehru University, New Delhi)

COVID-19 AS METHOD: RECOVERING THE POPULAR IN HONG KONG BALLROOM DANCING

Maggie Leung (Hong Kong)

WG2-E Intermediality Working Group - New Mobilities: Sustainability Through Miniaturisation, Secret Theatres & Mobile Experiences

Chair:

MINIATURISING AUSTRALIAN INTERMEDIAL THEATRE: TOWARDS A SUSTAINABLE MODEL OF PERFORMANCE CREATION AND TOURING FOR LARGE-SCALE, TECHNICALLY COMPLEX VISUAL THEATRE

Tessa Rixon (Queensland University of Technology)

SECRET THEATRE: THE SMARTPHONE EFFECT IN “AS IF NO ONE IS WATCHING”

Abi Trott (Graduate School of Humanities and Social

Sciences, University of Melbourne)

SLOW DOWN (YOU MOVE TOO FAST): A CASE STUDY IN DEEP ECOLOGY, MECHANICS AND MOBILE EXPERIENCES

Mairéad Ni Chroinín (NUI Galway)

WG2-F Theatre History and Historiography - Special Panel on green historiography

PERFORMANCE TEXTS AND HISTORIOGRAPHICAL RESEARCH: THE VIDEO ARCHIVE OF RINA YERUSHALMI

Sharon Aronson-Lehavi (Tel Aviv University)

ON FELT, MICE AND MOTHS: 'NATURE' AND ITS CONSERVATION IN A WORK BY JOSEPH BEUYS

Tancredi Gusman (HSLU - Lucerne University of Applied Sciences and Arts)

STUDYING THEATRE IN TIMES OF PAPER SHORTAGE

Lotte Schüßler (Humboldt-Universität zu Berlin)

WG2-G Performance, Religion and Spirituality

MAGICAL AND RELIGIOUS RITUAL PERFORMANCE

Filipe Pereira (Universidade Nova de Lisboa)

PERFORMANCE AND ECOLOGY IN THE PRACTICES OF CHRISTIAN MYSTICISM

Cormac Power (Northumbria University)

WG2-H Arabic theatre Working Group - Politics at Play In Egypt and Syria

Chair: Dr. Sarah Youssef

WAR OF THE TROUPES

Samy Selim (University of Bristol)

THE MANIFEST ABSENCE OF RELIGION IN MODERN EGYPTIAN DRAMA

Daniela Potenza (Università degli Studi di Napoli "L'Orientale")

CENSORSHIP AND CREATIVITY IN SYRIAN THEATER: SA'DALLAH WANNOUS'S A SOIRÉE FOR THE FIFTH OF JUNE, THE KING'S ELEPHANT, AND THE KING IS KING

Samar Zahrawi (Sam Houston State University)

WG2-I The Theatrical Event

WEB-SPECIFIC THEATRE PRACTICE. TRANSMEDIA APPROACHES TO CONNECT THEATRE TO YOUNG PEOPLE THROUGH THEIR NATIVE DIGITAL LANGUAGE.

Carmen Gonzalez Requiero (Strategies for Drama SL)

RETHINKING THE DIGITAL SPACE AS THEATRICAL EVENT FOR YOUNG AUDIENCES: PRACTICES, PARTICIPATION AND INCLUSION

Caleb Lee (Rose Bruford College)

TAUKO (2018) – MATERIALISM OF THE NEW GENERATION

Janne Tapper

A WORD IN YOUR EAR: REIMAGINING COMMUNITY DRAMA AS SITE-SPECIFIC DIGITAL STORYTELLING

Kate Valentine (University of York)

WG2-J Queer Futures

TEMPORALITIES OF REFUSAL: QUEER GHOSTS SEEKING REDRESS ON THE TURKISH STAGE

Erdem Rasim Avsar (University of Glasgow)

IN-BETWEEN LOVE: PERFORMANCE OF INTIMATE LOVE AS MAKING OF QUEER COUNTERPUBLICS IN MANDEEP RAIKHY'S QUEEN-SIZE

Sheetala Bhat (University of Western Ontario)

AN ECOLOGY OF SAFETY: THE 66 YEAR PARADE OF TENNESSEE WILLIAMS IN PROVINCETOWN

Jef Hall-Flavin (Royal Central School of Speech and Drama)

AWAY WITH THE FAERIES: SEARCHING FOR A QUEER ECOLOGICAL PRAXIS AMONGST THE RADICAL FAERIES

Andrew Marks (University of Edinburgh)

WG2-K Political Performance WG: Theatre and the ecologies of the Left

Chair: Nesreen Hussein

LEGACY OF THE REVOLUTION AND IMAGINATION OF THE GLOBAL COMMUNITY IN CHINESE 'NEW LEFTIST'

Zheyu Wei (Guangxi Arts University)

THE ECOLOGIES OF POLITICAL THEATRE: AN ANALYSIS OF WORK OF PRAJA NATYA MANDALI IN TELANGANA

Komita Dhanda (Jawaharlal Nehru University)

"WHY YOU SO LIDDAT?"*: MEDIATISED PERFORMANCE OF RACE AND PROTEST IN SINGAPORE

Natalie Lazaroo (University of Queensland)

WG2-L Digital Humanities in Theatre Research

INTERSECTIONALITY IN DIGITAL THEATRE AND PERFORMANCE STUDIES

Nora Probst

REHEARSING TRANSHUMANISM: ETHNOGRAPHY OF MICHEL VAN DER AA'S MIXED-MEDIA OPERA UPLOAD

Lea Luka Sikau (Cambridge University, Faculty of Music)

EXPERIMENTAL THEATRE SCHOLARSHIP: A COMPUTATIONAL OVERVIEW

Miguel Escobar Varela (Social Justice Education, Ontario Institute for

Studies in Education, University of Toronto)

WG2-M Performance in Public Places: Decolonising Space

DESTABILIZING THE COLONIAL SPACE, ETHICS AND AESTHETICS: THE DRAMATURGY AND LABOUR OF CREATING THEATRE AS A COUNTERPUBLIC SPHERE

Deniz Basar, Art Babayants (Concordia University)

BREAKING THE SILENCE: THE BRITISH SLAVE TRADE IN PERFORMANCE

Holly Maples (University of Essex)

COMMON SALT: COLONIALISM, CAPITALISM AND ECOLOGY

Lisa Woynarski (University of Reading)

WG3 Monday 13.15 – 14.30 WG3-B Embodied Research - Interdisciplinary Connections

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(RE)PERFORMING AN ECO-DOCUMENTARY PRACTICE

Nathalie Suck

I'M NOT HERE: EMBODIED METHODS FOR ECOLOGICAL SELFHOOD

Michael Henry (Royal Conservatoire of Scotland)

CREATIVE BODIES: ENTANGLEMENTS OF SELF/SUBJECT AND OTHER/OBJECT IN EXPLORATIONS OF WHAT CONSTITUTES HUMAN REMAINS

Roisin O'Gorman (University College Cork)

LOCO.MOTION: CASE STUDIES ON EXPRESSIVE MOVEMENT AND SUSTAINABLE DEVELOPMENT

Shrinkhla Sahai

EXPLAINING THEATRE TO A MALIGNANT ROOT: PERFORMING OBJECTS, SHIFTING ONTOLOGIES AND TOPSY-TURVY ECOLOGIES. A PERFORMANCE WITH OBJECTS.

Matt Smith (University of Portsmouth)

THE OBJECT DANCE PROJECT: THE ECOLOGIES OF THINGNESS

Josiah Pearsall (Louisiana State University)

PERFORMANCE AND SOCIAL JUSTICE: EMBODYING THE PROCESS OF SUSTAINABILITY OF AFRO AND INDIGENOUS CULTURE AND THEIR ENVIRONMENTS IN BRAZIL

Alba P. Vieira (Federal University of Vicosa) and Denise M. Zenicola (Federal University Fluminense)

WG3-C Feminist Research WG

Chair: Lisa Fitzpatrick & Indu Jain

IN DIALOGUE WITH DEEVY: LITTLE THEATRE OF THE 1950S

Una Kealy (Waterford Institute of Technology)

POLITICAL RESISTANCE IN FRANCE: NEW STRATEGIES OF REPRESENTATION

Stefania Lodi Rizzini (University of Paris III: Sorbonne Nouvelle)

DISABILITIES IN THEATER EDUCATION AND PRACTICE (ON THE RELATIONSHIP BETWEEN DISABILITY, ECOLOGY AND FEMINISM)

Monika Kwaśniewska-Mikuła (Jagiellonian University)

WG3-D Performance and Disability Working Group

Introductions. Working Group business. Plan for the week.

WG3-E Intermediality Working Group - Artificial Agents & Mixed Reality Spaces: Intelligent Algorithms & Sustainable Scenographies in Performance

THEATRE, DRAMA AND ARTIFICIAL INTELLIGENCE

Antonio Pizzo (Università degli Studi di Torino)

THE SONG OF MATTER: 3D PRINTING, VIDEO AND INTERMEDIALITY PERFORMANCE SUSTAINABILITY

Vincenzo del Gaudio (University of Salerno)

WG3-F Musical Theatre

A POLITICS OF MARGINALIZATION: THEATRE MUSIC IN CONTEMPORARY THEATRE

David Roesner (LMU Munich)

A CONSUMER ECOLOGY OF THE MUSICAL THEATRE CAST RECORDING: ENERGY, MATTER, RESIDUE AND WASTE

Ben Macpherson (University of Portsmouth)

WG3-G Performance, Religion and Spirituality

Breakout room 1

BODY AS LAND, LAND AS BODY; A MATERIAL-SPIRITUAL ENCOUNTER WITH NONHUMAN AND MYTHIC ANCESTORS

Laura Burns (Goldsmiths, University of London)

NOW THE RIVER KNOWS YOUR NAME: PERFORMING THE ECO-CENTRIC FOR THE INVISIBLE

Christopher Danowski (University of Portsmouth)

HOW TO RAISE A GHOST: A MEMENTO MORI PRACTICE

Mia van Leeuwen (University of Lethbridge)

DREAMING OF UNCANNY HOUSES: SEEING KIRKWOOD'S THE CHILDREN WITH JOHN MORIARTY

Charles Gillespie (Sacred Heart University)

Breakout room 2

THE HUMAN QUEST FOR MEANING

Tyrone Grima (MCAST)

WISDOM EXISTS IN THE STORIES OF WOUNDS

Silvia Battista (Liverpool Hope University)

WG3-H Translation, Adaptation and Dramaturgy

REMOTE DRAMATURGY IN PRACTICE - DRAMATURGICAL SCHEMES IN TIMES OF PANDEMIC

Krystina Dolezalova (University of Amsterdam)

DEFINING POST-VERBATIM DRAMATURGY

Duška Radosavljević (Royal Central School of Speech and Drama)

ECOCRITICAL DYSTOPIA IN PERFORMANCE: THE UNEMPATHETIC SUPERSPACE OF HOME IN

AUTOMATA

Graca Correa

WG3-I Theatre Architecture - Politics: Performative Interventions in the Neoliberal City

Chair: Andrew Filmer

THEATRICAL ACTIVISM IN THE NEOLIBERAL CITY: THE LEGISLATIVE THEATER OF AUGUSTO BOAL AND THE STAGINGS OF OS SERTÕES BY JOSÉ CELSO AT TEATRO OFICINA

Rogerio Machado

A PANDEMIC PERSPECTIVE ON SCENOGRAPHIC ECOLOGIES OF PERFORMING URBAN PLACE IN MONTREAL

Shauna Janssen (Concordia, University)

THE ROLE OF THE PERFORMANCE DESIGNER IN THE CONTESTED URBAN REALM

Marina Hadjilouca (Royal College of Art)

THEATRE ARCHITECTURE AS A PERFORMING ECOLOGY IN THE CITY

Dorita Hannah

WG3-J Choreography and Corporeality

GENERATIONAL EXPERIENCES OF GENDER AND OF FEMINISMS IN NORTHERN IRELAND

Shonagh Hill (Queen's University Belfast)

SOLO DANCING AND ECOLOGIES OF PLURALITY

Daniela Perazzo Domm (Kingston University London)

MOVING WITH(IN) LANGUAGE: KINETIC TEXTUALITY IN CONTEMPORARY PERFORMING ARTS RECONSIDERED THROUGH MODERNIST POETRY

Rosa Lambert (University of Antwerp)

WG3-K Political Performance: Performance and the borders of democracy

Chair: David Rodriguez-Solas

EXILED LIVES ON THE STAGE: TURKEY'S ARTISTS AT THE CROSSROADS OF NEW AESTHETIC PRACTICES AND POLITICAL SUBJECTIVITIES

Pieter Verstraete (Free University of Berlin)

PERFORMING DEMOCRACY IN THE GRAVEYARD: MILITARY DICTATORSHIP AND COMMEMORATIVE ACTIVISM IN SOUTH KOREA

Hayana Kim (Northwestern University)

WG3-L Performance as Research

Meeting for all members of the group

WG3-M Performance in Public Places = Performative Protest:

DISRUPTING PERFORMANCES OF POWER THROUGH PERFORMATIVE OBJECTS

Sian Rees (University for the Creative Arts)

PLAYFUL DISOBEDIENCE IN A CONTESTED SPACE: ACTIVIST METHODS IN THE MODEL: A

MODEL FOR A QUALITATIVE SOCIETY

Reka Polonyi (University of Manchester)

RE-FRAMING THE POWER: A NEW METHODOLOGICAL APPROACH TO THE STUDY OF THEATRICAL PROTEST TACTICS

Goran Duric (University of Melbourne)

WG4 Monday 15.15 – 16.45

WG4-A Samuel Beckett

AT ME TOO SOMEONE IS LOOKING, OF ME TOO SOMEONE IS SAYING": WAITING FOR GODOT IN SALA BECKETT

Teresa Rosell Nicolás (University of Barcelona)

TOWARDS AN ECOLOGY OF BECKETTIAN ACTING

Nicholas Johnson (Trinity College, Dublin)

WG4-B Embodied Research Institutional Frameworks & Multimedia Publications

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A VIDEO ARTICLE ON HOW SILENCE IS AN EMBODIED POLITICISED AND DECOLONISED ACTION

Elizabeth de Roza

INTERCULTURAL ROOTS & EMBODIED CREATIVE PRACTICES: HOW THE MICRO AND MACRO WALK IN A RESONANT CONTINUUM

Alexander Boyd and Andrea Maciel Garcia (UC Davis Theatre & Dance)

EMBODIED RESEARCH LAB, BANGALORE: DESIRES, QUESTIONS AND CONSTRAINTS THAT SHAPE PRACTICE

Shabari Rao

THEORETICAL ECOLOGIES AND THE CRISES OF (DIS)EMBODIED PRACTICE

Raimund Rosarius (LMU)

THEATRICAL ECOLOGY OF THE WORKING GROUP: ENCOUNTER AND ARCHIVAL CONTRIBUTION

Ben Spatz (University of Huddersfield)

CHILDABLE RESEARCH

Melissa da Silva Ferreira (Universidade Estadual de Campinas)

SOMATIC ERGONOMICS: SUSTAINING EMBODIED PERFORMANCE PRACTICES AS SOCIAL CRITIQUE

Peilin Liang (National University of Singapore)

WG4-C – Asian Theatre Working Group

SENTIENCE OF RHYTHM: PRECONDITION TO A SUSTAINABLE SOCIETY

Rajdeep Konar (Theatre Research International

IRAQI THEATRE: A NICHE IN AN ECOLOGICALLY POLITICAL SANE MILIEU

Majeed Midhin (University of Anbar)

THE ROLE OF DIGITAL DOCUMENTATION IN THE CREATION, PROMOTION AND PRESERVATION OF UK AND CHINESE PERFORMANCE

Wanjin Li (University of Warwick)

WG4-D Performance and Disability Working Group

Chair: Jessica Watkins

CAUGHT IN THE ECHO CHAMBER, OR REOPENING SPORTS STADIUMS AND LOCKING THEATRE DOORS

Joseph Paul Hill (The Graduate Center, CUNY)

DEAF DIPLOMACY: INTERNATIONAL TOURING PRACTICES OF THE NATIONAL THEATRE OF THE DEAF

Patrick McKelvey (University of Pittsburgh)

REALITY SHOWS AND DISABLED IDENTITY: DYNAMICS OF REPRESENTATION AND MASS MEDIA

Akhila Vimal (Jawaharlal Nehru University)

WG4-E Queer Futures

SPLINTERS: CROSS-DRESSING EX-SERVICEMEN ON THE INTERWAR STAGE

Jacob Bloomfield (University of Konstanz)

THE QUEER POTENTIAL OF SINGLE-SEX THEATRE PERFORMANCE AT THE UNIVERSITY OF CAMBRIDGE IN THE EARLY TWENTIETH CENTURY

Dominic Janes (Keele University)

DRAG AND THE MAINTENANCE OF GENDER NORMS: A CASE FROM EARLY TWENTIETH-CENTURY BRITISH UNIVERSITIES

Emily Rutherford (Merton College, Oxford)

WG4-F Musical Theatre

(RE)STAGING THE PAST: CULTURAL MEMORY AND NATIONAL IDENTITY IN CZECH OPERA AFTER 1989

Tereza Havelkova (Charles University in Prague)

THE CUNNING LITTLE VIXEN, NATIONALISM AND ECOPOLITICS

Daniel Somerville (University of Worcester)

HAUNTING, HISTORY, AND THE POLITICS OF PERFORMANCE IN CLEMENT AND CURRENT'S MISSING

Colleen Lenihan (Queen's University, Ontario)

WG4-G Performance, Religion and Spirituality

WHIRLING IN THE MIDDLE OF A CHAOS

Esra Çizmeci, (Çanakkale Onsekiz Mart University)

STAGING THE GIFT AND LOSS OF RELIGION: DEVELOPMENT OF A NEW PLAY ABOUT CREATION OF POLAND

Anna Dulba-Barnett (University of Oregon)

SYMBOLIC PROTEST, PERFORMING SILENCES AND TRADITION IN MORMON FEMINISM

Clara Molina Blanco (University of Extremadura)

WG4-H Translation, Adaptation and Dramaturgy

"WORDS DON'T COME EASILY"* - REFLECTIONS ON MONSTER TRUCK'S SORRY, THE DISCOURSE ON RACE IN GERMAN THEATRE AND A COMMITMENT TO AN INTERSECTIONAL DRAMATURGICAL PRACTICE

Ann-Christine Simke (University of Glasgow)

"THE WILD GIRLS"

Kristin Leahey (Boston University)

VERSE DRAMATURGIES AND NEW THEATRE FORMS

Kasia Lech (Canterbury Christ Church University)

WG4-I Theatre Architecture - Environment: Ecological Entanglements

Chair: Andrew Filmer

ERRATIC DRIFT: HUMAN-LITHIC PERFORMANCE

Minty Donald (University of Glasgow)

PERFORMING ELEMENTS: AIR

Tómas Saraceno's In Orbit as aesthetic ecology
Nadine Civilotti (University of Mainz)

LINEAGE AS ARTISTIC ECOSYSTEM

Sidsel Graffer (Norwegian Theatre Academy)

ECOLOGICAL THINKING AS A CREATIVE EXPANSION - OPENING A DIALOGUE BETWEEN ARCHITECTURE THEATRES WITH THEIR ENVIRONMENT

Anna Zoulia

WG4-J – Choreography and Corporeality

PATHWAYS: THE FUTURITY OF PEDESTRIAN MOVEMENT IN THE MALTESE ISLANDS

Paula Guzzanti (L-Università ta' Malta)

IMPROVISING AFFECTIVITY – THE CASE OF KITT JOHNSON'S SITE-SPECIFIC WORK

Susanne Ravn (University of Southern Denmark)

TURNING THE WORLD BACK TO EARTH: AN EXAMPLE FROM ALESSANDRO SCIARRONI'S ARTISTIC PRACTICE

Gustavo Vicente (University of Lisbon)

WG4-K – No Session

WG4-L Performance as Research

Meeting for all members of the group

WG5 Tuesday 19.00 – 20.30

WG5-A Groupe de travail Processus de création/ Working Group Creative Processes

Introduction

Luk Van den Dries

STRATÉGIES D'ÉCRITURES PLURIELLES DE LA COMPLEXITÉ EN ARTS VIVANTS : OUVRIR LES POTENTIELS CRÉATIFS

Robert Faguy, Natalia Soldera (LANTISS-Universite laval)

MOUVEMENTS DE LA MER INTÉRIEURE : LES

ENJEUX D'UN PROCESSUS DE CRÉATION CONTEMPORAIN BASÉ SUR LA PRATIQUE DU MIME CORPOREL D'ÉTIENNE

George Mascarenhas (Federal University of Bahia)

ENTRE TRANSMISSION PRATIQUE ET TRACES ÉCRITES : ÉTUDIER LES TRAVAUX DU WORKCENTER OF JERZY GROTOWSKI AND THOMAS RICHARDS

Erica Letailleur (Université Nice Côte d'Azur, CTEL)

WG5-B Scenography

Chair: Sofia Pantouvaki

A DISCOURSE ON THEATRE/STUDIO INSTALLATIONS AND CLIMACTIC FACTORS IN PARTS OF NIGERIAN

Alphonsus Orisaremi (University of Ibadan)

NEGOTIATING SOCIETAL 'POLITICAL CORRECTNESS' AND THE PLAYWRIGHT'S INTENT IN THE REPRESENTATION OF RACE AND IDENTITY THROUGH PRODUCTION SCENOGRAPHY IN CHANGING CULTURAL ENVIRONMENTS

Aisling Smith

LUNGS – LEARNING TO BREATH MORE FREELY

Nick Wood (Royal Central School Of Speech and Drama)

LANDSCAPE AND HABITATION: A SCENOGRAPHIC PERSPECTIVE

Nick Hunt (Rose Bruford College)

THE U.A.P. EXPERIENCE: A TRANSDISCIPLINARY ART PLATFORM IN THE PERIPHERIC CONTEXT

Renato Bolelli Rebouças (University of Sao Paulo)

WG5-C Choreography and Corporeality

EXTRACTING-WITH ALGAE

Sarah Blissett (University of Roehampton)

"NATURE MOVES": CONNECTING BUTOH AND ANNA HALPRIN

Rosemary Candelario (Texas Woman's University)

THINKING WITH WATER. CHOREOGRAPHING ECOLOGICAL RELATIONALITIES

Annalisa Piccirillo (Theatre Research International)

WG5-D Feminist Research WG

Chair: Lisa Fitzpatrick & Indu Jain

TWO TAMINGS: CROSS-GENDER SHAKESPEARE AND THE SUBVERSION OR REINSCRIPTION OF POWER

Amanda Finch (Ulster)

ALTAMIRA 2042: FEMINIST PERFORMANCE AND THE QUESTION CONCERNING TECHNOLOGY

Ana Bernstein and Rebecca Benzie (Universidade Federal do Estado do Rio de Janeiro)

WG5-E Intermediality Working Group - Traversing Transient Spaces: Online Virtual Foyers & Game Engines in Theatre Practice

ONLINE ENTRANCES, VIRTUAL EXITS, AND THE FUNCTION OF THE FOYER

Rosie Klich (University of Essex)

FROM ARGOS TO EROS

Tim White (University of Warwick)

WG5-F Musical Theatre

THE COLOR PURPLE: CREATIVE FIGURES, RACIAL POLITICS, AND DIVERGENT AESTHETICS IN MUSICAL THEATRE PROCESSES

Phoebe Rumsey (University of Portsmouth)

CHANGES IN SWEDISH OPERETTA DANCING AT THE STORAN THEATRE IN GOTHENBURG BY THE MID 1930S

Lotty Harryson (Stockholm University)

DOES HAMILTON BRING WALLS DOWN? AMERICAN MUSICAL DRAMA AND THE RISE OF FASCISM

Francesco Saverio Sani (De Montfort University)

WG5- G Popular Entertainment

IMMERSIVE PERFORMANCE AND SENSORY STIMULATION: THE INTIMACY OF PARTICIPATION AND THE ATTRACTIONS OF MADNESS IN THIRD RAIL PROJECTS' THEN SHE FELL

Rick DesRochers (Lehman College)

'THE PEEPSHOW VAMPIRE' - HORROR AND ACCESSIBILITY FOR A TWENTY-FIRST CENTURY AUDIENCE

Tony Lidington

INCUBATOR BABY SHOWS: PERFORMANCE WITHOUT TEXTS, ACTORS, OR ARCHIVE

Susan Kattwinkel (College of Charleston)

WG5-H Theatre architecture - Place: Performance Spaces in Context

Chair: Dorita Hannah

IL TEATRO DEL MONDO AND ITS ENVIRONMENT: THE DEFENCE OF COLLECTIVE MEMORY THROUGH THEATRE

Marc Fernández Cuyàs (Universitat de Barcelona)

MAPPING MAYNARD: EXPLORING POSSIBILITIES FOR RURAL PERFORMANCE SPACE

Andrew Filmer (Aberystwyth University)

RESILIENCE AND TRANSIENCE IN THE HISTORIOGRAPHY OF MODERN AND CONTEMPORARY THEATRE ARCHITECTURE

Evelyn Furquim Werneck Lima (The Federal University of the State of Rio de Janeiro

HOLLOW (2016): RECONFIGURING PARTICIPATION AS AN ECO-SPATIAL PRACTICE

Jenny Hall (Crafted Space)

WG5-I Theatre History and Historiography: Special Panel on embodiment and historiographical research

Chair: Dorota Sosnowska

POSTIST CHALLENGES, FEMALE MIGRATION AND PERFORMING MEMORIES AS A HISTORIOGRAPHICAL METHOD

Laura Peja (Università Cattolica del Sacro Cuore, Milano)

MEYERHOLD'S CASTINGS OF ACTRESSES FOR MALE PARTS

Janne Risum (Aarhus University) Yasmine

WG5- J Arabic theatre - Globalization's Aftermaths: Kuwait, Germany, and the Levant

Chair: Dr. Samer Al-Saber

GLOBALIZATION LIVE!: THEATRICAL TRADITION MEETS CORPORATE STRATEGY IN KUWAIT'S ZAIN MUSICALS

Yasmine Jahanmir (University of Nevada, Reno)

ARAB VOICES ON THE EUROPEAN STAGE: BETWEEN FACT AND FICTION, MEMORY AND IMAGINATION

Sarah Youssef (University of Cologne, Germany)

NARRATIVES OF REGRET: SYRIAN CHILDREN PERFORMING PSYCHOSOCIAL THEATRE TO PROMOTE A POLITICS OF RECONCILIATION IN ZA'ATARI REFUGEE CAMP

Bart Pitchford (University of Montevallo)

WG5-K Political Performance: Session 4 Staging Land and Environment

Chair: Cristina Delgado-García

BLACK MEN WALKING: EXPLORING RACE, REGION AND THE RURAL

Gemma Edwards (University of Nottingham)

GREENWOOD SPACES: OUTLAW FIGURES AS LIMIT CONCEPTS

Julia Boll (University of Hamburg)

THE SOLACE OF PLANTING TREES

Sam Haddow (University of St Andrews)

WG5-L Performance as Research

Meeting for all members of the group

WG6 Tuesday, 21.15 – 22.30

WG6-A Groupe de travail Processus de création/ Working Group Creative Processes

TACTICS OF GUIDANCE: NEGOTIATING A DISSENSING AESTHETIC OF AUDIENCE PARTICIPATION | TACTIQUES DE GUIDAGE : NÉGOCIATION D'UNE ESTHÉTIQUE DE DISSENSUS DE LA PARTICIPATION DU PUBLIC

Elvira Crois (University of Antwerp)

A NEW THEATRE DIMENSION? REFLECTIONS ON THE DRAMATURGY OF ONLINE THEATRE DURING THE PANDEMIC

Proshot Kalami (BHCC)

CONTINUOUS BECOMING. COLLECTING TRACES OF A CREATIVE PROCESS WITHIN THE ARGOS RESEARCH PROJECT

Luk Van den Dries (University of Antwerp)

CONCLUSION(S) : DISCUSSIONS ET PERSPECTIVES / CONCLUSION(S): DISCUSSION AND PERSPECTIVES: OPEN DISCUSSION

WG6-B Scenography

Chair: Nick Hunt

COSTUME AS SITE FOR ECOSCENOGRAPHY: THE MATERIAL INTERACTIONS WORKSHOPS IN PRAGUE, LONDON AND GALWAY (2019-2020)

Donatella Barbieri (LCF)

OCCUPYING THE PERIPHERY: BACKSTAGE SPACES AND THE ECOLOGIES OF PRACTICE

Cath Badham and Kelli Zezulka (University of Derby)

COSTUME SHOP ECOLOGY

Christin Essin (Vanderbilt University)

WG6C Embodied Research WG - Core Embodied Research

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CHALLENGING DRAMATURGICAL PRACTICES THROUGH EMBODIED RESEARCH

Melina Scialom (Federal University of Bahia, Brazil)

QUEER CORPOREALITIES: THE (UN)MAKING OF QUEER ECOLOGIES

Joseph Appleton (University of Sydney)

POSTDRAMATIC THEATRE: AUTHENTICITY AND/ OR DECONSTRUCTION?

Silvia Dumitriu

BUG: METAMORPHOSIS IN THE TIME OF COVID-19

Nazlıhan Eda Erçin (Louisiana State University)

BEING LOST AND BECOMING: EXPLORING THE PERFORMANCE OF PAIN IN MAYA RAO'S KHOL DO

Raman Kumar (Jawaharlal Nehru University)

SOMATIC PRACTICES IN THE HISTORICAL RESEARCH. THE BODY AS ARCHIVE IN DIALOGUE WITH SINGULARITY

Fabiana Mercadante (Universidade de Lisboa)

Bernadette Sweeney

EMBODYING ECO-REVELATIONS: THE "MORE-THAN-HUMAN" AS COLLABORATORS

Florence Figols (Concordia University)

WG6-D Feminist Research WG

Chair: Lisa Fitzpatrick

"AN EXPLOSION OF FEMINISM:" DRAMATURGIES OF EXCESS AND REVOLUTION IN CHILE'S NEW FEMINIST VANGUARD

Jennifer Thompson (University of Pennsylvania)

GHOSTLY STUDIES OF THE HOUSE: THE SPECTRAL FEMINIST ECOLOGIES OF KILLJOY'S KASTLE

Kelly Richmond (Cornell University)

THE HUMAN SPECIES OUTSIDE THE CENTER: THEATRE, STRUGGLE FOR LAND AND ECOFEMINISM IN THE BRAZILIAN ADAPTATION OF "THE HORATIANS AND THE CURIATIANS"

Lucia Romano (Paulista State University SP)

WG6-E Intermediality Working Group - Technological Tensions: Automation/ Environmentalism & Decentred Humans/Agentic Bodies of Personal Data

PERSONAL DATA AS EXPANDED HUMAN MATERIALITY: HERZOG, DE MEURON AND AI WEIWEI'S "HANSEL AND GRETEL"

Sarah Lucie (The Graduate Center, CUNY)

THROWAWAY EXPANSION: AUTOMATION, ENVIRONMENTAL PERFORMANCE, AND THE INFLATABLE DOME

Douglas Eacho (University of Toronto)

WG6-F Musical Theatre WG

MEMBERS' MEETING

WG6-G Popular Entertainment

THE COMEDY PROPAGANDA MACHINE: THE SOLDIER SKETCH WRITING CONTEST OF WORLD WAR II

Tara Demmy (University of Maryland College Park)

I AM DON QUIXOTE THE TRIO LIKAY: A SOUL-SEARCHING CONTENT WITHIN THAI POPULAR PERFORMANCE

Sukanya Sompiboon (Chulalongkorn University)

WG6-H Theatre architecture

BUSINESS MEETING

WG6-I Theatre History and Historiography: Panel on actors and acting

Chair: Meike Wagner

SYSTEMIC BODIES? WRITING A HISTORY OF ACTOR TRAINING IN GERMANY BETWEEN 1945 AND 1989

Anja Klöck (Hochschule für Musik und Theater Leipzig)

ALIENS AND STARS: LABOR DISPUTES AND ALIGNING ACTOR/CHARACTER IDENTITIES

Ann White (Michigan State University)

AN EROTIC ENVIRONMENT: THE NINETEENTH-CENTURY ACTRESS'S DRESSING-ROOM

Laurence Senelick (Tufts University)

WG6-J Arabic theatre Siege, home, and the Self in Iraq and Palestine

Chair: Dr. Sarah Youssef

THE IRAQI HOME/LAND UNDER SIEGE: HOUSE AS METAPHOR IN ABDUL RAZAQ AL-RUBAI'S A STRANGE BIRD ON OUR ROOF

James Al Shamma (Belmont University); Amir Al-Azraki (Renison University College, University of Waterloo)

PALESTINIAN THEATRE: ALIENATION, MEDIATION AND ASSIMILATION IN CROSS CULTURAL RESEARCH AND PRACTICE

Gary EnglisH (Univeristy of Conneticut)

WG6-K No Session

WG6-L Performance as Research

MEETING FOR ALL MEMBERS OF THE GROUP

WG7 Wednesday 12.45 – 14.00

WG7-A Embodied Research - Interdisciplinary Connections

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(RE)PERFORMING AN ECO-DOCUMENTARY PRACTICE

Nathalie Suck

I'M NOT HERE: EMBODIED METHODS FOR ECOLOGICAL SELFHOOD

Michael Henry (Royal Conservatoire of Scotland)

CREATIVE BODIES: ENTANGLEMENTS OF SELF/ SUBJECT AND OTHER/OBJECT IN EXPLORATIONS OF WHAT CONSTITUTES HUMAN REMAINS

Roisin O'Gorman (University College Cork)

LOCO.MOTION: CASE STUDIES ON EXPRESSIVE MOVEMENT AND SUSTAINABLE DEVELOPMENT

Shrinkhla Sahai

EXPLAINING THEATRE TO A MALIGNANT ROOT: PERFORMING OBJECTS, SHIFTING ONTOLOGIES AND TOPSY-TURVY ECOLOGIES. A PERFORMANCE WITH OBJECTS

Matt Smith (University of Portsmouth)

THE OBJECT DANCE PROJECT: THE ECOLOGIES OF THINGNESS

Josiah Pearsall (Louisiana State University)

PERFORMANCE AND SOCIAL JUSTICE: EMBODYING THE PROCESS OF SUSTAINABILITY OF AFRO AND INDIGENOUS CULTURE AND THEIR ENVIRONMENTS IN BRAZIL

Alba P. Vieira (Federal University of Vicosa) and Denise M. Zenicola (Federal University Fluminense)

WG7-B Scenography Working Group

Chairs: Sofia Pantouvaki and Nick Hun

BUSINESS MEETING

WG7-C Popular Entertainment

VARIETY THEATRE HISTORY AND FILM: FICTIONS AS SOURCES

Larraine Nicholas (University of Roehampton)

'A SIMULACRUM OF THE CULTURAL AND HISTORICAL PROCESS ITSELF': POPULAR ENTERTAINMENTS AT NEWCASTLE'S HERITAGE-LISTED VICTORIA THEATRE

Gillian Arrighi (University of Newcastle (Australia))

THE WEIGHT OF THE SET DESIGNS AS A WAY TO IDENTIFY AUDIENCES IN THE POPULAR THEATRE OF BARCELONA AT THE BEGINNING OF THE XX CENTURY

Eduard Molner (Escola Universitària ERAM - Universitat de Girona)

WG7-D Performance and Disability Working Group

PLACE OF SAFETY: INTELLECTUAL DISABILITY AND THEATRE

Riika Papunen (Tampere University)

ZOOM-ZOOM: ONLINE CREATIVE COLLABORATIONS

Suzanne Ingelbrecht/Dan Graham

MAPPING PRE-SHOW INFORMATION AS AN ACCESS TOOL

Kelsie Acton

WG7-E Intermediality Working Group - Reconfiguring Trust in Machines: Bodies-as-data, Malfunctioning Humanoids & Platforms for Transgressive Participation

THE BODY AS DATA: REIMAGINING A REALITY FOR MIGRATING BODIES BEYOND THE LIMITS OF EUROPE'S DIGITAL BORDERS THROUGH PERFORMANCE

Sidonie Carey Green (Royal Holloway University of London)

I AM GOING TO TURN INTO PETER: GLITCHING HUMAN-ROBOT INTERACTIONS

Yaron Shyldkrot (University of Sheffield)

BECOMING WOLF VIA WHATSAPP: THE TRANSGRESSIVE POTENTIAL OF INSTANT MESSAGING SERVICES IN PARTICIPATORY PERFORMANCE AND ACTIVISM

Caroline Mueller

WG7-F Musical Theatre

WIENER MUSICALS AND THEIR DEVELOPMENTS: GLOCALIZATION HISTORY OF MUSICALS BETWEEN VIENNA AND JAPAN

Rina Tanaka (Meiji University)

INDETERMINATE ECOLOGIES: SONIFICATION, SONICITY AND VIBRATION IN DEAR JOHN

Marcus Tan (Nanyang Technological University)

WG-G Performance, Religion and Spirituality

Breakout room 1

WORSHIP AND THE PLAGUE: CRAFTING RITUAL EXPERIENCES IN COVID-19 BRITAIN

Joshua Edelman (Manchester Metropolitan University)

RITUAL CELEBRATION OF ADVENT IN THE TIMES OF COVID-19: EXPERIENCE BETWEEN THE ARCHIVE AND THE REPERTOIRE

Kim Skjoldager-Nielsen (Stockholm University)

Breakout room 2

INVENT YOUR OWN RELIGION

Michael Dudeck (Edinburgh College of Art)

POSTHUMAN SPIRITUALITIES: TRANCE, VIRTUAL REALITY, AND SUPERNATURAL DANCE IN CHOY KA FAI'S COSMICWONDER

Kyueun Kim (CUNY Graduate Center)

WG7-H Translation, Adaptation and Dramaturgy

RECOGNIZING UNEXPECTED ADAPTATIONS, DESTABILIZING IDENTITIES

John Severn (Macquarie University)

ABORIGINALIZING MOTHER COURAGE: BRECHT IN AUSTRALIA

Prateek Prateek (BITS Pilani)

Simon Stephens's Collaborative Practices in an Intercultural Context: The Uniqueness of the Production of Fortune in Tokyo, 2020

Nabi Ito (University of Birmingham)

WG7-I The Theatrical Event

PERFORMING IRAQI-JEWISH HISTORY IN THE ORNA PORT CHILDREN AND YOUTH THEATRE NAPHTALY SHEM-TOV (THE OPEN UNIVERSITY OF ISRAEL)

Yiddish Theatre - A Surviving Amateur Culture

Willmar Sauter (Stockholm University)

A WORD IN YOUR EAR: REIMAGINING COMMUNITY DRAMA AS SITE-SPECIFIC DIGITAL STORYTELLING

Kate Valentine (University of York)

WG7-J Queer Futures

RESISTING RESILIENCE: LIVE ART APPROACHES TO DEVELOPING QUEER PERFORMANCE

Stephen Greer (University of Glasgow)

LIKE TEARS IN THE OCEAN: THE WILD SEARCH FOR THE MIRACULOUS

Annalaura Alifuoco (Liverpool Hope University)

WG7-K Political Performance WG: Politics and identity

Chair: Aylwyn Walsh

THE TOXIC WHITENESS OF CONTEMPORARY BRITISH THEATRE

Tom Cornford (The Royal Central School of Speech and Drama)

THE SLIPPERY NATURE OF IDENTITY: THE PROBLEM OF QUEER AGENCY IN THE WORK OF RACHAEL YOUNG, LUCY HUTSON AND PROJECT O.

Sarah Gorman (Roehampton University)

BUSSY PROJECT: STORYTELLING, VISIBILITY, AND NEGOTIATING PUBLIC AND PRIVATE SPHERES

Nesreen Hussein (Middlesex University)

WG7-L Performance in Public Places - Landscape and power

PERFORMING THE COVERT LANDSCAPE

Fraser Stevens (University of Maryland, College Park)

PARADOXICAL PARTITION: EXPLORING PERFORMATIVE PROTESTS AT THE US-MEXICO BORDER WALL

Mary Caulfield (Theatre Research International)

PERFORMANCE-BASED ARTS, ACTIVISM AND ENVIRONMENTAL JUSTICE

Helen Gilbert (Royal Holloway, University of London)

WG7-M Choreography and Corporeality

PERFORMANCES OF DISOBEDIENCE IN CATALONIA'S RACE FOR INDEPENDENCE
Eve Aymami Rene (Anglia Ruskin University)

DANCE, ACTIVISM AND SURVEILLANCE IN THE AGE OF BREXIT AND COVID-19 Stacey Prickett (University of Roehampton)
Dance and Borders in Northern Ireland

Aoife McGrath (Queen's University Belfast)

WG8 Wednesday 14.45 – 16.15

WG8-A Embodied Research: Institutional Frameworks & Multimedia Publications

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A VIDEO ARTICLE ON HOW SILENCE IS AN EMBODIED POLITICISED AND DECOLONISED ACTION
Elizabeth de Roza

INTERCULTURAL ROOTS & EMBODIED CREATIVE PRACTICES: HOW THE MICRO AND MACRO WALK IN A RESONANT CONTINUUM
Alexander Boyd and Andrea Maciel Garcia (UC Davis Theatre & Dance)

EMBODIED RESEARCH LAB, BANGALORE: DESIRES, QUESTIONS AND CONSTRAINTS THAT SHAPE PRACTICE
Shabari Rao

THEORETICAL ECOLOGIES AND THE CRISES OF (DIS)EMBODIED PRACTICE
Raimund Rosarius (LMU)

THEATRICAL ECOLOGY OF THE WORKING GROUP: ENCOUNTER AND ARCHIVAL CONTRIBUTION
Ben Spatz (University of Huddersfield)

CHILDABLE RESEARCH
Melissa da Silva Ferreira (Universidade Estadual de Campinas)

SOMATIC ERGONOMICS: SUSTAINING EMBODIED PERFORMANCE PRACTICES AS SOCIAL CRITIQUE
Peilin Liang (National University of Singapore)

WG8-B Sceneography

Chair: Sofia Pantouvaki

STAGED ANIMALITY
Pipsa Keski-Hakuni (Aalto University)

TERRAPOLIS: EROTIC NONSENSE AND MULTI-SPECIES ENTANGLEMENTS
Meg Rollandi

(Massey University, College of Creative Arts)

ECOLOGICAL MODES OF RESEARCHING AND SPECTATING Henny Dörr (HKU)

OUTDOOR THEATER IN PARK LOCATION
Jari Aaltonen (Aalto University)

WG8-C Feminist Research WG

Chair: Indu Jain and Lisa Fitzpatrick

ARTISTS PANEL Emma O'Grady (Galway) and Lara Hickey (Dublin)

PRE-WATCH: INTERVIEW WITH MARGARETTA D'ARCY AND LELIA DOOLAN
WG8-D Performance and Disability Working Group

EMBRACING THE DISTANCE: ACCESSING DANCES OF CONNECTION
Jose Miguel Esteban (OISE/University of Toronto)

RE-IMAGINING SUPPORT IN A DIGITAL WORLD
Becky Gold (York University)

SENSORY THEATRE FOR NEURODIVERSE AUDIENCES DURING THE PANDEMIC
Alison Mahoney (University of Pittsburgh)

WG8-E Intermediality Working Group - New Natural Histories, Ambivalent Futures & Technologically Altered Bodily Ecologies

POSTHUMANIST OPTIMISM IN VON KRAHL THEATRE'S EPIC JAIK
Riina Oruaas (University of Tartu)

ECO-DRAMATURGIES: ROBERT ZHAO AND THE INSTITUTE OF CRITICAL ZOOLOGISTS
Katia Arfara (New York University Abu Dhabi)

PERFORMER BIOSYSTEM WITH RESPECT TO PERFORMANCE ART ECOSYSTEM: AN INTERACTION BETWEEN BIOLOGY AND TECHNOLOGY IN PERFORMANCE ART
Emmanouela Vogiatzaki (University of Peloponnese)

WG8-F Theatre Architecture

POLITICS: PROTEST, DECOLONISATION AND DEMOCRACY
Chair: Shauna Janssen

PROTEST ARCHITECTURE AND PERFORMANCE
Julian Maynard-Smith

PERFORMING RAGE: 'THE RAPIST IS YOU' FEMINIST FLASH MOB BY LAS TESIS COLLECTIVE, 2019 AND ONGOING
Marcela Oteiza (Wesleyan University)

THREE CONVICTS: THE DAM, THE WAR, THE OIL: AN ECOLOGICAL STAGE OF DISASTER IN MESOPOTAMIAN MARSHES
Sepideh Karami (Edinburgh School of Architecture & Landscape Architecture)

THE THEATRE BUILDING AS CULTURAL MACHINE: MATERIALITY AND CULTURAL DEMOCRACY AT LIVERPOOL'S THE PURPLE DOOR
Karl Falconer (Canterbury Christ Church University), Steven Hadley, Jon Moorhouse (Architect)

WG8-G Performance, Religion and Spirituality

ACTING THE ESSENCE THE PERFORMER'S WORK ON THE SELF
Giuliano Campo (Ulster University)

THE SPIRITUAL EXPERIENCE OF ACTING IN CONNECTION TO CO-ACTORS
Elien Hanselaer (Queen's University Belfast)

STAGING GURDJIEFF'S SACRED DANCES AND THE PERFORMER/SPECTATOR RELATIONSHIP
Maria Litvan (The Graduate Center, CUNY)

WG8-H Translation, Adaptation and Dramaturgy

"A GHETTO STREET. A LAMPPOST. NIGHT": ADAPTING BECKETT TO THE BLACK URBAN EXPERIENCE
Nelson Barre (Roanoke College)

'…BOUCHE EN FEU…': ANALYSING BECKETT'S SELF-TRANSLATION PROCESS Shane O'Neill (Mary Immaculate College, University of Limerick)

THE PIGEON IN A PIGEON AND A BOY: A PARADIGM OF A SUBVERSIVE DRAMATURGICAL ADAPTATION PROCESS
Gad Kaynar (Tel Aviv University)

WG8-I The Theatrical Event

UNIVERSITY STUDENT PRACTICE: A UNIQUE PERFORMANCE METHOD IN A NEXUS OF PRACTICES
David Hockham (University of Greenwich)

THE ETHICS OF THEATRICAL EVENT: PERFORMING LOCAL ECOLOGIES IN THEATRE COURSES
Vessila Warner

NEGOTIATING PRACTICE: WORKING WITH UNIVERSITY STUDENTS IN CHANGING COVID CIRCUMSTANCES
Vicki Ann Cremona (Theatre Research International)

WG8-J Queer Futures

FRIENDSHIP AS RITUAL IN THE UNDERGROUND SCENE OF 1980S BUENOS AIRES: THE DRAG-QUEEN CLOWN
Walter 'Batato' Barea Rodrigo Canete (University of Warwick)

BESIDES DRAG: QUEER NIGHTLIFE PERFORMANCES AND NETWORKS OF SUPPORT
Joe Parslow (Royal Central School of Speech and Drama)

TURING'S GHOST AND THE GRIEF MACHINE
Fintan Walsh (Theatre Research International)

WG8-K Political Performance: Fear and anxiety in dystopian landscapes

Chair: Julia Boll

ALL WITHOUT THE FAMILY: THEATRES OF ECO-ANXIETY AND POSSIBLE (APOCALYPTIC) FUTURES
Jon Venn (University of Birmingham)

ECOLOGIES OF FEAR: BREACH THEATRE'S THE DRILL (2018)
Andrew Lennon (University of Birmingham)

WG8-L Performance in Public Places - Women and Care

"AN ECOSYSTEM OF CARE: THE DALIT WOMEN'S SOCIETY AND THE EMBODIED POLITICS OF KINSHIP IN KERALA, SOUTH INDIA, 1992-2018"
Vivek V. Narayan (Ashoka University)

"PERFORMING (DIS)RESPECTABLE FEMININITY DURING THE 2018 IRISH ABORTION REFERENDUM CAMPAIGN."
Ciara L Murphy (NUI Galway)

WG8-M Choreography and Corporeality

AUTHORITY AND NOTHING: SUBSCENDENCE IN HARRELL, HASSABI AND SPANGBERG
Nik Wakefield (University of Portsmouth)

BETWEEN FLESH AND STONE: REVISITING ARCHIVES IN DANCE
Susanne Foellmer (Coventry University)

HOLDING DANCE
Prarthana Purkayastha (Royal Holloway, University of London)

WG9 Thursday 15.00 – 16.15

WG9-A Feminist Research WG

Chair: Lisa Fitzpatrick & Indu Jain

"PORNOGRAPHY OF THE SOUL:" THE BODY AS SITE OF CONTESTATION OF GENDER BOUNDARIES IN ANGÉLICA LIDDELL'S THEATRE
Mara Valderrama (The Graduate Center, CUNY)

POLITICS OF PROCREATION AND PARENTHOOD IN THE CONTEMPORARY TV SERIES DRAMATURGY. UTOPIAN AND DYSTOPIAN SCENARIOS OF POST-ANTHROPOCENE ECOLOGIES IN THE TECHNO-NATURE-CULTURAL ENTANGLEMENT
Ewa Bal (Jagiellonian University)

PERFORMANCE AND INSTITUTIONALISATION: EMBODYING 'HISTORICAL' INJUSTICE
Miriam Haughton (NUI Galway)

WG9-B Sceneography

Chair: Nick Hunt

TEACHING SCENOGRAPHY IN GREECE; THE ECOLOGY OF STAGE DESIGN EDUCATION
Dimitra Giovani, Evangelia Karakosta, Panayiota Konstantinakou, Ioulia Pipinia (Aristotle University of Thessaloniki)

THE OLD-NEW SPACES FOR CULTURE AND LIFE
Věra Velemanová (Arts and Theatre Institute Prague)

PERPETUAL PRESENCE, PERMANENT ABSENCE: SCENOGRAPHIC ECOLOGY AND REPRESENTATION OF TRAUMA IN CONTEMPORARY RUSSIAN THEATRE
Olga Nikolaeva (Musikverket)

WG9-C Queer Futures

"WE'LL MEET YOU UNDERGROUND" TRANSCULTURAL PERFORMANCE PRACTICES IN QUEER SPACE AND TIME

Jeremy Neideck and Nathan Stoneham (Queensland University of Technology)

CULTIVATING LGBTQ+ SOLIDARITY THROUGH COMMUNITY-BASED THEATRE INTERVENTION IN INDIA

Jeffrey Pufahl (Center for Arts in Medicine, University of Florida)

THE ECOLOGIES OF AFFECTIVE LEATHER INTIMACIES

Heath Pennington (University of California Santa Barbara)

WG9-D Performance as Research

Meeting for all members of the group

WG9-E Intermediality Working Group – Postmedia: Internet Theatres, Place-mixing in Urban Wildscapes & Homologies in Intermediality

INTERNET THEATRE: A POSTMEDIA ANALYSIS OF TO BE A MACHINE AND RICH KIDS: A HISTORY OF SHOPPING MALLS IN TEHRAN

Joseph Dunne Howrie (City, University of London)

INTERMEDIALITY, ECOLOGICAL HOMOLOGIES AND THEATRICAL AESTHETICS: THE ECOLOGIES OF INTERMEDIAL THEATRE PRACTICES

Stella Keramida (University of Reading)

PLACE-MIXING IN THE WILD CITY: CROSSING THE PROCESSES OF COMPUTATION, ORGANIC GROWTH AND URBAN REDEVELOPMENT

Jo Scott (University of Salford)

WG9-F Musical Theatre

TO SING OR TO SPEAK? PAUSE AND FAST FORWARD IN MADURESE LODDROK MUSICAL THEATRE

Hélène Bouvier (THALIM-CNRS)

MEREDITH MONK AND THE ARCHAEOLOGICAL IMAGINATION

David Gutkin (Peabody Institute of Johns Hopkins University)

WG9-G Translation, Adaptation and Dramaturgy

TRANSLATING HENRIK IBSEN'S PLAYS FOR THE ROMANIAN AUDIENCE

Gianina Druta (Centre for Ibsen Studies, University of Oslo)

WAYS THROUGH THE MAZE OF CAVES. AN ECOLOGICAL APPROACH TO THEATRE TRANSLATION

Yvette Jankó Szép (Babeş-Bolyai University)

THE TRANSLATION OF PROTEST: FROM BELARUS TO THE WORLD

Bryan Brown (University of Exeter)

WG9-H Theatre Architecture

Place: The City, Music and Voice

Chair: Shauna Janssen

'DOVE CI TROVIAMO?': SILENT CITY AND THE ARCHITECTURE OF INTERCONNECTION

Milo Harries (University of Cambridge)

CITY: PERFORMANCE'S MUSE AND MATRIX - OR, FROM LARGO DO PELOURINHO TO TERREIRO DE JESUS, ALTERNATING THEATRE AND CARNIVAL, THEATRE AND CARNIVAL, THEATRE AND CARNIVAL

Edvard Passos (UFBA)

THE MEANING OF ARTISTIC INTERVENTIONS IN URBAN SPACE: THE CASE OF SPIRALS PROJECT AND THE IMPACT OF CURRENT CHALLENGES ON CITYSCAPES

Hari Marini (Queen Mary University of London)

WG9-I Theatre History and Historiography: Panel on theatres and companies

Chair: Tancredi Gusman

PATENTS OF PERFORMANCE: HISTORICAL KNOWLEDGE AND ITS DIGITAL ENVIRONMENT

Ulf Otto (Ludwig Maximilian University of Munich)

REWRITING HAIFA THEATER HISTORIES: THEATER LOCATIONS AS EVENTS IN A 'WOUNDED CITY'

Dorit Yersuhalmi (Theatre Research International)

WG9-J Digital Humanities in Theatre Research

PERFORMANCES DISTANT VIEWING: THE PROMISES OF LARGE IMAGE DATA SETS ANALYSIS FOR PERFORMING ARTS STUDIES

Clarisse Bardiot (Université Polytechnique Hauts-de-France)

TEA WITH THE QUEEN: AUDIENCE IN A VIRTUAL REALITY THEATRE EXPERIENCE

Anna Lawaetz & Jeppe Lawaetz (Royal Danish Library)

WG9-K No Session

WG9-L Choreography and Corporeality

THE DANCING HORSES: THE CRITIQUE OF DRESSAGE

Lisa Moravec (Royal Holloway, University of London

HAPTIC ANIMALITY. INTERCONNECTIONS BETWEEN DANCE, TOUCHING AND THE ANIMAL

Sofia Munoz Carneiro (Ludwig Maximilian University of Munich) Burong Zeng

WG10 Thursday 17.00 – 18.15

WG10-A Feminist Research WG

Chair: Lisa Fitzpatrick & Indu Jain

THE POSTTRAUMATIC SUBJECT OF THE FEMINIST FOURTH WAVE

Stefka Mihaylova (University of Washington, Seattle)

VANISHING FOR THE VOTE: PERFORMING ABSENCE IN THE BRITISH WOMEN'S SUFFRAGE MOVEMENT

Elise Robinson (University of Georgia)

PRECARITY, ENVIRONMENTAL RISK AND FEMINIST POLITICS IN THE WORK OF KATIE MITCHELL

Marissia Fragkou (Canterbury Christ Church University)

WG10-B Scenography

Chairs: Nick Hunt and Sofia Pantouvaki

VIRTUAL FIELD TRIPS: TOWARDS A THERAPEUTIC ECOLOGY OF CARE AND RECONCILIATION THROUGH CONTRIBUTIVE VIRTUAL REALITY SCENOGRAPHIES

Néill O'Dwyer (Trinity College, Dublin)

SHAPESHIFTING: LIGHT AS AN ELEMENTAL PERFORMANCE MATERIAL

Katherine Graham (University of York)

ECOLOGY OF THE LUDIC SPACE: DESIGNING FOR AGENTIVE PARTICIPATION IN 'TWO TRUTHS'

Sarah Hoover (National University of Ireland, Galway)

WG10-C IFTR Performance and Disability Working Group

Chair: Jessica Watkins

CREATING AN «ECO-SYSTEM». EXPERIENCE OF THE INCLUSIVE THEATRICAL PROJECT THE MEETING, ST. PETERSBURG RUSSIA

Alexandra Dunaeva (SASH RANEPA)

DIS-LOCATING AUTISM OR 'I CAN'T BREATHE' EITHER: A (DYS)FUNCTIONAL MANIFESTO

Ciane Fernandes (Federal University of Bahia (UFBA)

BUILDING NEW FORMS OF ONLINE COLLABORATION

Ildiko Sirato (Hungarian National Széchényi Library)

WG10-D Performance, Religion and Spirituality

Breakout room 1

FINDING SILENCE

Argyro Tsampazi (Queen's University Belfast)

INVOCATION FOR RAIN: UNDERSTANDING THE PERFORMATIVE RITUALS OF PURULIA CHHAU IN WEST BENGAL

Maheshwar Kumar (National Institute of Science Education and Research)

YOGA TRANCE DANCE: A CONTEMPORARY TECHNIQUE OF THE SACRED

Alessandra Zanobi

Breakout room 2

LIFE, THE UNIVERSE, AND EVERYTHING: PERFORMING SCIENTIFIC SPIRITUALITY AND SPIRITUAL SCIENCE

Elisabeth Fairchild (University of Oregon)

WG10-E Intermediality Working Group: Phantom Intermedialities: Sonic Worlds & Ecologies of Listening

UNMUTE: 'YOU HAVE TO HEAR ME TALK, SO YOU KNOW THAT I'M HERE' (DARKFIELD 2019)

Lynne Kendrick (RCSSD)

ECOLOGIES OF LISTENING: RESPONDING TO JOHN BERGER THROUGH INTIMATE AUDIO

Harry Wilson (University of Glasgow)

PRIMITIVE ICESCAPES: PERFORMANCE ANALYSIS OF A UN SPECIAL REPORT ON CLIMATE CHANGE

Clara Wilch (UCLA)

WG10-F Musical Theatre

CHARACTER CONSTRUCTION AND SOCIAL ISOLATION IN THE SECOND VIOLINIST (2017)

Eva Van Daele (Ghent University)

Business Meeting

WG10-G Translation, Adaptation and Dramaturgy

INTO THE WOODS, INTO THE SEA— NEGOTIATIONS WITH THE LANDSCAPE

Henriette Rietveld (Yale School of Drama)

THE ECOLOGY OF A THEATRE OF CARE IN COMMUNITY BASED THEATRE: A CASE STUDY WITH L'ARCHE DAYBREAK

Stephanie Sandberg (Washington and Lee University)

CAFÉ DELAY: SPACES OF TRANSLATION ON ZOOM WITH OLDER AMATEUR PERFORMERS

Richard Talbot (University of Salford)

WG10-H Theatre Architecture: Place and Environment: Spatial configurations and relations

Chair: Andrew Filmer

HETEROTOPIC THEATRICAL EXPERIENCES OF HUMAN SPATIAL PRACTICE IN NATURAL ECOLOGY IN THE ENCOUNTER AND SWIMMING HOME

Alex Halligey (Johannesburg Institute for Advanced Study, University of

Johannesburg)

PERFORMING THE SELF: THE CONSTRUCTION OF CASA MALAPARTE AS LIVING IMAGES

Popi Iacovou (University of Cyprus)

A ROOM OF COMMONS' OWN. PERCEPTION OF SPACE, RELATIONALITY, PARTICIPATION AND SAFE SHELTER THROUGH MATERIAL-BUILT STRUCTURES IN CONTEMPORARY THEATRE'S EXAMPLES

Adela Bravo Sauras (NoFourthWall / Institut fü Angewandte Theaterwissenschaft Giessen / Universitaet der Künste, Berlin)

WG10-I Theatre History and Historiography: Panel on theatres and companies

Chair: Kate Newy

NEW DEFINITIONS OF INDIGENOUS ASOMIYA THEATRE: MIXED THEATRICALS IN LATE NINETEENTH CENTURY ASSAM

Maitri Baruah (Hansraj College, University of Delhi)

PLAY WITH A MESSAGE: THEATRE AND PUBLIC INFORMATION MESSAGING IN POST-WAR BRITAIN

Matthew Franks (University of Warwick)

THE JEW'S DAUGHTER AND HER MOTHER'S DISCONTENTS: LA BELLE JUIVE AS A SITE OF ACCULTURATION IN YIDDISH DRAMA

Sarit Cofman-Simhon (Kibbutzim College, Tel-Aviv)

WG10-J Digital Humanities in Theatre Research

NEUROCOMPUTING OF PERFORMANCE AND THE DIGITAL DRAMATURGY AGAINST THE DENIERS

Gustavo Sol (Centro Universitário Belas Artes)

WG10-K Political Performances: New Political Orders

Chair: Paola Botham

NEWS FROM SOMEWHERE: POPULISM, PLACE, AND PLAYWRITING

Benjamin Poore (University of York)

DRAMATURGIES OF HOPE

Siân Adiseshiah (Loughborough University)

BOOK LAUNCH: WORLD POLITICAL THEATRE AND PERFORMANCE: THEORIES, HISTORIES, PRACTICES.

WG10-L Choreography and Corporeality

STAGING A 'CHILDREN'S CLASSIC', TEACHING RACISM: PIPPI LONGSTOCKING (2005/2019)

Hanna Järvinen (Theatre Academy of the University of the Arts Helsinki)

DANCE, KOREAN AND INTERCULTURAL: KOREAN CREATIVE DANCE AS EMBODIED PRACTICE OF NEW INTERCULTURALISM

Dahye Lee (The Graduate Center, CUNY)

BETWEEN EXILES, IMAGINARIES AND TRAVELS. INTERTWINING OF FREE DANCE, EXOTICISM IN DANCE AND AUSDRUCKSTANZ IN THE LATIN AMERICAN SOUTHERN CONE

Andrés Grumann Sölter (Theatre Research International)

WG11 Friday 09.00 – 10.15

WG11-A Embodied Research WG: Core Embodied Research

The Embodied Research Working Group uses its scheduled sessions to explore methods of embodied and multimedial exchange. Each session will feature the work of some WG members, but they do not usually involve the reading of papers. Sessions are closed by default, but IFTR attendees who wish to join please send an email request to erwg.iftr@gmail.com to receive the link.

CHALLENGING DRAMATURGICAL PRACTICES THROUGH EMBODIED RESEARCH

Melina Scialom (Federal University of Bahia, Brazil)

QUEER CORPOREALITIES: THE (UN)MAKING OF QUEER ECOLOGIES

Joseph Appleton (University of Sydney)

POSTDRAMATIC THEATRE: AUTHENTICITY AND/OR DECONSTRUCTION?

Silvia Dumitriu

BUG: METAMORPHOSIS IN THE TIME OF COVID-19

Nazlıhan Eda Erçin (Louisiana State University)

BEING LOST AND BECOMING: EXPLORING THE PERFORMANCE OF PAIN IN MAYA RAO'S KHOL DO

Raman Kumar (Jawaharlal Nehru University)

SOMATIC PRACTICES IN THE HISTORICAL RESEARCH. THE BODY AS ARCHIVE IN DIALOGUE WITH SINGULARITY

Fabiana Mercadante (Universidade de Lisboa)

Bernadette Sweeney

EMBODYING ECO-REVELATIONS: THE "MORE-THAN-HUMAN" AS COLLABORATORS

Florence Figols (Concordia University)

WG11-B Performance and Disability Working Group

Chair: Kate Maguire-Rosier

DISABILITY AND OBJECT ONTOLOGIES: COVID 19 AND CORINA DUYN'S PRACTICE OF RE-ENABLING

Laura Purcell-Gates (Bath Spa University)

BEYOND THE SELF: TOWARDS ECOLOGIES OF LEARNING DISABLED THEATRE?

Tony McCaffrey (Ara Institute of Canterbury)

THE PERFORMANCE OF ANGER AND RADICAL EGALITARIAN CITIZENSHIP

Vibeke Glørstad (IFTR) and Inge-Marie Lid

WG11-C Performance, Religion and Spirituality

Business Meeting

WG11- D Popular Entertainment

GHOST CLARI: INTERPRETING THE PAST THROUGH PRACTICE

Jane Woollard (University of Tasmania)

LOSING CINDERELLA IN CONSTANTINOPLE: EUROPEAN SPECTACLE, ENTERTAINMENT AND POPULAR PERFORMANCES IN NINETEENTH CENTURY OTTOMAN EMPIRE

Nazli Mirac Umit (Istanbul Kültür University)

ENTERTAINMENT AS INFRASTRUCTURE

Mikael Strömberg (University of Gothenburg)

WG11-E Beckett

'A TREE AND A STONE IN WAITING FOR GODOT: PRECARITY IN BECKETT'

Mariko Tanaka (Aoyama Gakuin University)

'BECKETT'S THEATRICAL "INVIRONMENT": CONDITIONED TO SURVIVAL IN THE ANTHROPOCENE'

Céline Thobois (Trinity College Dublin)

WG11-F Translation, Adaptation and Dramaturgy

EMPLOYING THEATRE TO TRANSLATE THE INDESCRIBABLE AS AN INTERVENTION IN A HEALTHCARE SCENARIO: THE COVID EDITION

Shane Pike (Queensland University of Technology)

INSTITUTIONAL ECOLOGIES: THE DRAMATURGY OF THE LIVE-TO-DIGITAL AND THE STAGING OF THE INSTITUTION

Bernadette Cochrane (Queensland)

WG11-G Theatre History and Historiography Panel on significant productions

Chair: Ewa Partyga

WHY WAS FORTINBRAS' ENTRANCE EXPUNGED BY TOMMASO SALVINI ?

Anna Sica (University of Palermo)

PLAYING WOYZECK

Hanna Korsberg (Helsinki)

HA-MATATEH – ERETZ-ISRAELI SATIRICAL THEATRE IN 1939: HISTORY OF EMOTIONS AND SOCIAL SUSTAINABILITY IN PERFORMANCE

Shelly Zer-Zion (The University of Haifa)

WG11-H No Session

WG11-I The Theatrical Event

WATCHING CHILDREN WATCH

Peter Eversmann (University of Amsterdam)

QUALITATIVE RESEARCH METHODS AMONG YOUNG AUDIENCES: RECEPTION IN KINDERGARTEN

Smadar Mor (Tel Aviv University)

DEEPENING THE THEATRE EXPERIENCE FOR YOUNG AUDIENCES: MAPPING THE AIMS AND IMPACT OF EXTENDED PERFORMANCE ENGAGEMENT

Heidi Schoenenberger (National University of Ireland Galway)

WG11-J Queer Futures

FLAUNTING FATNESS: QUEERING 'OBESITY' DISCOURSE AND DIET CULTURE IN CAKE DADDY

Jonathan Graffam (University of Melbourne)

THE CONSTANT NEOLOGISER: QUEERING LANGUAGE AS PERFORMANCE FOR A PA(I)NDEMIC

Peta Murray (RMIT University)

WG11-K Political Performance: Testing limits

Chair: Pieter Verstraete

TESTING AUDIENCE'S JUDGEMENT: PLEASE, CONTINUE (HAMLET), BY ROGER BERNAT AND YAN DUYVENDAK

David Rodriguez-Solas (University of Massachusetts Amherst)

BEATING AROUND THE BUSH: POST-HUMAN THEATRE IN MANUELA INFANTE'S VEGETATIVE STAT

Camila González Ortiz (University of Reading)

"THIS IS MY HOME, THIS THIN EDGE OF BARBWIRE"-BORDERLANDS AND LIMINALITY IN THE PERFORMANCE FRONTERA BY ANIMALS OF DISTINCTIONS

AZADEH SHARIFI (LUDWIG MAXIMILIAN UNIVERSITY OF MUNICH)

WG11-L Public Places

BUSINESS MEETING

WG11-M Performance as Research

WG12 Friday 11.00 – 12.30

WG12-A Embodied Research

WG final meeting (closing session)

WG12-B Performance and Disability Working Group

Chairs: Co-convenors

HOW DO WE PERFORM IN, THROUGH, AND BEYOND CRISIS?

Bree Hadley

LEADING TO GENERAL DISCUSSION: FUTURE PROJECTS, PUBLICATIONS AND COLLABORATIONS

All WG participants

WG12-C Performance, Religion and Spirituality

HERE NOW/YMA NAWR: FROM PERSONALITY TO PRESENCE THROUGH A PERFORMANCE ENCOUNTER WITH THE RIVER OGMORE

Tracy Breathnach (Swansea University)

Rasa and Intersectional Selfhood

David Mason (Ecumenica Journal)

ZERO ZONE PRAXIS

Tamur Tohver (Manchester Metropolitan University)

WG12- D Popular Entertainment

Business meeting

WG12-E Beckett

'THE ENVIRONMENTAL EFFECT OF SUBTITLES FOR FILM TRANSLATION IN BECKETT'S HAPPY DAYS'

Yoshiko Takebe (Shujitsu University)

'BECKETT IN THE VAST WASTELAND'

Jonathan Bignell (University of Reading)

'"WATER, WATER, EVERYWHERE, NOR ANY DROP TO DRINK": MITCHELL, FRANKCOM AND HAPPY DAYS IN THE AGE OF EMERGENCY'

Rosaleen Maprayil (University of Reading)

BOOK LAUNCH INFLUENCING BECKETT / BECKETT INFLUENCING, ED. BY ANITA RÁKÓCZY,

Mariko Hori Tanaka & Nicolas E. Johnson (L'Harmattan, 2020)

WG11-F Translation, Adaptation and Dramaturgy

Business meeting

WG12-G Theatre History and Historiography

Business meeting

WG12-H Arabic Theatre - Lasting Colonialisms and Present Nationalisms in Jordan and North Africa

Chair: Dr. Samer Al-Saber

THE MAGHREB ON THE AMERICAN STAGE: THE 'BARBARY WARS' IN POST-INDEPENDENCE US THEATRE

Jeff Casey (Norwich University)

"A VALLEY HAS A SOUL": ENVIRONMENTALISM AND LOCALITY IN MOUNTAIN DAYS, THE JOHN MUIR MUSICAL

George Potter (Columbia University)

WG12-I The Theatrical Event

THE KING, THE SHEEP, AND CENSORSHIP: "DAVID" AND THE BOUNDARIES OF BIBLICAL CHILDREN THEATRE IN ISRAEL

Yair Lipshitz (Tel Aviv University)

THE ECOLOGY OF THEATRE FOR YOUNG PEOPLE - WHEN ETHICS AND AESTHETICS DEBATE TABOOS

Shifra Schonmann (University of Haifa)

DOES IT FEEL LIKE HOME? A ROLE OF CULTURAL CONTEXT IN THEATRE (IN) EDUCATION IN POLAND

Daria Skjoldager-Nielsen (Stockholm University)

WG12-J – No Session

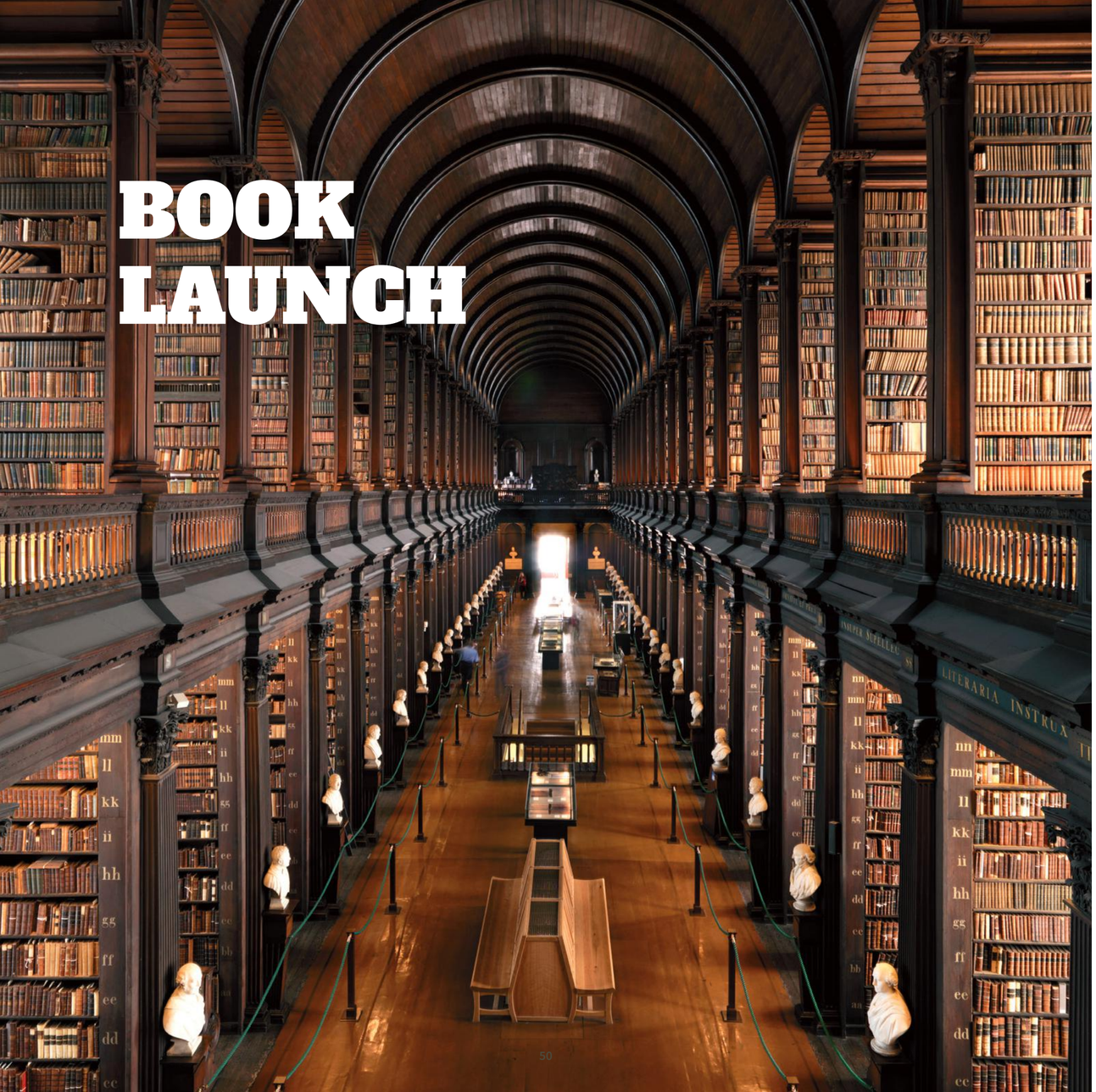
WG12-K Political Performance

ROUND TABLE DISCUSSION & MEMBERS' DISCUSSION ON PPWG MATTERS

WG12-L Public Places

Business Meeting

WG12-M Performance as Research



BOOK LAUNCH

Tuesday 12:00 - 12:30

Theatre Research International: Special issue launch

Panel discussion to launch a special issue of Theatre Research International (46.2), on Sounding Corporeality, edited by Aoife McGrath, Marcus Cheng Chye Tan, Prarthana Purkayastha and Tereza Havelková. Chaired by Fintan Walsh, Senior Editor, Theatre Research International.

Tuesday 12:00 - 13:00

Willmar Sauter, *Aesthetics of Presence: Philosophical and Practical Reconsiderations*. Cambridge Scholars Publishing, 2021.

Wednesday 4:30-5:00

Penny Farfan and Lesley Ferris, *Critical Perspectives on Contemporary Plays by Women: The Early 21st Century.* Michigan UP, 2021.

This collection of critically innovative essays by leading scholars examines the work of contemporary women playwrights representing a wide range of countries and dramatic genres. Each of the twenty-eight essays is based on original research, focusing on a single play of critical significance. **Penny Farfan** is Professor of Drama at the University of Calgary. **Lesley Ferris** is Arts and Humanities Distinguished Professor of Theatre Emeritus at The Ohio State University.

Thursday 12.00-12.30

Themes in Theatre (Brill)

Two books will be launched today:

Volume 10: *Theatre Scandals. Social Dynamics of Turbulent Theatrical Events.*

Edited by Vicki Ann Cremona, Peter Eversmann, Bess Rowen, Anneli Saro, and Henri Schoenmakers. Leiden ; Boston : Brill Rodopi, 2020. (see https://brill.com/view/title/57813)

Volume 11: *World Political Theatre and Performance. Theories, Histories, Practices*

Edited by: Mireia Aragay, Paola Botham, and José Ramón Prado-Pérez. Leiden ; Boston : Brill Rodopi, 2020. (see https://brill.com/view/title/57109)

And a third one will get a preview:

Volume 12: *Beckett's Voices / Voicing Beckett*

edited by Laurens De Vos, Mariko Hori Tanaka, and Nicholas Johnson. Publication Date: Sep 2021

Themes in Theatre is published in association with the International Federation for Theatre Research and is especially suited for publications by the working groups.

Proposals for volumes in the series and all queries can be submitted to the Series Editor: **Peter Eversmann**

Book Launches (as part of existing panels already scheduled)

General Panel 4: 'Sensing the City' Thursday 19:00-20:15

Nicolas Whybrow (ed), *Urban Sensographies* (Routledge 2021). 'Sensing the City: An Embodied Documentation & Mapping of the Changing Uses and Tempers of Urban Place', featuring Dr Natalie Garrett Brown, Dr Carolyn Deby, Dr Emma Meehan, Dr Michael Pigott, Dr Nese Ceren Tosun.

Music Theatre Working Group: Thursday 15 July 17:30-17:45

Tereza Havelkova, *Opera as Hypermedium* (Oxford University Press, 2021)

Beckett Working Group: Friday 16th July 12:30-1:00

Anita Rákóczy, Mariko Hori Tanaka & Nicolas E. Johnson (eds.), *Influencing Beckett / Beckett Influencing* (L'Harmattan, 2020), launched by Prof Anna McMullan.



SOCIAL PROGRAMME

MONDAY

Samhlú 2020 – TG4 and Meangadh Fíbín Productions (90 minutes)

Déanfar ceiliúradh ar an obair iontach atá déanta ag ealaíontóirí i rith na bliana sa gclár seo Samhlú 2020. Seo linn ag fámaireacht le Tommy Tiernan agus is é Bill Whelan a bheidh i mbun ceoil i gCloch na Rón, Co. na Gaillimhe. Bainigí lán na súl agus na gcluas as saothar ealaíontóirí de gach cineál ar go leor cineálacha stáitsí.

The ***Samhlú*** 2020 will open the Social and Entertainment Programme of IFTR 2021. The film is set in the beautiful surrounds of Roundstone, Connemara, Co. Galway. Tommy Tiernan, taking on the role of The Wanderer, will host the spectacle, bringing the audience on a joyous and magical journey of music, dance, and theatre. A little street, on the edge of the world, will become the arena for ***Samhlú***; a night of enchanting theatre to swell the hearts of viewers.

A film about the unsung heroes of arts communities throughout Ireland. With the aesthetic and feel of a music video, this artful film will flow like a moving collage celebrating various art forms to the backdrop of music by Daithí Ó Drónaí , Bill Whelan and voiced by Tommy Tiernan.

A significant impact has been felt within the arts, culture, and entertainment worlds due to the wide-range of Covid restrictions on public gatherings and events across the country. As a result, TG4, the Department of Tourism, Culture, Arts, Gaeltacht, Sport, and Media's Creative Ireland Programme welcomed the opportunity to offer solidarity and support to Irish artists through this new cultural platform.

Samhlú has two elements, which include a 90-minute programme, ***Samhlú*** 2020, which we will bring to you this evening, and Samhlú Croí Cruthaitheach, a season of twelve commissioned short-form films, which can be accessed at any time on the TG4 Player.

TUESDAY

Sacraficial Wind: Written by Lorna Shaughnessy. Directed by Max Hafler.(45 minutes)

Lorna Shaughnessy's poetic examination of the characters around the story of the sacrifice of Iphigenia by her father Agamemnon asks big questions about war, patriarchy, and society. Mary McPartlan of NUIGalway commissioned Shaughnessy and Hafler to produce it as a world premiere in 2017 for Arts in Action, and ***Sacrificial Wind*** held the distinction of being the first piece of theatre performed in the new O'Donoghue Theatre on the NUIGalway campus. ***Sacrificial Wind*** has also been performed in the Seamus Heaney Centre in Queen's University, Belfast. The piece was worked using the Michael Chekhov Technique.



WEDNESDAY

Breaking Glass: Galway Music Residency and Cuisle Productions (14 mins 28 seconds)

Produced by Galway Music Residency (GMR), ***Embodying Glass*** is a creative response to a global existential crisis. World-renowned and GMR resident ensemble ConTempo Quartet, and choreographer-performer Jérémie Cyr-Cooke (Cuisle Productions) come together to offer a new piece of dance-theatre, inspired by Philip Glass' four-movement 'Company' (1983). A eulogy to lockdown.

The project, which sees the dancer quite literally embodying the musical score, is not only a celebration of our temporal beings, but a challenge of exhausting repetitions, as musicians and dancers converse about the relationship between music and our bodies. We are creatures of time…. creatures of space. We cannot escape it. So… where do we go from here?

Supported by: ***Arts Council of Ireland, Galway City Council & NUI Galway***

Echoes of Calling: Áras Éanna, Inis Oírr, Galway 2020 and EU Japan Fest (18 minutes)

A unique partnership between Japan and the Aran Islands launches on Friday when an exciting dance collaboration called '***Echoes of Calling – Encounter***' has its online premiere as part of the Galway 2020 European Capital of Culture programme.

Acclaimed Japanese dance choreographer Akiko Kitamura has used online workshops and rehearsals to collaborate with three West of Ireland dancers on a short piece inspired by her visit to Inis Oirr, Connemara, and Galway in 2019.

'***Echoes of Calling – Encounter***' is the result of a partnership between Aras Eanna Inis Oirr, Galway 2020 and EU Japan Fest, bringing the most westerly arts centre in Europe together with dancers from Galway Dance Project, "sean nós" singers from Co Donegal, and one of the most acclaimed contemporary dance choreographers in the giant metropolis of Tokyo.

Executive producer Siobhan O'Malley liaised between the partners in Japan and Ireland to bring this exciting dance project to fruition It will be presented as a short, 18 minute film.

Passages: An Audio play by Aoife-Delaney Reade

Passages takes you on a walk into the heart of your surroundings, where you are invited to re-investigate the spaces you once thought you knew. Part-adventure, part self-reflection- this thought-provoking audio-promenade work invites you to reflect and re-visit the fragments of life that so often pass by unnoticed.

Passages is a participatory audio-promenade work, originally created as part of a project investigating the process of collaboratively and non-hierarchically devising performance with a group of community participants (non-self-identifying artists). Audience members are asked to bring their mobile phone and a pair of headphones through which they listen to a series of pre-recorded tracks (link provided 24 hours before booking). Originally created as a live, interactive work, Passages has been adapted for international performance for the IFTR conference.

THURSDAY

Journey of a Poet Druid

https://www.druid.ie/productions/boland-journey-of-a-poet

Words by Eavan Boland

Edited by Colm Tóibín

Directed by Garry Hynes

Performed by Siobhán Cullen

'*If there was a narrative to my life in those years, then let this be the sound of it.*'

Eavan Boland is one of Ireland's great poets. Boland: Journey of a Poet is the story of her life as she told it, through her own poetry and autobiographical prose.

This theatre production was first live streamed from The Mick Lally Theatre in Galway and performed by Siobhán Cullen (Once Upon a Bridge, ***The Cherry Orchard***, DruidShakespeare: Richard III).

Inspired by Eavan Boland's mother, the expressionist painter Frances Kelly, Boland: ***Journey of a Poet*** will feature on stage the Irish artist Debbie Chapman who will paint a portrait of Eavan Boland during the live stream performances. The poster for this production also features one of Frances Kelly's paintings, a portrait of her daughter Eavan Boland as a young girl.

Boland: ***Journey of a Poet*** is the latest in our Druid at Home series of online theatre. Previously, we presented the world premiere of Sonya Kelly's ***Once Upon a Bridge*** and an encore screening of our 2020 production of ***The Cherry Orchard.***

FRIDAY

Gilgamesh: Macnas and Galway 2020

The legend of ***Gilgamesh*** is the world's first ever hero's journey. This version is written by Marina Carr and Directed by Noeleen Kavanagh

An epic tale which follows a young king called Gilgamesh as he embarks upon a quest for answers to humanity's fundamental questions about love, power, death and immortality.

The extraordinary adventures of ***Gilgamesh*** unfolds across city, county and online and sees Macnas elevate our signature style to challenge the boundaries and possibilities of traditional storytelling.

Follow ***Gilgamesh*** from the majestic city of Uruk to bogs and deserts, as he roams the earth from the Underworld to meeting the mighty Gods. See him forge battles, wreak havoc on his citizens and meet his match in the wild warrior Enkidu.





Friday

Magnetic North, Voices Indigenous Artic: Border Crossings (1:25:06)

To celebrate the Arctic and its importance to us all, Border Crossings' ORIGINS Festival presented a special online event in partnership with the British Museum on 3rd December 2020. The recording is now available to watch here.

"illustrated by a beautifully evocative score by Torgeir Vassvik, life seems almost unchanged, until the camera hovers over huge cracks, fault lines in the ice." (**Reviews Hub 4.5 stars**)

"*a profound filmic introspection addressing climate change*" (**Theatre Full Sto**p)

"By turns haunting, thought provoking, and an eloquent cry for what we should value in our lives, MAGNETIC NORTH lingers in the memory even as it transforms.... a transfiguration" (**Spy in the Stalls 4 stars**)

"a new generation has found in the climate breakdown a new confidence, a mission, something to move on for, and they are here tonight and share their stories. Sometimes poetic, sometimes political, and often combined." **(London Theatre Reviews 4 stars**)

"a must watch for any environmental activist, scientist or dare I say it, ordinary person of the people, who needs to be reminded of who and what we're fighting for." **(North West End 4 stars**)

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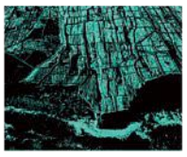
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