1.Name: A. Bernard Adjirackor

Abstract Title: Directing Performativity: History, Culture, Philosophy, and Myth in the Performance of Dipo

Birth, Puberty, Marriage and Death are the stages of life. In Ghana, like in most other African societies, these stages are marked with elegant celebrations. That the Dipo puberty rites of the Krobos of south-eastern Ghana embodies the philosophy and collective consciousness of the people is indubitable. It is no surprise, therefore, that these rites have endured in the face of modernism. This has piqued the interest of many a scholar who have mainly focused on its role in combatting HIV/AIDS, its potency as a hex of chastity and crime prevention, its historical clashes with Christianity, its changes over time, a mere description of the performance of the rites and its ambiguous and contested meaning. Few studies have concentrated on the artist elements of Dipo in performance with even fewer brushing the surface of its intrinsic theatricality. Understandably, any attempt to embark on an in-depth discussion of the theatricality of Dipo in performance will not only be imprudent and vain but will take several years and volumes to complete. The problem, however, is that the role of the Director, ubiquitous in the discourse of theatricality, is conspicuous by its absence in the scanty conversations about the art, spectacle, and theatricality of Dipo in performance. The contemporary theatre Director unifies various elements of the production to interpret the artistic vision and message of the playwright to an audience. If Dipo indeed embodies the collective consciousness of the Krobo people, then there is indeed a 'message' which is passed on to the successive generations of 'audiences' through a unified system of arts, symbols and artefacts. Through ethnographic studies, interviews and practical directing, this study proposes to undertake a philosophical and epistemological juxtaposition of the role of the traditional Director of Dipo in performance with that of a contemporary theatre Director. This inquiry hopes to culminate in a unified artistic vehicle that allows history, culture, and contemporaneity to meet, intersect, influence each other symbiotically and be passed on seamlessly.

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BIO: Ing. A. Bernard Adjirackor (more popularly known as B. Bana) is a Graduate of the School of Performing Arts, University of Ghana, Legon. His main interests as a Theatre Director include bridging the gap between the silver screen and the stage. An eclectic Director, he has produced and directed numerous made for screen musicals like The Sound of Music, Joseph and the Amazing Technicolor Dream Coat and other plays including Langbodo, The Inspection, The Sudden Return, Funny Money, Hell in a Woman's Heart and Fidelity Farce inter alia. A former advertising executive and a dedicated academic, he is currently pursuing a PhD in Theatre Arts at the School of Performing Arts, University of Ghana, Legon. His current academic research interest lies in the inextricable link among Culture, History, Philosophy, Theatre, and Sustainable Development, and the role of the contemporary Director within this trinity. He is the current Asst. General Secretary of the African Theatre Association (AfTA) and also a member of the local planning and organising committee of the 2023 IFTR conference.

2. Name: Ifeoluwa Akinsola

Abstract Title: Orature in Theatre Devised for Yoruba Moral Education in Nigerian Secondary School Context: A Differential Analysis of Teacher's and Students' Stories

The conventional mode of teaching the Yoruba moral values has been criticised for its inability to incorporate oral literature, which was a means of achieving moral socialisation among the Yoruba before Western education. This has resulted in a mere moral knowledge acquisition by secondary school students in Nigeria at the expense of practising the values. Therefore, this study was carried out to incorporate orature into educational theatrical plays introduced as an intervention for Yoruba moral education in two public senior secondary schools in the Ibadan metropolis Nigeria, because previous empirical studies have reported the effectiveness of educational theatre as a mimetic approach to knowledge acquisition, negotiation, and transformation into real-life practice. The qualitative explorative research design of the thematic analysis type was adopted. In the first school, the Yoruba teacher provided moral stories for students to rehearse and perform. In the second school, the students wrote their own moral stories. There were pre- and post-theatre workshops in both schools. The play scripts/stories from the teachers and students, the transcripts of opinions expressed during pre- and post-theatre workshops and the videography of the plays were analysed thematically. Findings revealed that both teachers and students wrote their stories using the moral structure of the Yoruba folktales. However, teachers adequately pre-planned orature (songs and chants) in their stories while students sparingly alluded to orature while performing their stories. By implication, the stories students made during their performance were more natural in the use of orature for moral education. Recommendations were made accordingly.

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BIO: I am a PhD student in Language Education/Yoruba with a Bachelor of Education (B.Ed.) focused on Teacher Education (YORUBA/History), and Masters of Education (M.Ed.) degree in Language Education/Yoruba from the University of Ibadan. I am currently working as an assistant lecturer in Arts/Language Education at the University of Ibadan. I enjoyed the University of Ibadan Full Scholarship for my master's degree. I conduct interdisciplinary research and publish articles on Yoruba orature, culture, heritage, identity, film and digital media, and theatre/drama-in-education, using both the quantitative and qualitative approaches. I was also hosted for six months as a DAAD visiting researcher at the UNESCO Chair for Arts and Culture in Education, Fredrick Alexander University Erlangen-Nuremberg, Germany (October 2021 to March 2022). I am on the verge of defending my PhD and I am currently in search of a post-doctoral position in African/Yoruba studies, Theatre/Drama in Education, and Digital Media Arts for (in)formal Education.

3. Name: Attila Antal

Abstract Title: Documagery: A Strategy of the Political in Postdramatic Theatre

In my doctoral dissertation, I explore and research the strategies of the political in the context of post-dramatic theatre in the former Yugoslav countries and Hungary. In my presentation, I will briefly set up the framework of my dissertation which revolves around the analysis of socially engaged theatre practices where the aesthetics of responsibility, as described by Hans-Thies Lehmann can be recognised. As I am analysing a wide variety of performances from different countries and socio-historic backgrounds, the structure of my work is segmented into different "strategies of the political". One of these strategies coincides with the main topic of the congress, thus I will focus my presentation on.

Documagery is a strategy where a performance can be fictional and still, stay true to its documentary source material. Through this strategy, theatre makers can interpret intensely personal stories/tragedies in a theatrical format, without becoming utterly tedious, and consequently even create new myths through fictionalizing documents. One of the important characteristic of this strategy is changing the perception of what is known and taken for granted by dislocating facts from their everyday places. To showcase these possibilities of mythmaking, as an act of the political in socially engaged theatre, I will focus on an interactive, immersive performance trilogy, which aims at capturing the spirit of the city, and re-claiming its public spaces, using the very structure of the city: the streets, the squares, the architecture, its hidden and obvious histories to create new, unknown narratives of a city.

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BIO: Attila Antal is a theatre and film director, composer and theatre researcher, currently living in Serbia. He is a PhD candidate at the Mozarteum University in Salzburg, Austria. He is working on his thesis "Political in Postdramatic Theatre: Post-Socialist Strategies of the 'Political' in the Former Yugoslav Region and Hungary". His field of interest covers experimental, socially engaged, political and post-dramatic theatre. He has worked on a wide variety of performances as director, author, dramaturge, composer, and performer in several countries of Central and Eastern Europe.

4. Name: Oluwafemi Atoyebi

Abstract Title: When the Greek's Sisyphus Performs on Nigerian Stage: Ojoniyi"s Verbatim Theatre in Perspective

This paper analyses Ojoniyi's *For the Love of Sisyphus*, a dramatic memoir set to play on the blackmail and defamation of his character in a case of result racketeering in Osun State University. It does so within the theoretical framework of Jean Paul Sartre's theory of existential consciousness and argues that myth, what Carl Jung calls universal bank of consciousness, has inherent redemptive and restorative powers. In essence, beyond being seen as something fictive or ephemeral, myth appears to possess such transcendental power that could heal in the event

of traumatic experiences. It thus argues that myths could perhaps serve as tools to reignite and give meaning to life and living often when a sense of meaning and a sense of purpose tend to elude an individual sufferer. In the process, it foregrounds Sartre's claim of human possibility of attaining what he identifies as a state of reflective withdrawal from the casual order. It concludes that the Myth of Sisyphus, as a potent metaphor, is capable of helping and motivating an individual to triumph over struggles and crises against the certain absurdities of life. Finally, it calls for the reconstruction/apprehension of myth within T.S Eliot's frame of timeline consciousness of time past and time future as being ever contained in time present -timelessness.

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BIO: Atoyebi Oluwafemi is a Researcher at Centre for Performing Arts and Film Studies in Education, Nigeria. He also works as a part-time Lecturer with Centre for Live-long Learning and Development Osun State University Osogbo, Nigeria. He finished his bachelor's degree from Osun State University, Osogbo Nigeria, and likewise, his Master's Degree from the Premier University of Ibadan Nigeria. He is a recipient of few national and international literary prizes and recognitions. He has published academic papers with both local and international journal outlets. His research interest cuts across literary areas such as; Dramatic Literature, Cultural Studies, Existentialism, Verbatim Theatre and Literature and Medicine among others. He can be reached on email: atoyebi2016@gmail.com or +2347033748882.

5. Name: Naomi Boyce

Abstract Title: Semiotics Now! Antagonistic Fields of Encounter

My talk explores the notions of antagonistic semiotics and semiotic violence, which describe dynamics of dispute and intervention in contemporary theatre and performance. While semiotic analysis has been primarily used to examine meaning-making in and between production practices and conditions of reception, I claim that a critical return to semiotics is now taking place, requiring new forms of analysis. Audiences and theatre artists are now asking vital questions and engaging in a lively debate about the unique responsibility that comes with the practices of sign and meaning-making. As a result, they now encounter semiotics as a precarious field of potential violence and antagonistic encounter, which holds great political and ethical implications for the theatre.

By considering semiotics not only as a meaning-making system but also as a domain of friction, I ask the following questions: a) What forms of semiotic violence exist beyond crude misrepresentation? b) How are these covert forms revealed to the greater public? c) How can forms of antagonistic semiotics become a basis for productive political discussion and debate? To approach these questions, I draw on examples from contemporary central European dance and theatre performances with decolonial histories, practice, and activism.

Ultimately, my inquiry into the violent and antagonistic forms of semiotics opens up another way of identifying potential violent dimensions embedded in the theatre, which call—loudly—for our attention.

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BIO: Naomi Boyce (New York, 1992) is currently a doctoral researcher at the Collaborative Research Center 1512 "Intervening Arts" at Freie Universität Berlin, Germany within the research project "Participation and Dissociation: Frictions in 20th Century and Contemporary Political Theatre". Her dissertation project examines the dynamics between contemporary theatrical activism and violence. From 2015-16 she was a Fulbright Fellow at the Freie Universiät Berlin, where she also completed her MA in Theatre Studies with a thesis titled "Violence, Theatre and Other Devised Acts". From 2018-2022 she worked as a Student Assistant for the International Research Centre "Interweaving Performance Cultures" where she was involved in the copy editing of several edited volumes including "Dramaturgies of Interweaving: Engaging Audiences in an Entangled World" (2021); "Entangled Performance Histories: New Approaches to Theater Historiography" (2022); and "Performance Cultures as Epistemic Cultures" (2 Volumes, 2023) as well as an upcoming publication on performance related concepts in non-Western European languages. In addition to her academic work, she is also a translator of German-language contemporary plays and performance texts.

6. Name: Lesego Chauke

Abstract Title: Of Martyrdom/the Mythology of the Tragic Hero: Exploring the Rising Significance of the Chorus in Contemporary South African Adaptations of Classical Greek Tragedy

In this paper, I use performance to read the contemporary landscape of South African politics. I begin by first characterising our present understanding of the anti-apartheid struggle as a mythology. I then draw parallels between the dramaturgy of this mythology and Sophoclean dramaturgy, paying specific attention to The Theban Plays (1947). Finally, I offer a dramaturgical analysis of two South African adaptations of Sophocles by Mark Fleishman, namely *Antigone (Not Quite/Quiet)* (2019) and *Oedipus at Colonus #AfterSophocles* (2023); arguing that a dramaturgical shift in focus from the tragic hero toward the chorus is a central defining feature of contemporary South African tragedy. While I employ a critical discourse and performance analysis methodology throughout, the key concepts that anchor the theoretical framework are myth, as complicated by Bruce Lincoln (1999); spectrality as defined by Derrida (1993); and tragedy as expressed by Nietzsche (1872). Of further significance here is that I engage with performance work that emerges out of the Reimagining Tragedy from Africa and the Global South (ReTAGS) project of the University of Cape Town, a research project that, like the present study, is attempting "to understand how tragedy has been refigured in the post-colonial theatre; how moments of tragic excess are enacted outside of the theatre in the course of revolts against neo-colonial establishments and forces; and […] how tragedy might be utilized as a tool for understanding the present regime of time and its performative effects in the global neo-colonial complex" (http://www.retags.uct.ac.za/RETAGS/Overview).

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BIO: Lesego Chauke is a dramaturg, lecturer, theatre maker and performance scholar. She holds a Bachelor of Arts (Hons. Esq) degree in Theatre and Performance and an MA with Distinction in Dramaturgy from the University of Cape Town. She is currently pursuing a Doctor of Philosophy in the University of Cape Town where she has worked as Head of Department, Lecturer and Tutor.

7. Name: Nadine Deller

Abstract Title: Black Feminist Performance in The Black Plays Archive: Mythic Fugitive Spaces

This paper is concerned with Black feminist performance spaces produced by the first Black feminist theatre company in Britain, Theatre of Black Women (TBW), within the Black Plays Archive (BPA). I shall discuss the relationship between their 'mythic' performance repertoire – that which is considered lost – and the creation of 'fugitive' Black feminist performance spaces within the BPA. Drawing on Harney and Moten's conception of 'fugitive planning' (Harney and Moten, 2013) and McKittrick's characterisation of radical Black feminist spaces as 'the last place they thought of' (McKittrick, 2006, p.62), I argue that a spatial Black feminist performance methodology offers an alternative way of examining theatre companies which are predominantly absent from the archive's privileging of text over repertoire (Taylor, 2003).

I argue that the appropriation of unconventional, site-specific theatre spaces, in tandem with poetic aesthetics, can be analysed through a Black feminist spatial methodology that sheds light on the ways TBW's productions re-spatialised performance spaces, providing 'alternative paths' of understanding spaces and covertly rejecting white, patriarchal readings of space through fugitive performance (McKittrick, 2006, p.62).

This paper will build on previous analysis on TBW (Abram, 2020; Goddard, 2007; Goodman, 1993) and posit that they re-spatialise the theatre space and offer new readings of 'the last place they thought of' (McKittrick, 2006, .162) by disrupting racist-sexist ideations of Black womxn's subject-hood through their occupation of the archive space, and through disruptive, non-naturalistic rebuttals to white, patriarchal readings of space.

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BIO: I am a PhD researcher and lecturer collaborating with the Royal Central School of Speech & Drama and the National Theatre. My research concerns the intersections between spatial politics, race, and gender in the Black Plays Archive, and rethinking the ways that Black womxn's theatre is preserved. I am also an Associate Lecturer at the London College of Communication (University of the Arts, London).
I have written for Sight & Sound, Contemporary Theatre Review, contributed to BBC Radio 3's New Thinking programme, and worked with the Guild of Higher Education on amplifying the experiences of global majority researchers. I am also the creator and co-host of a podcast on Black theatre history in Britain, That Black Theatre Podcast.

8. Name: Conrado Dess

Abstract Title: Black Skin, White Characters: Approaching Race in Brazilian Theatre Through Ibsen

Part of a society moulded through a colonialist and slavery past, Brazilian theatre is still deeply marked by a structural racism that ideologically affects representations proposed by Black performers. Unlike countries such as the United States and South Africa, in which the racial perspective is based on ethnicity or genetics, in Brazil, race is perceived mostly through a chromatic perspective, therefore, people experience racism according almost exclusively to how light or dark their skin tone is (Munanga, 2019). As a section of a doctoral research that aims to investigate how the skin colour of an actor may influence the reception process in contemporary theatre, this presentation turns to a recent Brazilian production of Henrik Ibsen's 'An Enemy of The People' starred by a multiracial cast in order to identify political, social and aesthetic specificities generated by Black presence. Focusing on the "performative tension" caused by the unexpected physiognomy of the play's main character, Dr. Tomas Stockmann, played by a Black actor Rogério Brito; in contrast with his brother, Mayor Peter Stockmann, played by white actor Sérgio Mastropasqua, we aim to discuss how the confrontation between the audience's expectations and what is effectively seemed on stage can become a disruptive procedure capable of adding new social layers to classical drama and of dismantling a certain regard that symbolically "kills" the work of Black actors.

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BIO: Playwright, theatre director and research from São Paulo, Brazil. PhD candidate in Performing Arts at the University of São Paulo. Holds a Bachelor and a Master's degree in Performing Arts by the same institution. Currently, develops a PhD research internship at the Wits Institute for Social and Economic Research of Wits University, Johannesburg, under the supervision of Achille Mbembe.

11. Name: Katrin Frühinsfeld

Abstract Title: Transformations in Swiss Amateur Theatricals Around 1800

This presentation focuses on Bourgeois Swiss amateur theatricals during political change around 1800. In the course of the French Revolution, Switzerland passed through greater political transformations, especially a shift from the Old Swiss Confederation to the unitary state, the Helvetic Republic. Political change must have had significant impact on Swiss citizens, on their public awareness, their scopes of action, and on civic self-conception. Whereas the European monarchies entertained court theatres as an essential part of their theatre culture, the Swiss theatre landscape was mainly shaped by professional touring companies and by amateur theatre groups or events. Amateur theatre had long been an inherent part of the Jesuits' school education, but in the 18th century also town citizens started to engage in theatricals.

Assuming that civic identity underwent certain modifications due to stately transformations, the investigation asks whether and how the citizens' theatre activities relate to those changes: Who did engage in amateur theatricals and how did they organize? Where did they perform, what kind of plays did they chose? Can you attach any socio-political or educational agenda to the amateur theatre activities, or did they primarily serve a desire for entertainment and pleasure? One vivid example might be the town Solothurn: Theatricals there were multiple and are richly documented. Archival research will be essential to the investigation, but is still at the outset. The study is part of the ERC-funded research project "Performing Citizenship", based at Ludwig Maximilian University Munich, Germany, and supervised by Prof. Dr. Meike Wagner.

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BIO: Katrin Frühinsfeld works as a PhD candidate in the ERC-funded research project "Performing Citizenship", based at Ludwig Maximilian University of Munich. She especially addresses bourgeois amateur theatre in Switzerland around 1800. Katrin worked several years in a historical research group on the Bavarian State Opera during National Socialism and the early German Federal Republic. She graduated in theatre studies (MA thesis on the reopening of the reconstructed Munich National Theatre in 1963) and in music education (ethnographic MA thesis on educational techniques applied in a musical theatre project involving amateurs and professionals), both from Ludwig Maximilian University Munich, Germany.

12. Name: Sukrity Gogoi

Abstract Title: On-Stage and Off the Stage: (Re)Constructing Notions of Body and Identity of Female Travelling Performers

The body of the performers is at the centre of theatrical performances. This paper will foreground the voices of travelling female performers associated with mobile theatre groups ('bhramyamaan' theatre) in the north-eastern Indian state of Assam. As a popular commercial form of theatre, these theatre groups function within the larger politics of cultural economy that leads to increasing commodification of performers' bodies. Within this performance space, female performers' bodies become "hyper-visible" on one hand, while also rendering them to the margins. This study has been carried out though a feminist ethnographic approach where in-depth interviews were conducted with the women performers (actors and dancers) associated with the mobile theatre industry. Moreover, a performance analysis of selected plays has been done to draw a nuanced understanding of the gender politics at play. It becomes important then to unpack the notions of gender and sexuality as portrayed through the performances. The paper will address three main questions: How the idea of "womanhood" gets constructed and contested through the performances on the mobile theatre stage? Do the identities on stage reinforce stereotypes regarding caste, class, gender, sexuality, ability or do they subvert these notions? What are the lived experiences of the performers themselves regarding their bodies' portrayal on stage and their off-stage position within the theatre groups? Analysing the body as

a site of resistance and identity formation, this paper will investigate the processes of inclusions and exclusions that take place through the 'performing self' on stage and the 'real self' off stage.

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BIO: Sukrity Gogoi is a theatre scholar and practitioner with an MPhil in Womens' Studies and is currently pursuing a PhD in Women's Studies at the Tata Institute of Social Sciences (TISS), Mumbai . Her research work focuses on the Cultural Production of Mobile Theatre of Assam: Exploring the Question of Gender, Labour and Body Politics in Performance. Sukrity also holds an MA in English and a BA(Hons) in English from the University of Delhi. Her notable publications are a book chapter: "Voices of Change: Spoken Word Poetry in the Indian Context" in Bound by Culture: Essays on Cultural Production Signifying Gender; ed. Selvy Thiruchandran: Women Unlimited, New Delhi, 2020, and another book chapter: "Politics of Performance and Performance of Politics: Analysing Stand-up Comedy in the Indian Context" in Humour and Performance of Power in South Asia: Anxiety, Laughter and Politics in Unstable Times: ed. Sasanka Perera and Dev Pathak: Routledge, New Delhi, 2022. First author.

13. Name: Kobina Hagan

Abstract Title: An Examination of Ghanaian Folktales, Time, and Communal Aesthetics in Ghanaian Theatre: The case of *The Legend of Aku Sika; Retold*

This paper discusses the directorial concept for the theatre production *The Legend of Aku Sika; Retold*; an experimental theatre that explores the dynamics of folktales and myth as source material, and how they are used in Ghanaian storytelling through traditional and modern communal aesthetics. Through a reflection on the rehearsal process and the final performance, the paper investigates the use of time and anachronism in Ghanaian folktales, and how they enhance the audience's engagement with the tale and its thematic concerns. It focuses on how the production addresses and reflects on the cultural and historical connections between the legend, *Aku Sika*, other folktales, and certain contemporary Ghanaian practices. This paper aims to offer an insight into the potential of traditional storytelling in contemporary theatre in terms of production aesthetics, audience engagement and cultural preservation, whiles contributing to the ongoing quest to find performance aesthetics rooted in the cultural traditions of Ghana.

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BIO: A creative and interpretative artist who preferably wants to be known as Kobina Hagan. Kobina has a clear vision regarding his art. He sees in pictures. His direction is very much connected to the pictures he envisions. He is passion driven and does not compromise for mediocrity. He studied Performing Arts at the University of Ghana where he majored in Directing and Radio, Television and Film. He is currently a master's student at the University of Ghana. He has directed others and self-written theatre productions. He has written for radio and for television and has often freelanced with the University of Ghana, theatre department as a teaching assistant. Kobina is also a performer. He has performed in a number of stage radio and film productions. As an artist, he is more conscious of how sensitive his art is to his culture, and

often sewing up the rift between the contemporary and the traditional. He loves art and loves teaching it; propagating the idea that globalization has more to do with access than with emulation. He is a supporter of the thought that art is the pivot on which all education must spin.

14. Name: Thapelo Hlongwane

Abstract Title: I'm Not Going Back to The Township; Re-Imagining 'Trauma' As Tragedy

In the place of wound, healing must take place. But how do you heal if you're presently living in a wound? How do you heal if you have lost touch with the other?

This research responds to trauma through the tragic form of theatre, it understands tragedy as a means in performance to try to foster healing using the practice of performance as a mode of research. It argues that as a practice, theatre-making in the South African context is affected by traumatic experiences. Engaging with trauma requires social and historical relations to be taken into account.

The research focuses on how African oral traditions, myths, modern poetics and music might be used as a process of reimagining the tragic form and utilising it to understand better how theatre-making can hold space and safely lead the process of healing without re-traumatizing the participants.

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BIO: Thapelo Hlongwane (Tharaga) is a theatre and filmmaker, a spoken word artist, researcher, and lover of all things art. Thapelo is a master's candidate in Theatre and Performance and a recipient of the prestigious Mastercard Foundation Scholarship. He is a current Mellon foundation scholar, under the Re-Imagining Tragedy from Africa the Global South (ReTAGS) project with the Centre for Theatre, Dance & Performance Studies at the University of Cape Town. Thapelo's work looks into interrogating the structural setup of the township as a site of trauma, his practice as research focuses mainly on oral traditions, myths, modern poetics and songs as a process of reimagining the tragic form and utilising it to better understand how theatre-making can hold space and safely lead the process of healing or function as a process of the documenting thereof.

16. Name: Oluchi Igili

Abstract Title: Assessing Legislative Theatre as a Politico-Theatrical Tool for the Interrogation of Democratic Myths

Myths, both in their primordial and modern expressions, enjoy a pride of place as one of the compelling realities in every human society. They often encapsulate a society's ideas on the raison d'être of the belief systems, mores and values of the society. Myths usually enjoy the unequivocal approbation of society, a quality which largely precludes them from critical analysis

of their rectitude and/or relevance. An instance of myth in its modern expression is the presumption of the existence of democracy in nations that were formerly dictatorships. Quite often in former dictatorships, democracy is perceived as a given in which there are 'final resting points' on many issues that bother on the place of the citizens in the democratic enterprise. The overarching argument of this proposal is that democracy should not be regarded as a given. Rather, democracy should be perceived as a continuum capable of moving progressively along the trajectory of an increasingly robust participatory involvement by the citizens. The proposal adopts the conceptual and theoretical frames of democracy, play and Legislative Theatre to argue that democratic myths ought to be evaluated and, where necessary, be rendered socially and politically irrelevant. The proposal further theorises Legislative Theatre as a politico-theatrical play utilisable in the interrogation of the myth of the false end points of prevailing democratic tenets which essentially alienate citizens from qualitative participatory engagement with democratic processes.

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BIO: Oluchi J. IGILI is currently affiliated with the University of Amsterdam, Amsterdam, The Netherlands where she also belongs to the Amsterdam School of Cultural Analysis (ASCA). She is a staff of Department of Performing Arts, Adekunle Ajasin University, Akungba-Akoko, Nigeria. Her areas of teaching and research include Legislative Theatre, Theatre for Development, Political Theatre and, Literary Theory and Criticism.

17. Name: Adriana Jamisse

Abstract Title: A Ritual of Body and Resonance: Voice and Breath as Tools to Explore Embodied Memory, Somatic Movement and Spiritual Connection Experiences within Performance Practice

This paper presentation explores the interplay of body, voice, and memory as a trilogy that is relevant in performance practice and research. Mozambican dance-artist Adriana Jamisse uses the creative process and performance experiences of her work parte das tuas cinzas performed in 2022 in South Africa, to explore some of the ways that voice and breath guide the body, and what they create when doing so. Jamisse briefly breaks down conceptual understandings of body/soma, voice, breath, and embodied memory, through conversing with ideas of scholars in the fields of somatic voice studies, dance, and performance studies, somatics, and somaesthetics. The creative process of the work parte das tuas cinzas was aimed at creating a journey into embodied memory and ancestral lines through the use of breath, voice, and movement.

This paper presentation is Jamisse's theoretical reflection and discussion of this process in which she managed to transform her own experience of memory and spiritual connection through performance practice. Jamisse's research into what she calls the body-voice-memory trilogy might be a pathway into a performance practice that is transformative and insightful for the performer, and potentially the audience. Notions of identity, spirituality, and community are explored while acknowledging and incorporating the performer's diverse geographical and cultural influences. Engaging the body-voice-memory trilogy is potentially a tool for the creation

of autobiographical performance work that, through the use of breath, also serves as a collective emotional journey of meaning-making between performer and audience.

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BIO: Adriana Jamisse is a Mozambican performance artist and a somatic healing practices instructor currently based in South Africa. Her main interests are movement, vocal resonance, holistic well-being, and embodied knowledge using the body (its subjectivity) and the breath as the points of departure for all her practices. Jamisse holds a Bachelor of Social Sciences majoring in Dance, Drama, and Social Anthropology from the University of Cape Town. She has just completed her Honours in Dance degree at the same university. She will continue her research on the body-voice-memory trilogy within performance practice in her MA studies in 2023.

18. Name: Nike Jonah

Abstract Title: Pan African Networks: Blaxit and the Changing Nature of the 'Diasporic Pull'

The purpose of this paper is to investigate the function of cultural intermediaries in the development of a performing arts infrastructure across Pan-African performance networks. The case study - which centres on the practice of Gambian theatre director and playwright Janet Badjan-Young, who has forged a strong and effective Gambian theatrical infrastructure in collaboration with extensive diasporic networks - is led by the research question: what is the role of the diaspora in supporting African performance networks to achieve cultural agency and autonomy in the global context? Weak ties theory (Granovetter, 1973) is used as a lens through which to examine the evolving dynamics of global movements like Blaxit , a modern iteration of the "Back to Africa" movement that has increased the flow of diasporic émigrés to key African countries such as Ghana, The Gambia, and Tanzania. This raises additional questions about the function of theatre practice and its role in the recent upsurge of interest in Africa as well as what methods are employed to support global diasporic movements in their efforts to reestablish ties to their ancestors and uncover what has been suppressed and hidden.

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Granovetter, Mark S. 1973 'The strength of weak ties ', American journal of sociology 78 1360-80.

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BIO: Nike works in strategic development across the cultural and creative industries worldwide. In July 2018, she launched Pan African Creative Exchange (PACE) in South Africa. The third edition of PACE will take place in June 2023. Between 2017 and 2020 she was a Visiting Research Fellow at The Royal Central School of Speech and Drama, University of London (Central) which led into her current doctoral research topic of Pan-African Performance Networks. Between 2008 and 2012, she led Arts Council England's Decibel Programme, designed to support African, Asian and

Caribbean artists. Nike is a Trustee on Boards of The Birmingham Contemporary Music Group and The Royal Africa Society and is currently a doctoral research candidate at Central.

20. Name: Ramada Kumordzie

Abstract Title: Gender Stereotypes, Myth or Reality: A Comparative Study of Adebowale's *Lonely Days* and Shoneyin's *The Secret Lives Of Baba Segi's Wives*

"I don't know what party my wife belongs to, but I know she belongs to my kitchen and my living room and the other room," and "Next time stay in your war room and pray for your boys or return to your kitchen" are perhaps two of the most sordid vituperations by high profile individuals against rising African women. The first made by the Nigerian president (male) against his wife who dared to offer her two cents in politics and the second made by a Quiz Mistress (female) against an all-girls school that failed, not for want of trying, to advance to the next round of Ghana's elite science competition – National Science and Math Quiz show how ubiquitous and non-gendered these toxic sentiments are. Gender roles in African traditional societies seem to be fixed; relegating the woman to the kitchen while their male counterparts are free to soar. Beyond the kitchen, patriarchal structures hold a fuzzy glass ceiling firmly in place above the woman. While marriage seems to be the most inimical to the traditional African woman, there seems to be a deafening silence on how gender stereotypes affect women in marriage. Through a performance and character analysis of selected characters in two Yoruba literature – Lonely Days and The Secret Wives of Baba Segi's Wives, as well as a review of scholarly material and news articles, this paper examines the triad of marriage, polygamy and widowhood through the lenses of one male and one female Nigerian writer; both writing about four female protagonists and how they perform their ascribed roles and/or respond to their society's antagonism. This paper finds indubitably that gender roles do exist, but they are merely social constructs of a historically patriarchal society and posits without doubt that the gender stereotypes that exist in African societies, find their way into our arts. The two texts under study demonstrate that the hitherto blurry mirror between art and life has become less impervious. Nevertheless, the responses of males and females to the structures that hold the stereotypes in place differ significantly. This paper posits that while men accept these roles, perpetuate and preserve them, women are more averse to them and challenge them in various ways ranging from the restrained to the drastic, sacrilegious, unorthodox, profane and even heretical.

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BIO: I am a 19-year-old graduate of the University of Ghana where I pursued a combined major in English and Theatre arts. I am currently undertaking my mandatory National Service at the School of Performing Arts, University of Ghana while awaiting my graduation. If accepted, this will be my first presentation outside regular class presentations. My interests for further graduate studies lie in the field of Comparative Theatre Studies, and History of the Theatre. I aspire to be

a Theatre Scholar in the next few years and I am actively seeking mentorship programmes to help me along the way. This paper is drawn from my final year long essay project and I seek to test my findings to an international audience as a guide to turning it into my first publishable scholarly article.

21. Name: Yao Joseph Edem Homadji Ladzekpo

Abstract Title: *Anowa* as a Metaphor for Africa's Renaissance and Tragedy

For a long time, Africa's playwrights and theatre practitioners have assumed an enviable position in preserving myths, legends and histories of Black Africans and people of African descent. The never-ending desire to promote Africa's ideals, historicise her past, and represent her culture has seen these Afrocentric playwrights churn literary pieces aimed at redeeming and extolling Africans' disconcerting challenges. These challenges are not limited to themes of betrayal and disregard for Africa's culture and myths but the resistance and all forms of oppression that stampede Africa's freedom. This presentation examines Ama Ata Aidoo's tragic character Anowa in the eponymous title of the play. The discussion examines the heroine Anowa as a metaphoric matriarch of a distressed African world of culture, myths, history, and enslavement. Through content analysis, it interrogates the enduring relevance of myths, the legendary deeds of Africa's heroine Anowa, and her tragedies as a means of extrapolating how Ama Ata Aidoo approaches the concept of myth, legend, and Black Africa's enslavement within the broader themes of culture, love, enslavement, and resistance. Conclusively, it is recognised that an Africa that denudes herself of the myths undergirding it and denounces its past (both palatable and insipid) entirely is bound to meet an unenticing end—a tragic end.

Keywords: Africa, Anowa, Eponymous, Extrapolating Heroine, Tragedy

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BIO: Joseph Yao Edem Homadji Ladzekpo is a Cinematographer, Photographer, Museum & and Heritage scholar, and Creative Arts Educator. He is currently lecturing at the National Film and Television Institute (NAFTI). He believes in acquiring, creating, and sharing knowledge on image creation, heritage, and culture. Yao Ladzekpo holds a Bachelor of Fine Arts (BFA) Degree in Motion Picture Photography from the NAFTI, Accra, Ghana; a Master of Arts (MA) from the University of Ghana, Legon, Accra, Ghana; and a Post Graduate Diploma in Teaching and Learning in Higher Education (PGDTLHE) from the University of Education, Winneba, Ghana. He is a PhD student at the Department of Theatre, School of Performing Arts, University of Ghana, Legon.

22. Name: Margaret Lamptey

Abstract Title: Mythology of Our Time: Art, Ritual and Lighting Symbolism in Ghanaian Contemporary Performance

Historians and sociologists have traced the use of light and lighting to primeval cultures of man. Lighting has served a purpose in various spheres of human life including the theatres. The use of natural and artificial sources of light such as fire flames, and stage luminaries has worked magic during ritual enactment on the Ghanaian stage. Contemporary Ghanaian performances have predominantly showcased African art and for that matter Ghanaian art on stage through the use of symbolic coloured lighting in recent times. The hybridity of natural and artificial technologies of lighting has come to stay. In some way, Rita Kolger Carver in her book Stagecraft fundamentals states that lighting is one department where both old and new co-exist on the stage seamlessly. For the forgoing discussions, this paper would serve as a piece of documentation on how lighting has been symbolically represented on the Ghanaian stage. The paper would seek to arrive at answers to the use of light materials for ritual performance. Also, the use of lighting and coloured lighting in Ghanaian contemporary performances would be examined. Conclusion will be drawn on the symbolic use of light, lighting, and coloured lighting in Ghanaian contemporary performances.

Keywords: Art and ritual, lighting symbolism, Ghanaian contemporary performance

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BIO: Assistant Lecturer with the Department of Theatre Arts, School of Performing Arts, University of Ghana. I hold a Master of Philosophy in Theatre from the School of Performing Arts, University of Ghana with a specialty in Stage Lighting Design. An undergraduate degree in Theatre Arts with Dance Studies. I am a lighting Designer and I have designed for both the National and International communities in Ghana. I was a guest artist with Abibigromma the resident theatre group of the School of Performing Arts as a researcher, performer, and lighting designer. My latest published article Interrogating Cultural Aesthetics: The Role of Theatre Lighting in Wogbe Jeke and Ajenuloo could be located in Duro Oni: The Art, Life and Design book. My current research area is focused on the critical analysis of indigenous lighting systems for stage performance and the effect of peace and sustainability of communities through the Bugum Chugu fire festival.

23. Name: Astrid Lange

Abstract Title: Doomsday Wrestling in Houston, Texas: Contemporary Myth Making

Doomsday Wrestling has been a Houston, Texas phenomenon for 20 years. Houston native Greg Vallot, aka Tex Lonestar, is the show's creator. He first held the show in 2003 in a coffeehouse, after rehearsing with friends in his mother's backyard. Meant to be an absurd sendup of the pop culture wrestling that he grew up watching on TV in the 1970s, and a "one-and-done" event, this first show drew an audience of 300, who enthusiastically cried for more.

Now, each Doomsday Wrestling show is a singular, standalone performance. The audience does not need to keep up with storylines between shows, unlike those organized by the World Wide Wrestling Entertainment (WWE) and in traditional indie wrestling. Many features of the WWE and Doomsday events are similar - such as the "squared circle" and its transformative matches, babyface/heel/referee/commentator personae, the involvement of the audience, and over-the-top emotiveness.

However, significant differences place Doomsday Wrestling in a league of its own that is worthy of study. From the morally ambiguous overarching comedic narratives surrounding each show to the collaborative generation of its uniquely skewed characters and audience feedback on its popularity, one can analyze DDW from multiple lenses. Critic and semiotician Roland Barthes would be an enthusiastic proponent of Doomsday Wrestling and I intend to show why!

My paper/presentation draws on theater/performance and anthropological scholarly studies on play, folklore, dramaturgy, and sports. It arises from my (auto)ethnographic engagement with Doomsday Wrestling as the half human, half cockroach character, Roachella.

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BIO: Astrid Lange's Doomsday Wrestling identity is "Roachella - half human, half cockroach, all action!" Her comedic experiences range between Houston, Texas' absurdist wrestling ring, her published short stories, and her improvisational comedy performances. Her 14-year career as a U.S. and international educator informs her scholarly and creative work. Her most recent degree, an M.A. in Performance Studies from Texas A&M University (expected Spring 2023), builds upon her bilingual education and improv comedy experience in her novel action research. An additional M.S. in Educational Human Resource Development and Organization Change Management, also from Texas A&M University, ground her theoretical approach. Today, Astrid's creative scholarly research focuses on Doomsday Wrestling's 20 year influence on local contemporary mythmaking and performance art in a rapidly changing, often contradictory, world.

24. Name: Jenni Lewin-Turner

Abstract Title: Racialised Media Representation and its Effect on First-generation Caribbean Migrant Identity

My practice-based study is an examination of film through the very medium of film, and I will produce a 60-minute documentary alongside a 40,000-word exegesis. This double-articulation of my research will simultaneously explore both the mechanisms and the impact of historically rooted processes of encoding and decoding in broadcast media texts (Hall, S. 1973). My 'super' hybrid model of expository, observational, participatory and performative documentary styles (Nichols, Bill, 2001), examines lapses in knowledge circulation and the underrepresentation and misrepresentation of ethnic minorities (Malik, S. 1998a). My focus is the 'Windrush' phenomena - Caribbean communities that arrived in the UK during the era of mass migration of the 1950s and 1960s. This ageing population is now expiring, and with their passing vital first-hand

experience, insight, and transcultural memory will also be irretrievably lost. As the first generation exposed to the historical and cultural forces that defined post-War racialised society in the UK, these communities lived through a period of profound social change and continuities in media representation and can bear witness to them. They also embody the consequences of systemic racialised misrepresentation and media exclusion.
My study will therefore examine the fundamental role that media plays in the construction and legitimisation of identity and how the social experiences and sensibilities of Caribbean migrant communities in the UK were communicated in broadcast media texts from the height of the Windrush era in 1963 until 2003. I will also be interweaving the core elements of my positionality; as the daughter and carer of an octogenarian first-generation Windrush migrant who is now in the grips of dementia; and also as the parent of third generation migrants. My theoretical framework is drawn from across the realms of media studies, visual anthropology, social science, social history, psychology and cultural geography. The research coalesces archive material, oral histories, and expert testimonies with academic theory and critical analysis to explore the correlation between historical and contemporary inclusive practices in the creation and consumption of media and cultural material - capturing behaviours, perceptions and cultural references that would otherwise remain invisible.
Abstract Title:

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BIO: Jenni Lewin-Turner is the founding director of socially-engaged arts agency Urbanflo Creative, and she has maintained a long portfolio career as an international creative producer, cultural broker, consultant, researcher and curator. Prior to this she also worked for several years in theatre management. Jenni is a PhD candidate at the Royal Central School of Speech & Drama. Her qualifications include an MA in Cultural Leadership and also an MA in Media Practice for Development & Social Change. In 2010 Jenni was named as one of the national Cultural Leadership Programme's Women to Watch', a list of 50 influential British women working in arts and culture.

Jenni's international cultural programmes include collaborations with partners based in the USA, Barbados, South Africa and the UK. Recent UK projects include curating 'Hope & Glory: Encountering Welcome", a solo exhibition by award-winning artist Alberta Whittle, for Brighton Festival. Alongside this, as a Brighton Pride ally Jenni also produced 'Culture ConneX', a 9-month multi-disciplinary series of performances (theatre, music, dance, comedy & spoken word), visual art exhibitions, film screenings and career development workshops - a programme she strategically devised to promote inclusive practice and intercultural dialogue across different communities.

25. Name: Zhipu Liu

Abstract Title: The Snake Woman from the Dōjōji Temple and Her Life During a Disturbance

The legend of the Dōjōji temple tells us of a woman who transforms into a serpent because of unrequited love. It is one of the most well-known legends in Japan and has been adapted into many traditional plays, including noh, jōruri, and kabuki. When the story was adapted into jōruri and kabuki plays during the early modern era, it tended to merge with episodes about the Jōhei-Tengyō Disturbance (931-947). This presentation analyses the jōruri puppet drama script Hidakagawa iriai zakura (The Cherry Trees Along the Hidaka River), first performed at the Takemoto-za Theatre in in 1759, Hōreki 9 as a case study of how the Dōjōji temple legend and the episodes from the Jōhei-Tengyō Disturbance were connected. The Dōjōji snake woman is an onryō (evil ghost), and Taira no Masakado, leader of the rebels of the Jōhei-Tengyō Disturbance, is one of the most well-known onryō in Japan. The combination of two evil ghosts helps to keep the atmosphere of the whole play as one. Although playwrights frequently reused popular episodes from other plays during the Edo period (1603-1869), the Dōjōji snake woman had never appeared in the background of Jōhei-Tengyō Disturbance before this performance, but henceforth, snake women in the Dōjōji temple legend became settled to appear during the Jōhei-Tengyō Disturbance. This paper discusses how the choice of historical background was practical for dramatic effect and how it inspired later dramatic works, and how playwrights in the Edo period combined popular elements to produce commercial entertainment.

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BIO: Zhipu Liu is a Ph.D. student of the Department of Japanese and Asian Studies in the Graduate School of Humanities and Social Sciences at the Saitama University (Saitama City, Japan). He earned a Master of Arts in Japanese and Asian Studies from the Graduate School of Humanities and Social Sciences at Saitama University (Saitama City, Japan) with his thesis titled Snakes in Premodern Japanese Literature. He holds a BA in English from Chang'an University (Xi'an, China) and has worked as an English teacher with the New Oriental Education & Technology Group Inc

(Beijing, China). He also has experience as an English Course Editor for the Beijing Qing Class in

Beijing, China.

26. Name: Shuyang Ma

Abstract Title: Chinese Performances in Sydney: Stage and Street Performances from 1900 to 2020

This thesis is concerned with traditional Chinese performances (hereafter TCP) staged in Sydney over a span of 120 years from 1900 to 2020. It explores the introduction, reception and localisation of different types of TCP – mainly focusing on the lion dance and Chinese opera (xiqu). The TCP was brought into Australia by Chinese immigrants in the 19th century and attracted much attention. It became a prominent symbol of Australia's multicultural society. However, the development of TCP and how it changed under the influence of Australian culture has not

received much scholarly attention. A more in-depth and systematic study of TCP after 1900 is needed to understand their transformation and significance. In order to address the gap, the study includes the TCP's introduction in the goldrush era, reception and localisation after White Australia, World War II and the multicultural era. The development of art forms and the roles of TCP in festivals and religious activities, changing identity and many aspects are covered in the project. It argues that the interactions between the Chinese community and Australian society facilitate the localisation of TCP in Australia. The meaning of 'localisation' is integrating Chinese performing arts into mainstream Australian performing arts, rooted in Anglo/Celtic-Western traditions. Through archive study, ethnographic interview and observation, the project provides general knowledge on the Chinese cultural study and diaspora study. It offers an interpretation of Australian multicultural society and changing customs of traditional culture through the lens of TCP.

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BIO: I am a PhD candidate at the University of Sydney. I am conducting a project relating to traditional Chinese performance in Sydney. My research interests are in Chinese studies, theatre studies, religious and cultures and Australian Chinese history.

28. Name: Jacqueline Manyaapelo

Abstract Title: DNA New Equations - Humans are Houses : This Body is a House

This body is a house – true – but for most the body is imperilled. A metaphor for a nation-state, all the more so. But for me, the body is a sacrament, a state of grace, a world universal and particular that grounds and binds one. Performance, the body's expression, is the means through which I seek to enlarge this state of grace. Not to do so – to perpetuate toxicity and doubt and hate – is to fail oneself, others, this world.

My core inspiration comes from Togo and Benin, namely Batammaliba, an agro-pastoral people and vision in which a house is a mirror of the human body, an anthropomorphic picture for human anatomy – the windows are the eyes, the granary the stomach, drainage pipes the penis, terraces the fontanel and cranial opening, the water that wets the earth, blood. This picture is vivid, my grasp a struggle. What are eyes? Do they see? What is a stomach? Does it hold, bind, nurture, cry? Am I a woman with a penis? Is genitalia mere metaphor, or a ruthless truth? As for the 'mind' – the third eye, the fontanel?

My performance explores this complex: body / house. My purpose – if bodies in performance can be understood thus – is to maintain grace under siege. Because, doubtless, ours is an age of terrible anxiety and rage. Hellbent on destroying ourselves – mostly others – we fail to grasp the dignity and beauty that, still, prevails. The Batammaliba – an African vision alive in the Atakora mountains – is mine – my gift, my contribution.

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BIO: Jackie Manyaapelo joined Jazzart Dance Theatre's three-year Training Programme in 1999 after completing high school. She emerged as a gifted performer and immediately joined Jazzart's performance company as a professional dancer after completing the training programme in 2001. As a company member, Manyaapelo worked on various Jazzart productions such as Light Beyond The Door with Neo Muyanga, Moya Wa Sechaba with Sibongile Khumalo and Guardian of The Flame under the direction of Alfred Hinkel. In recognition of her artistry and leadership, in 2008 she was selected to participate in Jazzart's mentorship programme. From 2010 to 2013 she took on the role of Artistic Director at Jazzart Dance Theatre.

She is currently teaching at the University of Cape Town's Centre for Theatre, Dance and Performance Studies and holds an MA in Theatre and Performance at UCT. Manyaapelo is an independent dancer and choreographer.

29. Name: Anne-Liis Maripuu

Abstract Title: "Not A Performance of Serious Theatre." Early Modern Dancers Elmerice Parts and Herman Kolt-Oginsky

Estonian modern dancers Elmerice Parts and Herman Kolt-Oginsky caused a scandal in the 1920s with their dance performances. At the centre of the scandal was the use of 'erotic' or 'acrobatic' elements on theatre stage. Soon after the first performances the local reviewers found themselves in a heavy dispute. Whilst some of them were convinced that the duo's dance performances were 'immoral'; the others praised the artists for 'rejuvenating' Estonian dance art.

One could consider their dance performances as transgressive acts. The sociologist Chris Jenks understands transgression as that which exceeds boundaries or exceeds limits. The meaning of an act, Jenks explains, does not reside solely within the intentionality of the actor; indeed, in most instances it resides within the context of the act's reception.

My presentation consists of two parts. Firstly, I try to create an image of Parts's and Kolt-Oginsky's dance performances based on the reviews. How did their dances look like? What kind of movements did the performers use? In the second part I go for the meaning of the act and try to understand what the scandal tells us. Was the scandal created by different aesthetic values between the Estonian and German audiences? Parts and Kolt-Oginsky performed mostly in Germany and supposedly very successfully.

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BIO: Anne-Liis Maripuu is a PhD student at the University of Tartu. She is an author of multiple articles dedicated to early modern dance in Estonia. Maripuu organised a symposium on Rudolf von Laban in 2020 in Tallinn (Estonia) and two photo exhibitions: Dancing Free (Tantsides vabaks, 2018 in the Estonian Theatre and Music Museum) and 'Gerd Neggo: "Dance Only Is Sovereign"' ('Gerd Neggo. "Tants ainuüksi on suverään"', 2021-2022). Her main research interest is early modern dance in Estonia and Germany.

30. Name: Raquel Júlio Mastey

Abstract Title: Actresses and Actors Working in Difficult News Ad Scenarios

Theatre artists have played a key role in scenarios of difficult news communications where they train medical residents and graduates on humanized and caring approaches to impart difficult news such as worsening of diseases, mutilations, organ transplants, death, or any other news that impacts the patient's life in society. The Scenario is one of the resources used in Teaching by Simulations, an interdisciplinary practice that uses theater resources in its methodologies. The work of actresses and actors resists political setbacks in the areas of education and health and is one of the didactic and pedagogical supports of practices based on the ethics of protecting the lives of both animals and human beings. The methodology encompasses several research strategies, such as: bibliographic review of documents that discuss education and health, aimed at people who work or have worked in the SUS (Sistema Único de Saúde); qualitative study with interviews directed at artists who, in different contexts, are hired to provide services in the scenarios; technical visits and observations in Simulation Laboratories; development of questionnaires for medical professors, simulation instructors and health students who work with communications protocols; with the specific objectives: to document the work of actresses and actors, suggest exercises and theatrical games, contribute to the improvement of this already existing practice.

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BIO: New Academic and Master in Theater from the State University of Santa Catarina (UDESC). She holds a degree in Theater (2007) and Bachelor of Performing Arts (2000) from the Faculty of Art of Paraná. Specialization in Artistic Education (FAP-2003) and Health for primary and secondary school teachers, by the Department of Nursing (UFPR 2013). Professor at SAREH - Service, Hospital Schooling Program at Hospital Infantil Waldemar Monastier between 2011 to 2016 and 2018. Coordinator and Professor of the Technical Theater Course at Colégio Estadual do Paraná between 2004 to 2010 and 2019 to 2021. Secretary of Education of the State of Paraná since 1998. Member of the research group Political Images, which aims to articulate criticism, politics and creation in art based on the studies of Walter Benjamin. Research interest: Theatrical practices and works of actresses and actors in medicine and nursing graduations.

31. Name: Grethe Melby

Abstract Title: The Rhetorics of the "Marginal Theatre" In Bergen, Norway

In my paper, I will discuss how modern rhetorical analysis of public theatre debate can give us insight into the performing arts' role in establishing people's identity and self-understanding.

In 1850, Det Norske Theater was established in Bergen, Norway, as the first national theatre with Norwegian as the official language. It was also here that Henrik Ibsen got a job as a stage

instructor in 1851. Theatre has therefore been crucial for establishing a sense of nationality in Norway.

Over the years, Norwegian performing arts have been characterised by text-based theatre traditions. Literature and language are essential for establishing a Norwegian identity.

Later in the 1980s, other theatre practises than those presented at the national theatre were coined “marginal” instead of “mainstream”, as by Norwegian theatre scholar Knut Ove Arntzen in the book “Det marginale teater : et nordisk blikk på regikunst og ambiente forsøk (Arntzen 2007)”.

I will present how students from the Department of Theater Studies at the University of Bergen, influenced by Knut Ove Artnzen, represented these new practices when organising a new theatre festival in 1983.

The students claimed in interviews their contemporary aesthetics and theatre style should be experienced as a “slap in the face” by the theatre establishment and the citizens of Bergen. Their theatrical interventions opened up a discussion on artistic practices and, of course, taste. The new taste was regarded to be linked to a more international identity.

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BIO: PhD-student Grethe Melby did her masters in Media Studies in 2005 at University in Bergen, Norway. She wrote about rhetorics used in discussions on intellectual property and software. She is an art and theatre critic for several Norwegian newspapers. She has worked as a teacher in upper secondary. She has a 15-year-long cross-disciplinary experience in vocational training teaching subjects such as Norwegian language and literature, journalism and media studies, and entrepreneurship and business management. Now she is doing her PhD in Theatre Studies at the University in Bergen, Norway, focusing on the history of Bergen International Theatre - BIT Teatergarasjen and its rhetorical strategies, and how this theatre started as a student festival developing into a well-renowned theatre institution.

32. Name: Emmanuel Tei Mensah

Abstract Title: Holographic Simulation on Stage: A Virtual Experience at the Efua Sutherland Studio

This article explores the integration of animation and live actor performance in a holographic simulation on stage. The main objective of the study is to explore the possibilities of achieving a believable hologram effect on the Efua T. Sutherland stage, thereby creating a new category of technique for theatre practitioners in Ghana. Exploring this new hologram technique was guided by extensive research and fieldwork at the Efua T. Sutherland Drama Studio. The study was further enhanced by experimenting with the available tools, materials and scripts. Drawing on 20 qualitative interviews, the future possibilities of integrating holograms into stage play was explored with leading performers, production staff, audience members, theatre instructors, playwrights, set designers and stage directors. The researcher is especially interested in how the

audiences respond to the integration of virtual animations and live actor performances in the virtual representation of liveness on stage. The findings of this study will generate more interest and pave way for the development and introduction of a new technique for theatre practice in Ghana. The findings for this study will further be documented as instructional materials to enhance the teaching and learning of theatre performance in schools.

Keywords: Theatre, Performance, Hologram, Animation, Virtual Experience, Audience, Simulation.

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BIO: Emmanuel Tei Mensah, second year Ph.D. student in the Theatre Arts Department, School of Performing Arts, University of Ghana. My research is focused on animation theatre and how to use it for social change.

33. Name: Johanna Munzel

Abstract Title: The Moral Triangle in Berlin – Germans, Israelis, and Palestinians at the Maxim Gorki Theatre

How do Germans, Israelis and Palestinians work together in Maxim Gorki Theatre in Berlin? Through their historical interconnectedness Germany, Israel, and Palestine form what Atshan and Galor (2020) call in their interdisciplinary study the moral triangle. Ongoing conflicts over borders and settlements in the middle east, Germany's responsibility for Israel and its Jewish citizens after the Holocaust, the large number of stateless Palestinians seeking refuge in Germany after the Nakba – these conflicts often inflicted by racism and antisemitism seem to make it impossible to work together on a theatre play that addresses everyday life under these circumstances.

In my presentation I will show the example of The Situation, a semibiographical play by Israelian director Yael Ronen that deals with these conflicts in a humorous way. German, Israeli, Palestinian and Syrian artists created the play together at Maxim Gorki Theatre which is Germany's self-proclaimed first post migrant theatre and aims at offering marginalised perspectives a space of self-representation against the backdrop of structural racism, sexism, and antisemitism. In the play and during its production the involved artists form new solidarities within the moral triangle across racialized groups and identities. In this way they challenge the dominant ideologies of racism and antisemitism. I rely on the concept of the "implicated subject" by memory studies scholar Rothberg (2019) in order to show the way characters and artists go beyond the binarized either-or notion of victims and perpetrators which is a common framework for subject positions in the moral triangle.

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BIO: Johanna Munzel is a PhD candidate at the Institute of Applied Theatre Studies and member of the International Graduate Centre for the Study of Culture (GCSC) at Justus-Liebig-University Giessen, Germany. She completed her Master of Arts in Migration and Diversity Studies at

University of Kiel with a focus on Turkish Language and Islamic Studies and studied one year at Marmara University, Istanbul. She holds a Bachelor of Arts in Educational and Political Sciences from Halle-Wittenberg University. Her interests lie in Performance Studies, feminist and postcolonial theoretical approaches, critical migration studies as well as urban gardening.

34. Name: Crestcencia Ortiz-Barnett

Abstract Title: Transformative Myths: Arizona State University's Black Theatre Organization and Belonging

Black theatre has long served as an art form that reinforces the needs and aspirations of the community by searching for the truth, connecting with family and history, and actively engaging our material and spiritual worlds. This is especially true in environments that are predominantly white (PWI), Because predominantly white environments have often repeated negative tropes surrounding Blackness, African Americans are constantly searching for their sense of belonging. This is acutely true in higher education, with serious consequences. Studies have made clear that African American college students who do not experience a sense of belonging are at risk for reduced persistence and low retention rates in college, and there exists a profound graduation gap between African American and white students.

This paper argues that Black theatre organizations assist in the building of community and belongingness amongst Black theatre students at PWIs by offering as a case study, the work currently being done at Arizona State University. The researcher will document efforts to build community through shared experience, the teaching of Black acting methods, such as "SoulWork", the exploration of theatre concepts and practices of the African continent that are utilized in southwest America, and social engagements with new myths of Blackness. Through such activities, the group is fostering a sense of belonging while collectively imagining new myths of Blackness that will allow the students to achieve their goals and envision new futures.

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BIO: Crestcencia is a PhD candidate in the Doctor of Philosophy Education at the University of Arizona Global Campus AZ

35. Name: Pumelela Nqelenga

Abstract Title: Returning to Myth/Home: Siting Epistemological Collisions as Ritual Aesthetics Aim to Evoke New Spiritual Imaginaries in South African Theatre Performances

South African theatre and contemporary performances have been subject to ritual and ritual aesthetic trends which stem from traditional ceremonies and practices. In this paper, I argue that this provocation by South African theatre makers and performers has evoked conversations around ritual aesthetics and it use in theatre through an essentialist lens. A far more expansive and rigours discourse surrounding ritual imaginaries needs to be explored to see its use, reuse and uselessness in South African theatre and performances. In this research project, I question

the role of ritual as both process and performance modality and how it functions to create meaning for the modern South African subject. By returning to myth, I see that there is the potential for more openness to play and to imagine the role of ritual differently. Moreover, there is an opportunity to engage with indigenous knowledge systems which enable a more interruptive engagement with the theatricalization of ritual. By utilising both western and African forms of theatrical expressions, we can spark innovative ways of grappling with ritual practices that suit and inform our understanding of the contemporary world. Thus, as a way of exploring this phenomenon, I return home and thereby position home as myth; a story intertwined with memory, ritual and modernity.

Key words: ritual, myth, South African theatre

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BIO: Pumelela Nqelenga is a Phd Candidate and a lecturer at the Centre for Theatre, Dance & Performance Studies at the University of Cape Town. She graduated from the university that is currently known as Rhodes University in Makhanda, Eastern Cape 2015. Nqelenga graduated with a Masters in Drama (Contemporary Performance) with Distinction. Nqelenga has an interest in Ritual Studies, Site-Specific Performance and the role of the Black Body in Performance. She has created lecture series both at Rhodes University and the University Of KwaZulu Natal on the use of Oral Poetry in South African Contemporary Theatre and the Black Female Body in Performance. Ms Nqelenga is an interdisciplinary practioner who has been performing since 2008 in productions ranging from professional work that has been performed in award winning productions in festivals around the country and the globe.

36. Name: Vaishnavi P B

Abstract Title: Exploring the Movement Orientation in Natyasastra

A sastra is defined as a text that either dictates or describes the nuances of a specified field, and Natysastra is a text that holds both qualities, leaving scope for umpteen interpretations. This treatise is prominent among dancers and actors, and especially for dancers, chapters on angika abhinaya are widely explored and adapted. The anatomical awareness of the body along with cognitive emotions are the key concepts for a dancer/choreographer/teacher in executing a movement. There has always been a first-hand analysis to understand the body anatomy and movements deciphering the sastras. According to these analyses, the body is divided into major and minor limbs, and the range and multiplicity of its movement are explained, but the qualitative interpretation of these movements is often missed. This paper looks into a detailed study considering qualitative movement exploration drawn from the sutras beyond just the body anatomy. To augment the aesthetics of dance and understand the quality of the movement, an etymological study of the technical terms used to define different movements has been done with respect to the Sanskrit language, which indeed helps to enhance the performative aspects of dance. Being a text and content-based analysis through empirical methods, it leads to an understanding of the concepts such as energy, resistance, space, and directional aspects involved

in movement orientation. Since angika abhinaya is a vast area, this paper concentrates on the few important terminologies involving both major and minor limbs of the body.

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BIO: P.B. Vaishnavi is a Kuchipudi dancer from Hyderabad, India. She is the disciple of Smt.P.B.Krishna Bharathi. She graduated in Statistics from Bhavans Vivekananda College and completed her Masters degree in Performing Arts- Dance from the University of Hyderabad. On the academic front, she is currently pursuing her Research in Dance under the able guidance of Prof Anuradha Jonnalagadda from the Department of Dance, University of Hyderabad. She has given many group and solo performances all over India at various festivals. A few are Konark Music and Dance Festival, Swaralaya Festival, Nadaneerajanam, India International Dance Festival, and Kalasagaram Youth Festival. Vaishnavi is also honored with Yuva Kala Ratna by Sai Manjeera Kuchipudi Art Academy. She is also pursuing training in the field of Music (Vocal) under the guidance of Dr.S.K.Venkatachary and Veena under the guidance of Smt.K.Padmasini Rangaswamy.

37. Name: Marina Pallares-Elias

Abstract Title: Theatre of Yes: The Power of Beauty to Transform Toxic Myths around People with Mental Health Challenges

In this paper, I argue that beauty can be a powerful tool to deconstruct the toxic myths that the mental health community faces. Traditional myths are often linked to gods, heroes, or spirits, creating an unconscious fantasy. However, at the other end of the spectrum, we find thoughts about people suffering from mental health, who have to face many destructive myths that lead to lives full of stigmatization. Also, an applied theatre process can enable participants to share their stories, which can be full of victimization or guilt. As a result, it can be difficult to break the prejudices associated with these. The Theatre of Yes has a methodology that focuses on creating aesthetic theatre pieces based on unheard personal stories of people who must be listened to. The theatre process gives participants the opportunity to assume the role of the protagonist, and through the beauty and quality of this experience, stigma and myths can be challenged. How can the beauty of these stories be a way to break prejudices? How about creating a space where the participants can see the different layers of their accounts using the beauty of theatre? Is it possible to see the dark using beauty in a safe, caring space? By understanding the link between the terms beauty, vulnerability and care, I will explain how the Theatre of Yes provides a language which has the power to reveal the beauty of trauma and can help break these prejudices. I will use a case study from a theatre piece entitled “Keep holding my hand”, involving a group of people with mental health challenges.

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BIO: My name is Marina Pallarès-Elias and since 2004, I have combined the performing arts as a tool for social transformation. I am a PhD candidate at the University of West London I have developed community theatre projects around the world, especially in Latin America, Spain and

Mexico, as well as in Europe, in England, Italy, France and Germany. Theatre is my passion and working with people is my purpose. I have worked with communities, such as gypsies (Sicily 2007), immigrants, refugee youth groups, functional diversity, those with mental health issues (England, Italy, Germany 2014-2018), women's groups, the deaf and indigenous communities, (Oaxaca, Mexico 2018) older people (Mexico City) femicides (Ecatepec, Mexico 2019) the LGBTQ+ collective, young people (Spain, Turkey, England 2008-2022).

Since 2014, I have directed the theatre company, Acting Now, in which we have created more than 30 plays using the Theatre of Yes, presented in theatres, such as "Tejidos", indigenous women, Mexico, 2018; "Monstruas", LGBTQ+ community, Spain, 2019; "Above the sky", functional diversity, England; "You can't stop me", mental health, 2016-2018 or "This is me", LGBTQ+ youth, England, 2018; "Polyphony" and "Polyphony II", University of Cambridge, 2018-2020 among many others.

I teach the Theatre of the Oppressed and the Theatre of Yes at different universities in England, such as the University of Cambridge, the University of Bradford and Anglia Ruskin University. In France, I teach at the University of Lille and at the Camilo José Cela University and the Casa Encendida in Spain. I provide gender training to companies like the BBC in England and Greenpeace in Spain. I have won international scholarships, such as the Iberescena, the Arts Council England, the Microsoft Foundation and the National Lottery.

38. Name: Arun Patel

Abstract Title: Creation of Myths in New Media in Contemporary Comic Performance of Vir Das: Chrislam

Comic performances have emerged as the most dominant medium of construction and interpretation of myths in the new media age in India. To establish world peace and prevent religious sectarianism, Vir Das in his 2018 comic performance 'Losing it' (performed live in America for Netflix) advocates a new religion of peace 'Chrislam': where Muslims and Christians come together and pray in harmony. On Saturday (not Friday and Sunday) they go to Chosque to attend common praying Hallelu…yalla-a-a-ah! They celebrate Eidster and Halal-oween: when Christians and Muslims dress together as the people who scare them: Hindus.

Comic threatens autocratic majoritarianism, and jokes can actually encourage the reinterpretation of old myths or the creation of new myths, thus the paper looks at comic performance as sites of myth-making. The paper reconstructs the performance in order to see its significance around secularism and the notion of faith in the context of India where secularism is in crisis and comedy is emerging as a tool to promote secularism and religious tolerance (Daniel Russo: 2020). For carrying dissensus, Das has been hounded, and his performances have been rampantly cancelled by the authorities and police. However, he has become an important icon to critique the Hindu right wing. In this context, the paper also explores the implication of an individual's criticism of a structural system that aims to propagate majoritarianism. In this regard,

I will explore his upper-caste Hindu-male privileged position that allowed Das to perform 'Chrislam' for an English-speaking Indian elite and the American audience.

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BIO: Arun Patel, is a PhD scholar at the School of Arts and Aesthetics, Jawaharlal Nehru University researching and working on the thesis titled, New Clowns and New Media: Streaming Comedy in Globalized India. He completed his M.Phil from the same department titled, New Clowns in Town, From Live performance to Digital Media: Popularity, Stardom and Politics (2018). He did his PG Diploma in Hindi journalism from the Indian Institute of Mass Communication in 2014. Arun held the position of 'Reporter cum Sub-editor' in the daily Hindi newspaper 'National Duniya' (2014-15). He has subsequently worked in community radio of the Information & Broadcasting Ministry (Govt. of India) (2019-2020). He worked as part of the media team of the Deputy Chief Minister of Delhi as a 'Changemakers in Education (CMIE) fellow' SCERT Delhi (2020-2021). Arun is part of the theatre scene and has been practising stand-up comedy and mimicry, impersonating contemporary actors and politicians. He has also participated in the Pre-Republic Day camps as a cultural folk performer. He presented his paper, Laughter in Crisis: Pandemic, lockdown and hegemonic authoritarianism, in the International Federation for Theatre Research Congress, organized at the University of Iceland, Reykjavík in June 2022.

39. Name: Sailu Pattepu

Abstract Title: Agitation as Performance "Pen Down Strike" in Telangana, India

This paper examines the "Pen Down Strike" as a performance, applying the concept and theories of performance. In general, performance indicates an action. Here in this context, performance is not an action activity but a stoppage of action as performance. This paper argues that the stoppage of work or strike also can be a performance. So, here how the strike as performance in social and professional roles (Schechner, 2002) plays an essential role in the agitations in India will be discussed.

The struggle for a separate state for the people of Telangana has a history of several decades. The people of the Telangana region fought for their identity and resources, which created many martyrs and miserable lives for the people in the region. After the acceleration of fresh agitation in 2009, the mode of protests was shaped into multiple manifestations. One among them which has widely influenced the system and public was the pen-down strike of the employees in the Government sector. Performing the stoppage of a regular and mandatory action to be performed daily during the official hours by the officials was the idea of the pen-down strike. This paper will look at the performative aspects of performing non-performance as a deliberate act of performance.

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BIO: Sailu Pattepu is a JRF scholar at the Department of Theatre Arts, S. N. School of Arts and Communication, University of Hyderabad. He is an applied theatre practitioner wellness and life coach. He was one of the organizing members of the International Federation for theatre research IFTR 2015 and the IBSEN festival and conference 2015 and 2016. He was a member of the UK-India Education Research Initiative (UKIERI) thematic partnership project on "Scenography in Digital Age" on Digital art and Theatre and a member of the co-coordinating team of the IBSEN project from 2014-18. He worked with distinguished theatre exponents like Prof. Neelu Kamaluddin, Abhilash Pillai, and Duglus O' Connel. He presented several research papers at the IFTR and ISTR annual conferences in India and abroad. He founded Swadhyaya educational trust to impart art education and has been conducting youth, women and elderly empowerment workshops through applied theatre.

40. Name: Pedro Andres Perez Rothstein

Abstract Title: The Mythic Teatro Oficina: Anthropophagous Desire, Cosmopolitics and Creative Madness in The Heart of São Paulo, Brazil

The aim of this paper is to look at a theatre company's ability to deconstruct/construct myths in contemporary discourse and performance in at least three levels or domains: first, the use of mythologies in performance-making to create new symbolic meanings and cultural identities; second, past, present, and future mythmaking processes of a city; third, the articulation of myths around mental health. Taking Teatro Oficina Uzyna Uzona as an example -a historic institution in Brazilian theatre-, known for its capacity of devouring and resignifying myths in their tropicalist, anthropophagic and Artaudian-inspired theatrical performances like O Rei da Vela [The Candle King], Bacantes [The Bacchae], Os Sertões [The Backlands] or pra dar um FIM no juízo de deus [To Have Done With the Judgement of God]. Moreover, the essay analyses Teatro Oficina [Workshop Theater] as a disruptive force and political resistance movement in contesting certain 'myths' around the city of São Paulo and its efforts to rescue the city's indigenous origin myths and reimagining a greener, freer, and fairer future for Latin America's financial capital. Finally, by proposing new relationships between mind, bodies, and places, how can the theatre's mythic 'creative madness' help in shaping renewed dramaturgies and mythologies of urban mental health? The essay draws upon an ongoing PhD research on theatre, cities and mental health in which Teatro Oficina is one of three case studies.

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BIO: I'm a Brazilian/Spanish theatre-maker, writer, director, and researcher, in the 2nd Year of my PhD in Drama at Queen Mary University of London (QMUL) with the support of a "La Caixa" Foundation International Fellowship. I hold an MA in Dramatic Writing (University of the Arts London), an MA in Cultural Management (University of Barcelona) and a BA in Political Science (University of Barcelona). Currently, I also work as a Teaching Associate in Creative Arts and Mental Health (QMUL) and as an Associate Lecturer in Screenwriting and Storytelling (University for the Creative Arts).

41. Name: Judith Pieper

Abstract Title: A Generation of a Myth of the 1968 Movement in Contemporary Documentary Theatre

The time around 1968 seems like a myth to a me, a German researcher born decades after the events. I need to reconstruct it in order to understand its implications. For a research topic on political theatre and street politics around 1968, the first approach is to closely read about 1968, which sometimes seems to need decoding. While publications on theatre protests and the politicization of street and stage in the 1960s (Dorothea Kraus, 2007) and a French publication on theatre of intervention since 1968 (Jonny Ebstein and Philippe Ivernel, 1983) exist, another approach is to look at contemporary performances, soundwalks and installations that deal with the 1968 movement in order to see how it is perceived today and what remains. In Germany the myth of those years is still so alive that there is currently quite a lot to investigate. As in the 1960s, approaches of documentary theatre seem to play a big role: for example, in “Kampf um die Häuser” by profikollektion or “Apocalypse Resistance Training” by Theater Grüne Soße, both part of the festival “politics in independent theatre” in Frankfurt on the Main. Other objects of investigation are “Die Spiele müssen weitergehen – München 1972” by dura&kroesinger and “program no program” by Fanti Baum and Sebastian Klawiter, which dealt with the attack on the Israeli team during the Olympic games in 1972, and both of which took place in the city of the events. How do forms of documentary theatre contribute to mythmaking or are they actually deconstructing the myth?

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BIO: Judith Henrike Pieper is a doctoral researcher at Freie Universität Berlin in the Collaborative Research Center “Intervening arts”. She works in the research project “Participation and Dissociation: Frictions in 20th Century and Contemporary Political Theatre” and her sub project is about political theatre and street politics around 1968. Prior to that, she worked as a Research Associate at the Institute for Theatre, Film and Media Studies at Goethe University Frankfurt, where she was also a lecturer. She studied theatre, film and media studies and education in Frankfurt on the Main and Strasbourg and “Media and Culture Analysis: Theatre and Media Culture in a Transnational Space” in Düsseldorf, Vienna and Nantes. Among others she participated in the international colloquium “Bodies to (re)construct. Artistic and postcolonial perspectives” in Paris and held a lecture on Rimini Protokolls “World Climate Conference” at “Landscape Education/Performance/Participation” at University Koblenz-Landau. She´s a part of the workshop “Methodological Challenges between Art and Activism” in Berlin. Publications include stage reviews of the Wiener Festwochen and a blog post on retraumatization for unaccompanied minor refugees. Her master thesis was on the anthropogenic climate crisis on stages. She has also a lot of experience as a performer and interpreter in theatre.

42. Name: Tasneem Ramadan

Abstract Title: The Mythic Powers of the Spirits: Exploring Zār as a Site of Myth in the Oral Egyptian Tradition

The very subject of myth has rarely emerged in Zār studies of the Egyptian culture due to the lack of conventional mythic material. This article, then, looks at how myth emerges in the spirit possession-trance ceremony that is performed in Egypt and recognised as Zār. Unlike conventional myths, Zār is a performed event that is accompanied by performers who use music and dance to appeal/exorcise spirits, or Djinn, who possess individuals, mostly women, and cause illnesses and discomfort. A Zār performance involves food offerings and musical performances that include playing specific, normally rigorous, drum patterns to call forth and further appease Djinn. Zār performances also include singing original and diverse praises to and about different spirits and their possession of patients. As each song progresses, the speed of the rhythm intensifies, trance deepens, and patients lose sense of themselves allowing the zar (spirit) to enter their bodies, and reveal its identity and wishes to the leader, Kodia, of the zar cult. Emerged in ritual, the performance is unique in each particular spirit manifestation, with myth and mythic subtext communicating themselves in and from the possession ceremony. This communication is further translated through bodily amalgamation of the spirits, collapsing of time and space, and difference between humans and spirits. Guided by tradition, an aetiological origin, and a pantheon of spirits, it is here within the performance of Zār that myth finds articulation, mediating between binary opposites and transitioning through phases of separation and incorporation.

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BIO: I worked at October University for Modern Sciences and Arts in Egypt as a Lecturer Assistant, taking role in teaching units of Literature and Performance, Philosophic Thinking, American Literature, and English for Academic Purposes. I am currently working at the University of Bedfordshire in the UK, teaching units of Understanding Performance and Analysing Performance.

43. Name: Anna-Lu Rausch

Abstract Title: In Purgatory

The monstrosity of Naples, cramped between volcanoes and washed by the Mediterranean, promises the fulfilment of Stephen Greenblatt's desire within his Shakespearian Negotiations (1998): a conversation with the dead. Chosen ones are granted the gift of communicating through trance and dream with anonymous or abandoned souls in purgatory, caught in the transition between earthly and transcendent spheres. Tending to their skulls in conjunction with praying for relief from their suffering, the women* are rewarded with small benefits - and provide for the "creation of a scenic horizon of - thus becoming aware ofs own historicity.

In an effort to write theatre/performance history as a social-anthropological cultural history that is particularly concerned with taking seriously "prior representational acts of speculation, fancy,

and conjecture [as the] nature of performance and repertoire" (Davis/Marx 2021, 6), the cult is focused from two perspectives: through the lens of the inner-Italian, anthropological reflection on the South and its mythological rootedness, shaped by the figure of Ernesto de Martino, and as part of a feminist history of performance and knowledge, underpinned by corporeal practices specifically related to the attribution of the magical to the female* - enabling subversion in the sub-churches of Naples.

Davis, Tracy C. / Marx, Peter W. 2021. “Introduction: On Critical Media History” In The Routledge Companion to Theatre and Performance Historiography. London: Routledge.

Van Loyen, Ulrich. 2018. Neapels Unterwelt – Über die Möglichkeiten einer Stadt. Berlin: Matthes und Seitz.

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BIO: My name is Anna-Lu Rausch. I received my Bachelor of Arts in 2021 with a historical, cultural-anthropological analysis of grotesque figures. I have been working as a tutor and research assistant at the chair of Professor Peter W. Marx since 2018, which has allowed me to immerse myself into the diverse resources of the Theatre Studies Collection of the University of Cologne and international research cooperation. In addition to studying for a master’s degree in Media, Culture and Theatre Studies, I have maintained contact with theatre practice and practitioners, working as an assistant director for independent music theatre productions.

44. Name: Tamalika Roy

Abstract Title: The Theatrical Public Sphere in Colonial Bengal: Actress Photographs as Sources of Alternate Historiography

The early print culture developing around colonial Bengali theatre (1872-1947)— such as theatre magazines, advertisements, playbills, pamphlets, songbooks, or booklets which according to Christopher Balme, constitute a significant part of the theatrical public sphere have largely been neglected in Indian theatre historiography. This paper uses one such example— photographs of actresses published in a contemporary magazine, Naachghar, which published news, articles, photographs related to theatre, focusing between the years 1926-1931 to explore how the circulation of these images constructed the actress in the theatrical public sphere within the colonial capitalist market structure. The presence of the actress connected the theatrical public sphere to the larger socio-political public sphere of colonial Bengal, since the actress, while fundamental to commercial theatre, also evoked great moral anxiety as one of the first public women in India. Investigating these images through the lens of feminist historiography, my paper would analyze their costume, posture, or figuration, uncovering the codes of contemporary sexual lexicon embedded in them. It will probe how the aesthetics, politics, and subjectivities of their characters on stage can be juxtaposed with the vibrant theatre culture which strategically commodified these actresses. While existing histories of Bengali theatre have been based on the literary dramatic culture, shifting the focus to the theatrical public sphere and its circuits extends

theatre historiography to networks and communities. My paper argues that the alternate critical historiography charted out through such sources provides insights into a performance culture which disrupts any monolithic nationalist historiography concerning both women and theatre.

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BIO: Tamalika Roy has a BA and MA in English from Jadavpur University (2019). She holds an M.Phil in Comparative Literature, Jadavpur University (2021), thesis titled "Interrogating the Theatrical Public Sphere: Reading Bengali Theatre Playbills 1872-1925" and a Ph.D. in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University (2021-present). She is currently working as Junior Research Fellow under University Grants Commission, India at Jawaharlal Nehru University

46. Name: Iveren Sambe

Abstract Title: A Hermeneutic Study of Samuel Beckett's *Waiting for Godot*

The study sets out to show the relevance of hermeneutics to the practice of interpretation as well as the analysis of dramatic texts with particular reference to the analysis of Samuel Beckett's Waiting for Godot within the framework of Hans-Georg Gadamer's perception of hermeneutics. There is no doubt that attempts have been made by scholars, notably Lee A. Jacobus, Oscar G. Brockett, and Martin Banham to interpret Waiting for Godot. However, the researcher is drawn particularly to Gadamer in that he is the decisive figure in the development of twentieth century hermeneutics. His theory emphasis the conditions in which understanding occurs to the interpreter. Consequently, the study explicates Beckett's Waiting for Godot along the paradigm of synopsis, setting, philosophy, thematic content, characterization, and language as a precursor to understanding the whole text from the interpreter's stance in accordance with the Gadamerian central hermeneutic theory and the central hermeneutic principle of part and whole. The findings of the research reveal that hermeneutics which began originally as a methodology for interpreting the Bible and ancient manuscript of texts has through the development of Gadamer's philosophical hermeneutics shifted its focus to uncovering the nature of understanding. The conclusion reached is that Gadamer's philosophical hermeneutics offers a more objective way of describing in practical terms the way understanding occurs in the experience of art. Therefore, it is recommended as a tool for providing fresh insights into texts and unmasking meanings attached to texts which present challenges of interpretation to the interpreter.

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BIO: *

47. Name: Gerald Sarbah

Abstract Title: Formidable (A Devised Stage Play on Toxic Masculinity & Prejudice Against Effeminate Men)

As the central focus of the presentation, the devised play *Formidable* addresses instances of unhealthy socialization of a male child trained to feel less or mask emotions, reminding us all that males are also capable of emotional intelligence and expression. It also seeks to validate all forms of masculinity, bringing awareness to the spectrum in which the concept of masculinity manifests in various theatrical modes. *Formidable* touches on mental health, stigma, prejudice, and toxic masculinity.

Sampson, a young man who happens to be in touch with his feminine side, takes an interest in things his family believes should not be associated with his gender. His community also criticizes him for having visibly obvious feminine traits. Despite his Internal and external battles, he realizes he has always had the capability and intense power to inspire respect for his aspirations. The piece in a nutshell depicts the power that some negative societal pressures hold over us as individuals and is inspired by my personal life experiences.

My presentation will be on the untold mental health struggles of effeminate men because of toxic masculinity, as well as the impact of prejudice against them within our society. The fundamental intent working this piece is to provoke a positive audience response and reaction by appealing to the sentiments of anyone who can relate on any level, directly or indirectly. As this work was inspired by my real-life personality and experiences, I have certain lines, actions and characters who actually exist or which at some point played out in my life. So the work is inspired by my story, with me as the central character and some fictional scenes to adequately convey to the audience the various nuances in the characters' experience.

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BIO: I have volunteered as a student journalist for the university's radio station, Radio Univers 105.7. I have created and directed two plays, *Formidable* and *A Quest for Freedom*. Also, I featured in over ten Theatre Arts departmental productions including *Hogbe*, *Funny Money* as Sargent Slatter and played multiple roles in Chief Moomen's *Mansa Musa and the Trail of Lost Gold*. My specialties are directing, singing, acting, voice acting and make up.

48. Name: Venkateswaran Seshadri

Abstract Title: History's Ventriloquy: Unpacking Narration and Caste Violence in V. Geetha's Sudalayamma

In 1977, two years after the declaration of National Emergency, one of the darkest periods in modern Indian history, Seeralan (a radical Left political activist from Tamil Nadu) was branded as a Naxalite and brutally murdered by the police. V. Geetha's Sudalayamma (2014), a monologue, stars a lone dalit woman who recalls this murder, and re-members for us the horrors perpetrated

on Seeralan, those which the police continually blackmail her to forget. She tells us what this memory and his memory means to her and her people in their struggle against oppression, as we (being her audience) bear witness. She gives a voice to a history whose memory the state seeks to erase.

My paper centres around the loaded processes of narration that form the core of Sudalayamma's engagement with memory and political violence, and how the questions "who is the narrator?" and "who is the narratee?" take on grave new meanings within them. My enquiry draws on the performance strategies deployed by Geetha, the play's director A. Mangai, and activist Prema Revathi who played Sudalayamma in the 2014 production. These elements and their implications on "narration", memory, and violence within the socio-political circumstances of caste Hindu society will ground my paper. Milija Gluhovic's (2020) explorations into the performance of memory and Marla Carlson's (2010) conceptualisation of 'pain' as an element of performance (as an indicator towards the biopolitical regime with which such performances engage) will frame my exploration into Sudalayamma as an engagement with memories of historical violence.

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BIO: Venkateswaran S. is a Ph.D. student in Theatre and Performance Studies at the School of Arts and Aesthetics, JNU, New Delhi. His doctoral work concerns the relationships between performance, memory, and violence as engaged with by anti-caste and dalit theatre practice in the south Indian state of Tamil Nadu.

49. Name: Julia Stina Skoglund

Abstract Title: A Performance of Democracy? Investigating Swedish Amateur Theatre between 1780 to 1850

For a long time, theatre historiography has been focusing on professional theatre practices, mostly disregarding amateur theatre practices. My doctoral research project sets out to investigate the role amateur theatre played in Sweden from 1780 to 1850. Specifically, I research two strands of amateur theatre practices: theatre played in country houses and in order societies. Amateur theatre groups within the latter oftentimes followed the order societies' pursuit to educate their members as well as friends and relatives through culture. Country house theatre, on the other hand, is often overlooked as a purely recreational activity. In my paper, I argue that this does not necessarily hold true, presenting the case of Löfholms theatersällskap: this amateur theatre group of around 60 women and men was running a small theatre in a shed on the countryside right outside of Stockholm. The activities of the group not only consisted of setting up an impressive 18 plays over the course of three years, but also of publishing their own magazine with amongst others theatre reviews. The group's meticulous archive is a document of the group members' ambition and historic awareness and gives an insight into heated debates and a conscientious democratic association structure. Thus, I argue that Löfholms theatersällskap is one example of how theatre was used to negotiate and 'rehearse' citizenship, and thus played an important role in the forming of a modern democratic civil society in Sweden.

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BIO: Julia Stina Skoglund is a theatre and performance scholar with a particular interest in Swedish theatre, both historical and contemporary. As a Research Fellow in the ERC-funded research project Performing Citizenship at the Institute of Theatre Studies at Ludwig Maximilian University of Munich, she is currently pursuing her PhD between Stockholm and Munich. Julia holds a BA in Applied Theatre Studies from Justus Liebig University Giessen and an MA in Performance Studies from Stockholm University, with her MA thesis on structural precarity and deprecarization in the Swedish independent performing arts scene. In 2021, she worked in the organization team of the Association of Nordic Theatre Scholars conference on Utopia and Performance at Stockholm University.

50. Name: Sylvia Tetteyfio

Abstract Title: Interrogating the Play*, In The Chest Of A Woman* **(2008), As An Artistic Impression Of Yaa Asantewaa, Akan Masculinity And Female Cross-Dressing**

In this study, I interrogate and analyse how symbolically Efo Kodjo Mawugbe criticises the Akan contention of masculinity in his play, In the chest of a woman. The starting point for this paper is the play's prologue, which acknowledges that some events referenced Yaa Asantewaa and the British invasion. Nana Yaa Asantewaa is a historical figure who many believe was a queen who led the Asantes to fight against the British in 1901. The methodology of this study is rhetorical analysis. Context is examined from the social, political, and cultural backgrounds that use clothing to re-enforce or legitimise the patriarchal systems of male dominance. Notably, the context where some female leaders are required to cross-dress for 'manly' tasks. The interrogations and analysis also stem from some artistic impressions of Nana Yaa Asantewaa's costume, which appears to contradict her physical involvement on the battlefield. The costume is known as densinkran, a female costume claimed to be inappropriate for war. By arguing for Yaa Asantewaa, Mawugbe adopts a female character who adorns the densinkran costume to fight a man in the play. He further explores female cross-dressing to challenge Akan's notion of masculinity, which appears to fuel Yaa Asantewaa's physical involvement. The paper contributes to scholarly discussion on Efo Kodjo Mawugbe, cross-dressing, Akan Masculinity and Mythology.

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BIO: My name is Sylvia Tetteyfio-Manu, a fourth-year PhD student at the University of Ghana. Also a freelance costume designer and lecturer at the University of Media, Arts and Communication (UniMAC), Nafti campus. My research interest is in traditional/historical costumes and costume designing. Films, theatre and any performances with these subject matters also interest me. These interests lead me to explore literature and ceremonies that

focus on ethnic costumes from Africa and other locations. My academic goal is to archive the ethnic costumes from Ghana.

51. Name: Susan B. Tanwie

Abstract Title: Deconstructing/Constructing Myths and Legends in Video Performances of Internally Displaced Persons in Nigeria

The deconstruction and construction of myth and legends in video performances by internally displaced persons (IDPs) in Nigeria is a unique and insightful process that showcases the experiences, perspectives, and cultural identities of this marginalized community. Through their performances, these IDPs engage with traditional myths and legends, reinterpreting and retelling them in ways that reflect the challenges and realities of their displacement. This process serves as a means of resistance, empowerment, and healing for them, as they assert their cultural identities and use the power of storytelling to challenge dominant narratives and express their own experiences. With the use of performance ethnography, the study critically examined traditional cultural myths and legends in a contemporary context. The study applies performance and trauma theories to examine how Internally Displaced Persons (IDPs) in Nigeria use video performances to deconstruct and construct new narratives and meanings around myths and legends, in light of their experiences of displacement and other cultural, historical, and political factors. By deconstructing and constructing myths and legends in this way, IDPs are not only able to preserve their cultural heritage, but also to create new and empowering narratives that reflect their unique perspectives and experiences. Through these video performances, they bring attention to the important issues faced by displaced communities and contribute to a more diverse and inclusive cultural landscape.

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BIO: Susan B. Tanwie is currently a final year PhD scholar at the Centre for the Study and Promotion of Cultural Sustainability, University of Maiduguri, Nigeria, under a DAAD sponsored project, 'Performing Sustainability' Cultures and Development in West Africa. Her PhD thesis is in the area of Reconstructing Dislocated Cultural Memories through Video for Transformation amongst Displaced Children in Maiduguri, Nigeria. She obtained an M.A in Cultural Sustainability from the same institution, under the same scholarship program. Susan's B.A was in the field of Performing and Visual Art. From her academic background she has developed keen interest in Art Education, while focusing her research and professional career in the area of Conflict transformation, Cultural Sustainability and Displacement/Migration, Creative peacebuilding, Theatre and Video for Transformation, Community Art-based Education/Engagement. Her zeal towards Cultural sustainability and community engagement prompted her action to start and manage a Nongovernmental Organisation where she carters for the needs of women and protect children from exploitation and abuse while at the same time provide psychosocial support to these vulnerable and marginalized groups through the use of art and cultural innovative interventions.

52.Name: Julia Tonsberg

Abstract Title: Men of Honour? The Controversy Between Laura Kieler and The Men of The Cultural Elite

The Danish/Norwegian playwright Laura Kieler's (1849-1932) *Men of Honour* premiered at the Casino Theatre in Copenhagen in May 1890. Before the premiere, Kieler's play had been rejected by the Royal Danish Theatre and this became the starting point for a public debate between Kieler and the director of the RDT Edvard Fallesen. The title of Kieler's play, as well as her male main character, was widely interpreted as referring to named influential male intellectuals dominating the public discourse in the Nordic countries during the last part of the 19th century. By opponents of the cultural radicals Kieler was praised for her bravery in exposing the hypocrisy in the intellectual elite and the fuss around the play was considered evidence of nepotism on administrative levels in The Royal Danish Theatre. In this paper, I will investigate the conflict between Kieler, Fallesen, and the intellectual elite arguing that the case is an example of the barriers particularly women who were critical towards the cultural elite encountered when trying to enter the national stage. In a period where debates about gender, sexuality and equality was taking place with the cultural elite on one side and the Women's Movement on the other, Kieler was a public figure who expressed her views on these subjects using various medias. Still, she today remains in the shadows of the literary men she was up against. I will investigate how Men of Honour can widen an understanding of the democratization process in late 19th century Denmark.

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BIO: Julia Tonsberg is a Ph.D. Scholar at the University of Aarhus, Denmark investigating female playwrights during The Modern Breakthrough in the Nordic countries. She specifically focuses on how women participated in the public sphere via the stage and how the national stage took part in the democratization process in Denmark. Practices of censorship, self-censorship and institutional frames are also considered asking how these influenced the artistic expressions. She holds a MA in Dramaturgy and is currently a student representative in the EASTAP Executive Committee.

53. Name: Sophie Totz

Abstract Title: At the Edge of a Forest: Myth, Agency and the Power of Imagination in Maggie O'Farrell's Hamnet (2020)

"This is the story, the myth of Agnes's childhood. She herself might tell a different story" (O'Farrell 2020, 51) proposes the central aspect of this paper. Maggie O'Farrell's novel Hamnet is the fictionalization, interwoven with biographical elements, of the life (and later death) of the eponymous son of playwright William Shakespeare. However, the narrative focuses on Agnes, the mother of Hamnet. Her nonconformist upbringing in the woods around the town beyond social categories does not only give her 'supernatural' abilities and knowledge to cure illness, but through that also a form of female* agency and independence. She tells her own story, as

indicated in the quote above. This abstract will critically discuss the myth of women* in and at the edge of the forests and how this perception can also be traced in Shakespeare's plays, especially in A Midsummer Night's Dream and As you like it.

Moreover, the novel literally ends in the theatre, where Agnes hesitantly watches a play written by her estranged husband with a title that bears the name of her dead son. This scene will be examined under the perspective of female spectatorship and the power of imagination that theatre creates. As Stephen Greenblatt puts it: "Her husband has brought him back to life, in the only way he can [...] through the power of art [...]" (2021). Following Stephen Greenblatt's metaphor of speaking with the dead in Shakespearean Negotiations (1998), this paper will examine the close interrelation between Hamnet and the mythologies surrounding death, theatre and the power of imagination but also women* inside and aside from forests.

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BIO: My name is Sophie Totz and currently I am a graduate student of Media Culture and Theatre Studies at the University of Cologne. I received my Bachelor of Arts in Media Culture and Theatre Studies and English Studies in 2020. Since 2019 I have been working as a research assistant at the chair of Peter W. Marx and the theatre-collection Cologne. My research interests are feminist theatre and theory, theatre and performance historiography, in particular Shakespeare studies and early modern theatre studies, film studies and cultural history.

54. Name: Aishwarya Walvekar

Abstract Title: "Shivaji Is Our Brother": Theatre as a Behavioural Vortex for Anti-caste Historical Memory Activism in India, The Case of Shivaji Underground in Bhimnagar Mohalla

From colonial period to the present, Shivaji, the seventeenth-century Maratha king from Western India, has been caught in historical memory wars between contesting ideologies of Hindu nationalism and anti-caste movements through history writing, novels, and performances. Although the exercise of history writing in India has been undertaken by upper-caste Hindus, the ballad performance tradition of Maharashtra - powada, has been traditionally performed by lower castes enabling formations of alternative historical memories through bodily repertoire, narratives and music. This paper examines the critically acclaimed play *Shivaji Underground in Bhimnagar Mohalla* (performed since 2013) written by Rajkumar Tangade which, I argue, surrogates (Roach, 1996) Shivaji into cavities created by suppression of lower castes and loss of democratic values through satire.

By employing the concept of 'behavioural vortex' (Roach, 1996) to examine theatre as a site of memory to flout the hagiography of Shivaji, this paper argues that *Shivaji Underground in Bhimnagar Mohalla* intervenes the Hindu nationalistic history with anti-caste memory activism (Gutman, 2017). Claiming Shivaji as the brother of lower castes and religious minorities, I explain how the play employs the mnemonic reserves of music and narratives from powada and Jalsa, a folk performance tradition borne out of the anti-caste movement started by Jotiba Phule to assert Dalit and minority identities. Approaching anti-caste music through the dual lens of 'singing/thinking' (Maitreya, 2021), I examine the consequences of shifting Jalsa from its lieux de memoir (chowks, Dalit ghettos) to milieux de memoir (Nora, 1989) of modern theatre coalescing the archive with performative repertoire.

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BIO: Aishwarya Walvekar is a research scholar at the Jawaharlal Nehru University, New Delhi, pursuing MPhil/PhD in Theatre and Performance Studies at the School of Arts and Aesthetics with her MPhil titled "In the Name of Shivaji: A Critical Genealogy of the Performance of Shivaji on Stage". She has been awarded the Junior Research Fellowship by the Government of India and has completed the Sahapedia-UNESCO Fellowship in 2018-19. She has been practicing commercial as well as experimental theatre for the last 17 years and is the writer, director and performer of the solo performance, 'Death of an Antinational'**.**

55. Name: Alexandra Warren

Abstract Title: Constructing *A Wicked Silence*: A Choreoplay

On September 17, 2021, *A Wicked Silence* premiered in the Downtown Parks of Greensboro, North Carolina. This first part of three works explores the history and consequences of the Eugenics program in North Carolina. From 1919-1977, North Carolina forced sterilization of patients of public-funded institutions that were judged to be 'mentally defective or feeble-minded' by authorities", which later evolved into impoverished populations.

Presented as a 'choreoplay', A Wicked Silence conveyed its narrative through a series of scenes in two acts that moved locations throughout the Greensboro Downtown Parks: LeBauer and Center City Parks. This choreoplay employed multiple art forms, including choreographed movement, spoken word, dramaturgy, music and song, immersive audience participation, and visual art/design. This multimodal piece brought together artists from across the community to tell a story as layered as the history on which it is based.

The concept of the work overall is broken down in three parts which follow the experiential learning cycle, a well-known reflection model developed by Rolfe et al (2001) and is based upon three simple questions: What? So what? Now what?

This paper will discuss the process and outcomes of the director/choreographer/playwright in the creation of this site-specific choreoplay. This paper will outline strategies in cultivation of an audience for this work and collaboration with the presenter in the parks, a dramaturg, poet, visual artist and the Piedmont Blues Preservation Society on music consultation.

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BIO: Alexandra Joye Warren is the Founding Artistic Director of JOYEMOVEMENT. Her most recent projects include Love Notes (Artistic Director and Choreographer) Head Over Heels (Choreographer), Womanifesto (Performer, choreographed by Amelia Renee Byrd) 42nd Street (Director), A Wicked Silence: A Choreoplay (Playwright, Director, Choreographer), and Movin On' (Choreographer) a new work in development by Julio Matos Jr. and John Franceschina. She was selected as a 2022-2023 Artist-In-Residence for the North Carolina Dance Festival. Alexandra Joye Warren is currently an Assistant Professor of Performing Arts at Elon University, Director/Choreographer for the Music Theatre program.

56. Name: Anthony Woods

Abstract Title: Actor Training, Political Economy: The Embodied Realm of Epistemic Violence

This paper argues that actor training forms a contributing factor in the construction and maintenance of those structures of violence which operate within and sustain the late capitalist epoch. Recent years have seen significant instances of violence in drama schools, from sexual assault to racial misconduct, but research in these areas rarely steps beyond the interpersonal and subjective realms. This research utilises an affective methodology, based in auto theory and affect theory, to blend autobiographical data from my own training as an actor with observation and conversation under the theoretical frameworks offered by those such as Erin Manning, Brian Massumi, and Giles Deleuze. It is the position of this paper that arts training is not exceptional but is as dependent upon the structuring forces of the political economy as any other sector. As such, this research demonstrates a journey from the interpersonal politics of the pedagogical encounter, through the bureaucratic structures of organisation and institution, to the political economy, and back, in which said organisational structures are based in originating and ongoing material processes of violence with epistemic consequences. I conceive of training in this fashion as epistemic violence, drawing on Spivak and Bruner, within conceptualizations of political economy and its intersection with theatre and training (Marx, Harvey, Boyle). The paper will argue that actor training enacts an embodied form of epistemic violence which corresponds with the violent demands of the political economy and asks what education's ethical mandate might be in the face of its contribution to such structures.

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BIO: I am a post graduate researcher at The Central School of Speech and Drama, which I also attended for my Masters in Actor Training and Coaching, and my Batchelors in Acting. Before training I worked in special educational needs.

57. Name: Huayu Yang

Abstract Title: A Dramaturgy of Precariousness: Choreographing Sex in Dead Centre's Good Sex

Precariousness, according to Judith Butler, is "the joint of our nonfoundation", the inescapable vulnerability and interdependency following from "our social existence as bodily beings" (148). Based on the idea of the precarious interrelatedness in theatre and embodied experience in general, this paper would investigate the dramaturgy of precariousness in Good Sex (2022).

Good Sex, premiered as part of Dublin Theatre Festival 2022, is created by the Irish theatre company Dead Centre and writer Emilie Pine. Each of the show's six performances puts on stage two new, unprepared performers. Without rehearsal, they deliver the lines and carry out the actions that they receive from their headphones, dictated real-time by two matching narrators in a sound booth upstage, and their performance of sex is coordinated by an intimacy director, in line with which the stagehands gradually build up the setting of the story.

My presentation would focus on how the dramaturgy of precariousness in Good Sex creates an interface between theatre and sex, which is inextricably both a postdramatic exploration of the theatrical mediality and a subversion of the discursive normalities of sex. Departing from the cultivation of spectatorial uneasiness and its kinesthetic alignment with the performers' untamable corporeality through the metatheatrical choreography of sex, this paper would examine how the experience of precariousness in the theatre event as a carnal encounter creates a sphere in which the ambiguous ethics of staged sex and staging sex with real people converges with the dangerous liveness of theatre in the all-too-human desire for connectedness.

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BIO: Huayu Yang is a PhD student in the Department of Drama, School of Creative Arts, funded by the Trinity College Dublin - China Scholarship Council joint scholarship programme. She received her B.A. in English from Shandong University in China and her M.A. in Comparative Literature from University College London.

Her current research project focuses on the Irish theatre company Dead Centre. It looks into the company's postdramatic (re)configuration of the dramaturgical dynamics of text, body, sound, space, etc. to stage the "unstageable" real. She is interested in how they subvert, play and negotiate with the dramatic framework to create an interface between the fictive and the real as a self-reflexive approach to theatre's mediality, how these dramaturgies lead to a posthuman understanding of liveness, (co)presence, and perception, as well as how the company's aesthetics is informed by and in constant dialogue with other Irish theatre companies including Pan Pan, ANU, Brokentalkers, and the contemporary Irish theatrical avant-garde in general.

58. Name: Zoe Zhang

Abstract Title: Collectiveness, Fanaticism and Nostalgia: The Politics of Chinese National Identity in Revolutionary Model Opera

This paper will investigate the Chinese national identity (CNI) within the performance and appreciation of 'yangban-xi' (revolutionary model opera), the only shows permitted during the Cultural Revolution (1966-1976) in China. I will examine the ongoing dialogue between 'yangban-xi' as a cultural form that transcribes political conflict, nostalgia, cultural ambivalence, and identity anxiety, and the social discourses that have shaped Chinese national identity as it is lived in post-Maoist China.

By telling stories of China's revolutionary struggles against foreign and class enemies, 'yangban-xi' was developed as a modern appropriation of 'jingju' (Beijing opera) and considered revolutionary and contemporary in terms of thematic and melodic features. Built on the social identity theory and the psychological approach to theatre, this paper will demonstrate the cognitive effects of 'yangban-xi' as a medium of Chinese identity performance that negotiated a space between personal identity and national ideology and thus, fill in the gap of the micro-sociological and psychological study of how the CNI is lived and performed in both the theatrical and societal practices of 'yangban-xi'.

I will argue that Chinese people have formed, reshaped, and consolidated their national identity by constantly adjusting the memories, symbols, values, and traditions through the involvement of 'yangban-xi'. This paper will explore the discourse, discipline, and power system underlying 'yangban-xi', and the complex interrelation between cultural consumerism, political propagation, and national identity construction. It will generate an original critique of 'yangban-xi' as a conjugate of official state-sanctioned rhetoric and unofficial representations of Chineseness.

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BIO: Zoe Zhang is a PhD candidate at the Royal Central School of Speech and Drama, where she completed the MA in Writing for Stage and Broadcast Media. As a new scholar, she studies Chinese opera and contemporary political practices in post-Maoist China. As a playwright, her plays include Hurlyburly World (Penghao Theatre, Beijing 2017), which won the first prize in the 2017 Beijing Youth Dramatic Writing Competition, and The Blue Sun (Platform Theatre, London 2023). She regularly scripts and develops interactive fiction for Theatre 371.