



**CULTURES  
BOOK  
OF  
MODERNITY  
ABSTRACTS**

# CULTURES BOOK OF MODERNITY ABSTRACTS

**IFTR 2010 WORLD CONGRESS  
INTERNATIONAL FEDERATION FOR  
THEATRE RESEARCH  
25 – 31 JULY 2010  
MUNICH**

## **HOST**

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## **VENUE**

Ludwig-Maximilians-Universität  
München LMU / LMU Munich

## **VENUE WORKING GROUPS**

**(25 – 26 JULY 2010)**

LMU – Leopoldstr. 13  
80802 Munich

## **VENUE MAIN PROGRAMME &**

**NEW SCHOLARS' FORUM**

**(27 – 30 JULY 2010)**

LMU – Main Building  
Geschwister-Scholl-Platz 1  
81539 Munich

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2010 World Congress

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## **SPECIAL THANKS TO**

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Bayerische Theaterakademie München  
Nancy Erickson, IFTR  
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Münchner Kammerspiele  
Prinzregententheater München  
SIBMAS – International Association of  
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Staatstheater Nürnberg  
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... and the on site supporting team

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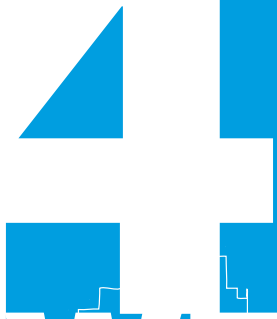
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**WELCOME**

If you are reading this text, then you have made it to Munich and the 16th World Congress of the FIRT/IFTR. Congratulations! Against a background of volatile financial markets and equally unpredictable university budgets, wildly fluctuating airfares and occasionally intransparent visa requirements, this is no mean achievement. Having successfully negotiated the vagaries of online registration and hotel reservation, you are now in Munich and ready to begin. Two intensive days of working group sessions will be followed by the opening of the main conference on Tuesday morning and its conclusion on Friday afternoon. With approximately 450 registrations as of late June and delegates from 48 countries you are participating in one of the most international IFTR conferences ever. Around 500 papers are programmed in the three different sessions: working groups, new scholars' forum and the main programme.

We have planned, we hope, a varied social programme as well. Although the final week of July marks the beginning of the theatre vacation, we managed to persuade the Munich Kammerspiele to program one last performance of their celebrated production of *The Tempest (Der Sturm)* on Monday evening. You can also choose to go to Nuremberg to see a performance of Peter Weiss's acclaimed play, *The Investigation (Die Ermittlung)*, staged in the Nazi Party Rally Grounds. To conclude we offer a trip to Salzburg to the Salzburg Festival or a tour to Oberammergau to see the famous Passion Play. We hope you will join us for the Sunset Cruise on Lake Starnberg, which will definitely be a conference highlight.

Organizing this conference has been quite an exhilarating experience to put it euphemistically, and your presence here is in no small way thanks to my fellow staff members, in particular Julia Friedenberger, head of the organisational team, Christine Kneifel (social programme and accommodation), Meike Wagner (working groups), Jörg von Brincken (on-site coordination), Miriam Drewes (new scholars' forum) and Julia Stenzel (website and publicity), not to forget Berenika Szymanski and Bianca Michaels who have worked tirelessly on this conference when, strictly speaking, they should have been doing other things. Last but not least I would like to mention Julia Huber, the assistant coordinator, und André Körner, assistant on-site coordinator who both provided invaluable help. So on behalf of my team I would like to thank you for participating. Enjoy the conference, don't try and get to all the papers; instead skip a session (one maximum) and make sure you find time to savour Munich's other cultural and gastronomic offerings.

Christopher Balme



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# THEME & TOPICS

# CULTURES OF MODERNITY

The conference theme – “Cultures of Modernity” – asks how at the beginning of the 21st century the premises and promises of modernity and modernism have played out in an international, cross-cultural perspective. Taking our lead from recent discussions that historicize and problematize the concept of modernity, we wish to broaden the focus from a narrow view of aesthetic modernism and explore the impact of the triad modernism – modernity – modernization from the perspective of theatre and performance. When one considers that the emergence of theatre studies as a discipline in both the US and Europe parallels the rise of theatrical modernism, then it becomes clear that our own disciplinary endeavours are part and parcel of these broader developments and require further investigation. We take the following definitions as a starting point:

\_\_\_\_ Modernism refers to the artistic movement emerging at the end of the 19th century and extending, depending on the artistic genre, into the second half of the 20th century

\_\_\_\_ Modernity refers to the intellectual, technological and economic revolution beginning in the 18th century that enabled Europe and North America to dominate most of the world by the end of 19th century

\_\_\_\_ Modernization refers to a mid-20th-century ideology, associated mainly with the postcolonial period, by which “underdeveloped” countries were “assisted” into the industrial age

These different definitions and perspectives require us to rethink how we conceive such processes both spatially and temporally. The notion of “multiple modernities” coined by the sociologist Shmuel Eisenstadt refers mainly to the spatialization and de-linearization of modernity, but also leads to its immanent complexities, according to this terminological triad. A confrontation of the three conceptual branches of “modernity” with each other poses new questions concerning the adequacy of a notion like modernity for different socio-cultural processes, its relation to historical contingency, with different concepts of historiography and of cross-cultural transfer: How is modernism (as a historical phenomenon) linked to the socio-cultural revolution called modernity and to the (still ongoing?) process of modernization as a main subject of 20th century global politics and political theories?

The conference thus aims to go beyond just discussing the historical and historiographical implications and problems of the term “modernity”. The main interest lies in its spatialization, on the impact of (post)colonialism on constructions of modernity/the modern, and on modernist self-fashionings. For the realms of theatre and performance this pluralization has multiple implications that impact on just about every aspect of the medium and its intersections with other social, political, cultural and economic domains. The main programme has been structured around a series of questions that focus a interconnected questions. They include:

\_\_\_\_ Under the heading “Genealogies and Legacies” we ask how modernist aesthetics and theatre concepts evolved and how they formed a basis for modernist and contemporary theatre practice



\_\_\_\_Modern Bodies, Modern Techniques: How technology and corporeal techniques shaped the staging of bodies in dance and movement performances

\_\_\_\_Composing the Modern: How music and opera were reshaped through modernist composition and stage performances

\_\_\_\_Beyond Words: How playwrights encountered the crisis of language and reshaped the written text

\_\_\_\_Modernism and Gender: How modernist aesthetics shaped gender representations and how women theatre artists in particular engaged in modernism/modernization

\_\_\_\_Theatre and Technological Innovation: How film and media, lighting and sound technologies entered the stage and fueled debates on the “true essence of theatre”

\_\_\_\_Modernism Abroad: How key modernist playwrights and directors were received outside Europe and the USA

\_\_\_\_Transitions from Modernism to Postmodernism: How postmodern theatre performance challenged modernist aesthetics

\_\_\_\_Modernization of Theatre Institutions: How the Euro-American model of “art theatre” was adopted and adapted in other cultural contexts; how new models of funding and organization are evolving in the light of increased media development and economic crisis

\_\_\_\_Theatre for Development: How theatre performance invests in modernizing developing countries and how modernizing politics shape such projects

\_\_\_\_Ontologies of the Innovative: How theatre artists position their work against the backdrop of the old, how modernist and avantgarde aesthetics draw their forces from a promise of “the new”

\_\_\_\_Modernism and Popular Culture: How variété, circus, film and other forms of popular entertainment influenced concepts of modernism and shaped modern theatrical performances

\_\_\_\_Pasts of Modernity: How modernist concepts of theatre and politics construct their own history; how modern and modernist thought deals with the problem of tradition and transition

\_\_\_\_Global Theatre History. Can one adapt current thinking on globalization (both old and new) as a theatre-historiographical project?

In conclusion we should not forget that the city of Munich was itself a “cradle” of artistic modernism, fostering in a short period of time a plethora of artists, writers and theatre artists who have had lasting impact. Theatre historians associate with it Georg Fuchs’ Munich Art Theatre (Münchner Künstlertheater) and the Prinzregententheater, both of which became much admired examples of a new kind of theatrical architecture, and the Munich Kammerspiele which represents one of the most spectacular examples of Art Nouveau intimate theatre. The city also hosted the birth of political cabaret in Germany (Frank Wedekind and the Elf Scharfrichter). Modernist artists and writers associated with the city include The Blue Rider School (Der Blaue Reiter), Bertolt Brecht, Ödön von Horváth, Karl Valentin, Thomas Mann, and Lion Feuchtwanger.

# CONFERENCE OVERVIEW

## TIME DAY 1 / SUN 25 DAY 2 / MON 26 DAY 3 / TUE 27

**9.00 – 10.00 am** **Executive Committee Meeting**  
TWM Georgenstr. 11  
**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Welcome Working Groups**  
LMU Leopoldstr. 13,  
Break & Reading Room

**Opening Ceremony**  
Presidential Address:  
Brian Singleton  
LMU main building,  
Aula Magna

**10.00 – 10.30 am** **Coffee Break**  
LMU Leopoldstr. 13,  
Break & Reading Room

**Coffee Break**  
LMU main building,  
unilounge

**10.30 – 12.00 am** **Executive Committee Meeting**  
TWM Georgenstr. 11  
**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**12.00 – 1.30 pm** **Lunch Break**

**Lunch Break**

**Lunch Break**

**Book launch**  
LMU main building,  
Room 5

**1.30 – 3.00 pm** **Executive Committee Meeting**  
TWM Georgenstr. 11  
**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**3.00 – 3.30 pm** **Coffee Break**  
LMU Leopoldstr. 13,  
Break & Reading Room

**Coffee Break**  
LMU Leopoldstr. 13,  
Break & Reading Room

**Coffee Break**  
LMU main building,  
unilounge

**3.30 – 5.00 pm** **Executive Committee Meeting**  
TWM Georgenstr. 11  
**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**5.00 – 6.30 pm** **Executive Committee Meeting**  
TWM Georgenstr. 11  
**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Working Groups**  
LMU Leopoldstr. 13,  
Rooms div.

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**7.00 pm: Special Events**  
**Prinzregententheater**  
7.00 pm Panel Discussion  
8.30 pm *Ursonate*  
9.00 pm Welcome  
Reception IFTR 2010  
World Congress

# CONFERENCE OVERVIEW

## TIME DAY 4 / WED 28 DAY 5 / THU 29 DAY 6 / FRI 30 DAY 7 / SAT 31

**9.00 – 10.00 am** **Plenary Session**  
Keynote Speaker:  
Erika Fischer-Lichte  
LMU main building,  
Aula Magna

**8.30 – 10.00 am** **Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**Plenary Session**  
Keynote Speaker:  
Helen Gilbert  
LMU main building,  
Aula Magna

**Executive Committee Meeting**  
TWM Georgenstr. 11

**10.00 – 10.30 am** **Coffee Break**  
LMU main building,  
unilounge

**Coffee Break**  
LMU main building,  
unilounge

**Coffee Break**  
LMU main building,  
unilounge

**10.30 – 12.00 am** **Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**NSF Workshop 1**  
Room 9

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**NSF Workshop 2**  
Room 9

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**NSF Workshop 3**  
Room 9

**12.00 – 1.30 pm** **Lunch Break**

**Book launch**  
LMU main building,  
Room 5

**Lunch Break**

**Book launch**  
LMU main building,  
Room 5

**Lunch Break**

**Book launch**  
LMU main building,  
Room 5

**1.30 – 3.00 pm** **New Scholars' Forum Panels**  
LMU main building,  
Rooms 1 – 8

**New Scholars' Forum Panels**  
LMU main building,  
Rooms 1 – 8

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**3.00 – 3.30 pm** **Coffee Break**  
LMU main building,  
unilounge

**Coffee Break**  
LMU main building,  
unilounge

**Coffee Break**  
LMU main building,  
unilounge

**3.30 – 5.00 pm** **Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**3.30 – 4.30 pm** **Plenary Session**  
Keynote Speaker:  
Khalid Amine  
LMU main building,  
Aula Magna

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**5.00 – 6.30 pm** **IFTR-FIRT General Assembly**  
LMU main building,  
Aula Magna

**Main Programme Panels**  
LMU main building,  
Rooms 1 – 8

**Closing Ceremony**  
LMU main building,  
unilounge

7.00 pm:  
**Welcome New Scholars**  
Studio stage TWM,  
Ludwigstr. 25



# KEYNOTE SPEAKERS

Tuesday, July 27

9.00 – 10.00 am, Aula Magna (E 120)

### **OPENING CEREMONY**

Agenda:

Christopher **Balme**

### **WELCOME**

Vice-President of IFTR, Head of Theatre Studies Munich, Host of IFTR 2010 World Congress

Dean of the Faculty of History and the Arts

### **WELCOME**

LMU Munich, Germany

New Scholar's Prize

Helsinki Prize

Brian **Singleton**

### **PRESIDENTIAL ADDRESS**

President of IFTR; Trinity College Dublin, Ireland

Wednesday, July 28

9.00 – 10.00 am, Aula Magna (E 120)

Erika **Fischer-Lichte**

### **MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE**

Free University Berlin, Germany

Since the turn from the 19th to the 20th century, processes of modernisation within societies quite often go together with processes of interweaving different cultures in performance. Be it by transferring texts, devices, stage conventions, be it by cooperation with travelling artists from other cultures, be it by guest tours and international theatre festivals where productions created for a particular local audience are presented to audiences of different cultural backgrounds, in each case, a very specific interweaving of cultures takes place in the performance. Proceeding from the assumption that a performance comes into being out of the bodily co-presence of actors and spectators as an autopoietic process, the question must be posed how such an interweaving affects the performance. And since a performance always takes place not only as an artistic but also as a social event, the possible consequences in other cultural fields must also be examined. Since processes of modernisation can develop multi-dimensionally, since they refer to specific constellations of certain artistic, political, social, technological, or economic dimensions, it cannot be assumed that modernisation in one field – let us say, theatre – goes hand in hand with that in others, for instance, politics or economics. By drawing on various examples, the relationship between processes of interweaving cultures in performance and other processes of modernisation will be discussed.

Thursday, July 29

3.30 – 4.30 pm, Aula Magna (E 120)

Khalid **Amine**

### **POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION**

Abdelmalek Essaadi University, Morocco

While the legitimization of Oriental performance cultures in relation to the European canon has been a major issue for the international theatre research community in the past decades, Moroccan artists and scholars are faced with a different task, namely that of negotiating the passage of modernity with a particular attention to the complexities of

the current postcolonial situation. The Franco-Hispanic colonial presence in Morocco between 1912 and 1956 made of culturally complex formulaic spaces and patterns of basic orality simulated “Disney-like” arenas of a folklorized performance of leisure. These newly devised “lieux de mémoires” (like Marakech’s famous square Jemaa el-fnaa) are usually reflections of the trope of nostalgia for the lost or vanishing traditional underground self of Morocco that peppers the urban sprawl of modern Moroccan society. Nostalgia becomes the sentiment that Moroccan postcolonial version of modernity yields, as a structure of feeling, characterized by mourning for the “authentic”, the “pure”, or “original”. However, the so-called “authentic” performance cultures are fundamentally diasporic cultural constructs that constantly change time and again and are transformed according to the inner dynamics of folk traditions as adaptive, fluid, and changing behaviors in permanent interweaving from within and without. The intercultural theatre debate has not only critiqued such artistic “syncretism” and negotiations, but also articulated an optimistic belief in the achievability of a common “interweaving” across worldwide performance cultures. My paper seeks to explore aspects and processes of what Erika Fischer-Lichte calls “performance cultures in Interweaving” in Moroccan Theatre today, a theatre that is construed within a third space as a liminal site of enunciation that permanently reassesses fluctuating boundaries between tradition and modernity, East and West, past and present, orality and literacy, Semitism and Latinity... liminality, and not hybridity, has been a dominant form of interweaving. My intention is to bring to light marginalized voices and bodies of inquiry into performance research, and meanwhile I propose to offer a few elements of reflection and critique of the postcolonial debate. Moroccan theatre’s “hybridity”, however, cannot be an inexorable condition forever, insofar as it is characteristic to its historical positioning rather than a manifestation of an adamant inner life of postcolonial artists. In this context, Moroccan re-enactments of Western canons are not simply demythologized forms of writing back re-located within the emerging space of Moroccan postcoloniality, but also liminal third spaces that elude the politics of polarity and Manichaeism.

Friday, July 30

9.00 – 10.00 am, Aula Magna (E 120)

Helen **Gilbert**

**MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE  
ETHNOGRAPHY**

Royal Holloway University of London, UK

Working from the premise that imperialism and modernity have been co-constitutive in most parts of the world, this presentation examines modernist ethnographic practice as reviewed through the lens of recent indigenous performances in postcolonial settler nations. The main focus is on theatrical engagements with “salvage ethnography” and its paternalistic attempts to document indigenous cultures apparently on the verge of extinction. In particular, I analyse performances that re-use (or salvage) early photographic stills to position indigeneity amid the intensifying intercultural contact zones that Western modernity instantiated. As well as engaging with the particular optics of ethnography’s mission to record the life-ways of pre-modern societies, this paper also looks at indigenous performances that have investigated a more macabre sense of the term “salvage”, the collection of skeletal remains and preserved body parts – the detritus of empire – for scientific studies and museum display. Drawing on indicative examples from indigenous performances in Canada, Australia and the Pacific, my overall aim is to assess the processes and legacies of salvage practices in (un) making imperial modernity.

Friday, July 30

5.00 – 6.30 pm, unilounge

**CLOSING CEREMONY**

# 14 MAIN PROGRAMME OVERVIEW



# TUESDAY JULY 27

## ROOMS 10.30 – 12.00 AM 1.30 – 3.00 PM

Room 1 (A 125)	Genealogies and Legacies <b>Post/Modern Discourses 1</b>	Genealogies and Legacies <b>Post/Modern Discourses 2</b>
Room 2 (A 120)	Global Theatre History <b>Global Theatre History: Concepts and Beginnings</b>	Global Theatre History <b>Fin-de-Siècle Global Performance</b>
Room 3 (A 119)	Scenography (WG) <b>Spacing-out: Legacies of Modernity in Contemporary Scenographic Practice, an Impossible Survey</b>	Modern Bodies, Modern Techniques <b>(Post)Modern Discourse, Dance and Theatre Practice</b>
Room 4 (A 016)	Modernism and Popular Culture <b>Eccentrics – Explosions – Urban Entertainment</b>	Modernism and Popular Culture <b>The Modern Comic</b>
Room 5 (A 014)	Ontologies of the Innovative <b>The Promise of the New in the Old: From Modernist Ideals of Presence to Postmodernist Experiments in Remediation</b>	Ontologies of the Innovative <b>On the Edge of the Avant- Garde</b>
Room 6 (A 021)	Pasts of Modernity <b>Negotiating Philosophical Traditions</b>	Pasts of Modernity <b>A Pre-History of Modern Theatre</b>
Room 7 (A 213)	Theatre and Technological Innovation <b>Stage Innovations and Modern Scenography</b>	Theatre and Technological Innovation <b>Stage Innovations and Modern Mise-en-Scène</b>
Room 8 (M 110)	Translation, Adaptation and Dramaturgy (WG) <b>Creativity, Fidelity, and Transformation</b>	Performance as Research (WG) <b>Exhausting Modernity – Repetition, Time and Generative Processes</b>



# TUESDAY JULY 27

## ROOMS

**3.30 –  
5.00 PM**

**5.00 –  
6.30 PM**

Room 1 (A 125)	Genealogies and Legacies <b>Postdramatic Dramaturgies</b>	Genealogies and Legacies <b>Global Spaces / Urban Zones</b>
Room 2 (A 120)	Global Theatre History <b>Modernization 1</b>	Global Theatre History <b>Modernization 2</b>
Room 3 (A 119)	Modern Bodies, Modern Techniques <b>Dancing Cultural Identities</b>	Choreography and Corporeality (WG) <b>Specters of Modernism – Bodies, Democracies, Histories</b>
Room 4 (A 016)	Modernism and Popular Culture <b>Native Popular Culture – Lost and Found</b>	Modernism and Popular Culture <b>Modernity, Tradition, Counter-Modernity in India and Pakistan</b>
Room 5 (A 014)	Ontologies of the Innovative <b>Modern(ist) Theatre and Religion</b>	Ontologies of the Innovative <b>(Post)Modern Theatre and the Transgression of the Body</b>
Room 6 (A 021)	Historiography (WG) <b>Modernity, Modernism and Prejudice in Theatre Historiography</b>	Arabic Theatre (WG, Discussion) <b>Paradigm Shift in Contemporary Arabo- Islamic Theatre(s). Is There Anything Postdramatic Out There?</b>
Room 7 (A 213)	Theatre and Technological Innovation <b>Transitions and Gaps: Inter-Media Relations</b>	Intermediality (WG, Discussion) <b>Figuring Intermediality From the Perspective of Modernity</b>
Room 8 (M 110)	Transitions from Modernism to Post-modernism <b>Displacing (Post)Modernities</b>	Transitions from Modernism to Postmodernism <b>Politics and Identity</b>

10.30  
—  
12.00 AM

**Room 1 (A 125)**

Genealogies and Legacies

**Post/Modern Discourses 1**

Chair: Hanna Järvinen (Theatre Academy Helsinki, Finland)

- Bettina Brandl-Risi (Free University Berlin, Germany): Perpetually Beating Records. Virtuosity Between Modernity and Post-Fordism
- Josef Bairlein (LMU Munich, Germany): Performance Beyond Modernity
- Marie Vandebussche (Université de Poitiers / Université de Paris III, France): The Crisis of Representation in French Theatre Productions Today: Which Are the Transitions From the Crisis of Drama at the End of the 19th Century to the Postmodern Context?

**Room 2 (A 120)**

Global Theatre History

**Global Theatre History: Concepts and Beginnings**

Chair: Peter Marx (University of Bern, Switzerland)

- Christopher Balme (LMU Munich, Germany): Global Theatre History: Concepts and Paradigms
- Janne Risum (University of Aarhus, Denmark): Swapping Narratives of Theatrical History

**Room 3 (A 119)**

Scenography (WG)

**Spacing-out: Legacies of Modernity in Contemporary Scenographic Practice, an Impossible Survey**

Chair: David Vivian (Brock University, Canada)

- Introduction: Brief Review of the SWG Meetings: Discourses and Discoveries
- Julia Listengarten (University of Central Florida, USA): Modernism Reassessed: The Legacy of Modernist Aesthetic in Contemporary Theatre
- Natalie Rewa (Queen's University, Canada): "Breaking through the Blue Lampshade": Contemporary Scenographic Debts to Modernist Experiments (followed by a directed Q&A)

**Room 4 (A 016)**

Modernism and Popular Culture

**Eccentrics – Explosions – Urban Entertainment**

- Jörg von Brincken (LMU Munich, Germany): Massacres, Anarchy and Explosions: Scenes of Destruction and Metaphors of Intensity from 19th-Century Popular Clown Theatre to Alfred Jarry
- Evelien Jonckheere (University of Ghent, Belgium): Spectacular Bodies between Play and Display: Bodymadness in Belgian Variety Theatre (1903)
- Nadja Thoma (University of Vienna, Austria): The Modern City as a Stage for Hip-Hop Culture

**Room 5 (A 014)**

Ontologies of the Innovative

**The Promise of the New in the Old: From Modernist Ideals of Presence to Postmodernist Experiments in Remediation**

- Kimberly Jannarone (University of California, Santa Cruz, USA): The Aftermath of the Artaudian Ideal of Presence in Modern Performance
- Liz Tomlin (University of Birmingham, UK): The Postdramatic Overlap: From Modernist Presence to Postmodernist Deconstruction
- Kara Reilly (University of Birmingham, UK): Re-mediating / Remaking: New and Old Spectres in American Adaptation

**Room 6 (A 021)**

Pasts of Modernity

**Negotiating Philosophical Traditions**

Chair: Janelle Reinelt (University of Warwick, UK)

- Nikolaus Müller-Schöll (University of Hamburg, Germany): Walking Under the Unthinkable. On the Modernity of *Oedipus* According to Sophocles, Hölderlin, Heiner Müller and Gotscheff/Lammert
- Pia Houni (University of Tampere, Finland): Tragedies of the Antiquity as Philosophy and Politics of the Modern Stage
- Helmar Schramm (Free University Berlin, Germany): "Doubt". Notes on a Cultural History of Risky Knowledge

**Room 7 (A 213)**

Theatre and Technological Innovation

**Stage Innovations and Modern****Scenography**

Chair: Sigrid Merx (University of Utrecht, Netherlands)

- Stanley Longman (University of Georgia, USA): Stage Geography in the Modern Era
- Andreas Enghart (LMU Munich, Germany): Modern and Postmodern Director's Theatre – New Media in the Productions of Erwin Piscator and Frank Castorf
- Birgit Wiens (LMU Munich, Germany): The Performativity of Light: Transcultural Perspectives

**Room 8 (M 110)**

Translation, Adaptation and Dramaturgy (WG)

**Creativity, Fidelity, and Transformation**

Chair: Kurt Taroff (Queen's University Belfast, UK)

- Bernadette Cochrane (University of Queensland, Australia): Translating Metadrama to (Meta?)Theatre
- Szabolcs Musca (University of Bristol, UK): Fragments on Stage: Translating and/or Adapting *Woyzeck*
- Katalin Trencsényi (Eötvös Loránd University, Hungary): The Devil in the Details

**Room 1 (A 125)**

Genealogies and Legacies

**Post/Modern Discourses 2**

Chair: Bettina Brandl-Risi (Free University Berlin, Germany)

Hanna Järvinen (Theatre Academy Helsinki, Finland): The Past and the Present. Nostalgia as a Critique of Progressive Notions of History  
 Mark O'Thomas (University of East London, UK): Rewriting the Book of Disquiet

**Room 2 (A 120)**

Global Theatre History

**Fin-de-Siècle Global Performance**

Chair: Christopher Balme (LMU Munich, Germany)

Susan Tenneriello (Baruch College, USA): Spectacles of the Progressive Citizen at London's Great White City, 1908–1914  
 Peter Marx (University of Bern, Switzerland): Theatropolis: Theatre and the Metropolitan Sphere 1900  
 Nic Leonhardt (LMU Munich, Germany): Transnational and Global Theatre Histories – Components of a New Research Architecture

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**(Post)Modern Discourse, Dance and Theatre Practice**

Chair: Claudia Case (City University of New York, USA)

Sabine Sörgel (University of Aberystwyth, UK): Between Dance and Theatre: Archetype and the Modernist Legacy  
 Nigel Stewart (Lancaster University, UK): Dance and the Event: John Jasperse's *Giant Empty* and the Disclosure of Being  
 David Fancy (Brock University, Canada): A Re-ontologized Understanding of "Active Analysis"

**Room 4 (A 016)**

Modernism and Popular Culture

**The Modern Comic**

Chair: Jörg von Brincken (LMU Munich, Germany)

Carmen Szabo (University of Sheffield, UK): Burlesquing the Canon: Alternative Performances of Shakespeare's Plays in 19th Century London and Beyond  
 Simon Hagemann (Université de Paris III, France): The Significance of Charlie Chaplin in the Search for a Theatre of the Modern Times  
 Takanobu Settsu (Waseda University, Japan): Acting without End – Two Comedies of Karl Valentin

**Room 5 (A 014)**

Ontologies of the Innovative

**On the Edge of the Avant-Garde**

Chair: James M. Harding (University of Mary Washington, USA)

Grace Correa (City University of New York, USA): What Else is Old?: Questioning the Paradigm of "The New" From a Symbolist Ecocritical Perspective  
 Helen E. Richardson (City University of New York, USA): The Avant-Garde in the Age of Globalization  
 Miriam Drewes (LMU Munich, Germany): The Tradition of the New: On the Relation Between Production and Innovation in Film and Theatre

**Room 6 (A 021)**

Pasts of Modernity

**A Pre-History of Modern Theatre**

Chair: Hans-Peter Bayerdörfer (LMU Munich, Germany)

Meike Wagner (LMU Munich, Germany): Adumbrations of Modernity. Theatre and Media History in 19th-Century Germany  
 Julia Stenzel (LMU Munich, Germany): Modelling Modern Public Spheres. Performances of the Athenian Polis in Vor- and Nachmaerz Germany  
 Jan Lazardzig (Free University Berlin, Germany): "Noise Police". Theatre Censorship in Early 19th-Century Germany

**Room 7 (A 213)**

Theatre and Technological Innovation

**Stage Innovations and Modern**

**Mise-en-Scène**

Chair: Ralf Remshardt (University of Florida, USA)

Zoltan Imre (Eötvös Loránd University, Hungary): Modernity, Visuality, and Theatre: A Debate over a 1883 Tragedy of Man–Mise-en-Scène at the Hungarian National Theatre  
 Annemarie Fischer (LMU Munich, Germany): Modernity and Revolution – Ernst Toller  
 Kurt Taroff (Queen's University Belfast, UK): Screens, Closets, and Echo-Chambers of the Mind: The Struggle to Represent the Stream of Consciousness on Stage

**Room 8 (M 110)**

Performance as Research (WG)

**Exhausting Modernity – Repetition, Time and Generative Processes**

Chair: Anna Birch (Royal Scottish Academy of Music and Drama, UK)

Annette Arlander (Theatre Academy, Helsinki): Exhausting Modernity – Repetition and Time in the Year of the Ox  
 Baz Kershaw (University of Warwick, UK): "Don't do that again!" Failure and Entailment in Performance Practice-as-research  
 Mark Fleishman (University of Cape Town, South Africa): The Difference of Performance as Research

TUESDAY, JULY 27

**1.30**  
**–**  
**3.00 PM**

**Room 1 (A 125)**

Genealogies and Legacies

**Postdramatic Dramaturgies**

Chair: Shannon Jackson (University of California, Berkeley, USA)

- [Michael Bachmann](#) (University of Mainz, Germany): Against Itself. Postdramatic Theatre and the Politics of Modernism
- [David Cregan](#) (Villanova University, USA): Theatrical Etherialism and the Connotation of Performance
- [Maria Helena Werneck](#) (Federal University of the State of Rio de Janeiro, Brazil): The Reinvention of Modernity and the Theatre in Brazil

**Room 2 (A 120)**

Global Theatre History

**Modernization 1**

Chair: Christopher Balme (LMU Munich, Germany)

- [Melis Sulos](#) (Bogazici University, Turkey): Theatrical Politics: The Use of European Music and Drama for the Ottoman “Modernization”
- [Adnan Cevik](#) (Canakkale Onsekiz Mart University, Turkey): Turkish Theatre in the Modernization Movement
- [Antonis Glytzouris](#) (University of Crete, Greece): Between Modernism and Modernization: Early 20th Century Greek Theatre

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Dancing Cultural Identities**

Chair: Rachel Fensham (University of Surrey, UK)

- [Johanna Laakkonen](#) (University of Helsinki, Finland): National vs. International: Early Modern Dance in Finland
- [Chi-fang Chao](#) (Taipei National University of the Arts, Taiwan): “Indigenization of Modernity”: Dance Performances of the Indigenous People in Post-Colonial Taiwan

**Room 4 (A 016)**

Modernism and Popular Culture

**Native Popular Culture – Lost and Found**

Chair: Joanne Tompkins (University of Queensland, Australia)

- [Catherine Diamond](#) (Soochow University, Taiwan): Modern and Contemporary Hybridity in Southeast Asian Theatre
- [Emma Willis](#) (University of Auckland, New Zealand): Lost in Our Own Land: Re-staging Cultural Loss as Blockbuster Tourism

**Room 5 (A 014)**

Ontologies of the Innovative

**Modern(ist) Theatre and Religion**

Chair: Freddie Rokem (Tel Aviv University, Israel)

- [Sharon Aronson-Lehavi](#) (Bar Ilan University, Israel): Re-presenting the Sacrificial Figure in Avantgarde Theatre since Modernism
- [Kim Skjoldager-Nielsen](#) (University of Copenhagen, Denmark): Redemption Through Secular Reinvention. Modern Liturgical Drama in Sweden
- [Peter Eversmann](#) (University of Amsterdam, Netherlands): Religious Tendencies in the Modernist Project. The Amsterdam International Theatre Exhibition of 1922 and Beyond

**Room 6 (A 021)**

Historiography (WG)

**Modernity, Modernism and Prejudice in Theatre Historiography**

Chair: Jim Davis (University of Warwick, UK)

- [Thomas Postlewait](#) (University of Washington, USA): The Function of the Ideas of Modernism and Modernity in Theatre History
- [David Wiles](#) (Royal Holloway University of London, UK): The Problem of Periodization
- [Viktoria Tkaczyk](#) (Free University Berlin, Germany): The Theatre and the Lecture Hall. A History Within and Across Modernity

**Room 7 (A 213)**

Theatre and Technological Innovation

**Transitions and Gaps: Inter-Media Relations**

Chair: Andrew Lavender (Central School of Speech and Drama, UK)

- [William Worthen](#) (Columbia University, USA): Postmodern, Posthuman, Postdramatic: A Postcard
- [Hein Goeyens](#) (University of Amsterdam, Netherlands): Addressing Media in Theatre
- [Youngju Julie Baik](#) (Chung-Ang University, Korea): Reformed Experience: The Mechanization of Performance Space

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism

**Displacing (Post)Modernities**

Chair: Charlotte Canning (University of Texas, USA)

- [Gareth Evans](#) (Aberystwyth University, UK): Positioning the “Post”: The Failed Modernisms of Welsh-Language Theatre
- [Tapati Gupta](#) (Calcutta University, India): Negotiating Modernity: An Indian (Bengali) Adaptation of Ibsen’s The Master Builder
- [Heike Gehring](#) (Rhodes University, South Africa): Form(ing) Chaos

**Room 1 (A 125)**

Genealogies and Legacies  
**Global Spaces / Urban Zones**  
 Chair: Sabine Sörgel (Aberystwyth University, UK)

Diana Looser (University of Queensland, Australia): Moving Islands. Charting Modern/ist Genealogies in Contemporary Pacific Transnational Performance  
Shannon Jackson (University of California, Berkeley, USA): Katrina's Aesthetics. Modernist Theatre in (De-)Modernized Spaces  
Ulf Otto (University of Hildesheim, Germany): Cosplays, Flashmobs, Livecasting. On Some Modern Prejudices Concerning Some not so Modern Theatrical Practices

**Room 2 (A 120)**

Global Theatre History  
**Modernization 2**  
 Chair: Nic Leonhardt (LMU Munich, Germany)

meLè Yamomo (LMU Munich, Germany): Staging Modernity: Western Classical Opera and Modernity/(ies) in South East Asia  
Anirban Gosh (LMU Munich, Germany): "Colonies of Contest": Lost and Found Histories of the Circus  
Gero Tögl (LMU Munich, Germany): The Bayreuth Festival and the Art of the Laboratory

**Room 3 (A 119)**

Choreography and Corporeality (WG)  
**Specters of Modernism – Bodies, Democracies, Histories**  
 Chair: Thomas F. DeFrantz (Massachusetts Institute of Technology, USA)

Yutian Wong (San Francisco State University, USA) and Jens Richard Giersdorf (Marymount Manhattan College, USA): Identity Politics and Universal Historiography  
Barbara Gronau (Free University Berlin, Germany): The Theatre of Ascetism – Restraint as Artistic Practice  
Lena Hammergren (University of Stockholm, Sweden): Dance, Democracy and Open Source Movement

**Room 4 (A 016)**

Modernism and Popular Culture  
**Modernism, Tradition, Counter-Modernity in India and Pakistan**  
 Chair: Farah Yeganeh (University of Quom, Iran)

N.K. Chauhan (Sardar Patel University, India) and Vedkumari Patel (Freelance Artist and Researcher, India): Fusion of Modernity and Tradition in *Bhavai* – The Folk Theatre Form of Gujarat  
Vibha Sharma (Aligarh University, India): From "Cultures of Modernity" to Modernity of Culture: Critiquing the Vertical Shift in the Post Colonial Indian Aesthetics  
Fawzia Afzal-Khan (Montclair State University, USA): Counter-Modernity in Pakistani Popular Culture

**Room 5 (A 014)**

Ontologies of the Innovative  
**(Post)Modern Theatre and the Transgression of the Body**  
 Chair: Kimberly Jannarone (University of California, Santa Cruz, USA)

Ruta Mazeikiene (Vytautas Magnus University, Lithuania): Modern Acting Reconsidered. Legacy of Modern Acting Theories in Contemporary Performance  
Judith Rudakoff (York University, Canada): Body of Work: The Artist as Art  
Jade Rosina McCutcheon (University of California, Davis, USA): Modernism, Theatre, Consciousness and the Idea of "Self"

**Room 6 (A 021)**

Arabic Theatre (WG, Discussion)  
**Paradigm Shift in Contemporary Arabo-Islamic Theatre(s). Is There Anything Postdramatic Out There?**  
 Chair: Khalid Amine (Abdelmalek Essaadi University, Morocco)

Panel discussion participants:  
Hazem Azmy (University of Warwick, UK)  
Marvin Carlson (City University of New York, USA)  
Lobna Ismail (Cairo University, Egypt)  
Mieke Kolk (University of Amsterdam, Netherlands)

**Room 7 (A 213)**

Intermediality (WG, Discussion)  
**Figuring Intermediality from the Perspective of Modernity**  
 Chair: Sigrid Merx, (University of Utrecht, Netherlands)

Panel discussion participants:  
Klemens Gruber (University of Vienna, Austria)  
Chiel Kattenbelt (University of Utrecht, Netherlands)  
Ralf Remshardt (University of Florida, USA)  
Marina Turco (University of Utrecht, Netherlands)  
Kurt Vanhoutte (University of Antwerp, Netherlands)

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism  
**Politics and Identity**  
 Chair: Gareth Evans (Aberystwyth University, UK)

E. J. Westlake (University of Michigan, USA): Nationalism, Fascism, and Folk Drama in Nicaragua: The Vanguardia's Appropriation of *El Güegüence*  
Maria Jose Contreras Lorenzini (Pontificia Universidad Catolica de Chile, Chile): "Teatro Testimonial" in Chile: Transitions at the Crossroads of Modern and Postmodern Aesthetics  
Avraham Oz (University of Haifa, Israel): Disavowing the Narrative: Hanoch Levin's Nomadic World

TUESDAY, JULY 27

**5.00**  
**–**  
**6.30 PM**

# WEDNESDAY JULY 28

## ROOMS 10.30 – 12.00 AM 3.30 – 5.00 PM

Room 1 (A 125)	Genealogies and Legacies <b>Ideologizing Greek Tragedy</b>	Genealogies and Legacies <b>Origins of English Dramatic Modernism</b>
Room 2 (A 120)	Asian Theatre (WG) <b>Focus on 1916: Asian-Western Modernist Interactions</b>	Modernism Abroad <b>Modern Theatre in India</b>
Room 3 (A 119)	Modern Bodies, Modern Techniques <b>Actor Pedagogy and Kinesthetic Imagination. Revisiting Modern Psychophysical Heritage</b>	Modern Bodies, Modern Techniques <b>Modern Acting and Dance Techniques</b>
Room 4 (A 016)	Modernization of Theatre Institutions <b>Company Case Studies</b>	Modernization of Theatre Institutions <b>Autonomy of the Theatrical Field in Contemporary Europe</b>
Room 5 (A 014)	Theatre Architecture (WG) <b>Documenting Modernity</b>	Ontologies of the Innovative <b>Modern(ist) Theatre Between Utopia and Dystopia</b>
Room 6 (A 021)	Pasts of Modernity <b>Tradition – Own and Other</b>	Pasts of Modernity <b>Jews and the Making of Modern German Theatre – A Panel Discussion</b>
Room 7 (A 213)	Theatre and Technological Innovation <b>Techno-Corporeality</b>	Theatre and Technological Innovation <b>Liveness</b>
Room 8 (M 110)	Transitions from Modernism to Postmodernism <b>Cross Cultural Mise-en-Scène</b>	Transitions from Modernism to Postmodernism <b>Asia-Pacific Modernities – Liquid Modernity in the Regional Theatre Space</b>

# 10.30 – 12.00 AM

**Room 1 (A 125)**

Genealogies and Legacies

**Ideologizing Greek Tragedy**

Chair: Stephen E. Wilmer (Trinity College Dublin, Ireland)

Denis Poniz (University of Ljubljana, Slovenia): Aeschylus' *Oresteia* and the Notion of Body and Spirit in Communism

Hana Worthen (Columbia University, USA): Casting Humanism in Postwar Finland. Arvi Kivimaa's 1968

*Antigone*

Idlikó Sirató (National Széchényi Library / Hungarian Dance Academy Budapest, Hungary): Modernity of Ancient Myths on Stage

**Room 2 (A 120)**

Asian Theatre (WG)

**Focus on 1916: Asian-Western Modernist Interactions**

Chair: Mitsuya Mori (Seijo University, Japan)

Chua Soo Pong (Chinese Opera Institute Singapore): The New Opera of Mei Lan Fang in Shanghai, 1916

Matthew Isaac Cohen (Royal

Holloway University of London, UK): An Evening of Indies Art. Performing Indonesia in Colonial Holland

Carol Fisher Sorgenfrei (University of California, Los Angeles, USA): Itō Michio and the Crucible of 1916

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Actor Pedagogy and Kinesthetic Imagination. Revisiting Modern Psychophysical Heritage**

Chair: Pauliina Hulkko (Theatre Academy Helsinki, Finland)

Esa Kirkkopelto (Theatre Academy Helsinki, Finland): Actor's Art in Modern Times – A Pedagogical Attempt to the Re-invent Performing Body

Petri Tervo (Theatre Academy Helsinki, Finland): Figures of Physicality: Actor Pedagogy and the Kinesthetic Movement

Marja Silde (University of Helsinki / Theatre Academy of Helsinki, Finland): Performing Habitus

**Room 4 (A 016)**

Modernization of Theatre Institutions

**Company Case Studies**

Chair: Graham Saunders (University of Reading, UK)

Claire Cochrane (University of Worcester, UK): Modernism, Modernity and Modernisation in the British Urban Context: The Birmingham Repertory Theatre and the Challenge of Convergence

Meredith Rogers (La Trobe University, Australia): The Mill Community Theatre Company 1976–1984: A Study in Provincial Modernity

Nagesh V. Bettakote (Bangalore University, India): Theatre Troups in the Development of Kannada Theatre (India)

**Room 5 (A 014)**

Theatre Architecture (WG)

**Documenting Modernity**

Chair: Stanley Longman (University of Georgia, USA)

Dorita Hannah (Massey University, New Zealand): Absolute, Abstract & Abject: Event-Space of the Historical Avant-Garde

Dominique Lauvernier (Université de Caen, France): The SCENOVIRTUEL Laboratory: Rebuilding Lost Stage Decorations and Theatres

Frank J. Hildy (University of Maryland, USA): Report on the *Theatre Finder* Project

**Room 6 (A 021)**

Pasts of Modernity

**Tradition – Own and Other**

Chair: Meike Wagner (LMU Munich, Germany)

N.P. Ashley (University of Hyderabad, India): Roots Constructed: Modernist Theatre, Third World Native Elite and Indigenous Spectator in Kerala

Jean Graham-Jones (City University of New York, USA): Ricardo Monti's Mobile Modernities: From *A South American Passion-Play* to *Finland* and Back

**Room 7 (A 213)**

Theatre and Technological Innovation

**Techno-Corporeality**

Chair: Johan Callens (Free University Brussels, Belgium)

Joel Anderson (Central School of Speech and Drama, UK): Capturing Stillness in Corporeal Mime: The Photography of Etienne Bertrand Weill

Isabel Valverde (Institute for Humane Studies and Intelligent Sciences, Portugal): Alternative Embodied Interfaces: Cross-cultural Performance Towards an Inclusive Posthuman Corporeality

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism

**Cross Cultural Mise-en-Scène**

Ravi Chaturvedi (Indian Society for Theatre Research, India): *King Lear* with Happy Ending: A New Cultural Construct

Satyabrata Rout (University of Hyderabad, India): Shifting of Focus in Post-modern Indian Theatre: Breaking the Boundary of Text

Yuh Jhung Hwang (Leiden University / LIAS, Netherlands): A Mad Mother and her Dead Son: The Impact of the Irish Dramatic Movement in Early Modern Korean Theatre



3.30  
—  
5.00 PM

**Room 1 (A 125)**

Genealogies and Legacies

**Origins of English Dramatic Modernism**

Chair: Daniel Meyer-Dinkgräfe (University of Lincoln, UK)

Diane Dubois (University of Lincoln, UK): Studying Women's Contribution to English Modernist Theatre and Drama  
Kelly Jones (University of Lincoln, UK): Every Little Movement Has a Meaning of Its Own: Music Hall Performance and the Crises of Category in English Theatre Cultures, 1890–1914  
Benjamin Poore (University of York, UK): You Never Can Tell: Bernard Shaw's "Galvanic Laughter", Farce, and Modernism

**Room 2 (A 120)**

Modernism Abroad

**Modern Theatre in India**

Chair: Ravi Chaturvedi (Indian Society for Theatre Research, India)

Rajiv Velicheti (University of Hyderabad, India): Monopolizing Modernity. Urban Middle Class and "Modern" "Indian" "Theatre"  
Ramarao Peddi (University of Hyderabad, India): Tradition and Modernity – Glimpses From the Colonial Indian Theatre  
Biplab Chakraborty (University of Burdwan, India): Tagore and His Modern Theatre: Essence and Aspects

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Modern Acting and Dance Techniques**

Chair: David Fancy (Brock University, Canada)

Claudia Case (City University of New York, USA): Innovators Despite Themselves: Alfred Lunt, Lynn Fontanne, and Modernist Performance  
Mariko Okada (Centre de Recherche sur l'Extreme-Orient de Paris Sorbonne, France): Bodies Constructed in School Education

**Room 4 (A 016)**

Modernization of Theatre Institutions

**Autonomy of the Theatrical Field in Contemporary Europe**

Chair: Peter Eversmann (University of Amsterdam, Netherlands)

Joshua Edelman (Trinity College Dublin, Ireland): A Brief History of Theatrical Autonomy  
Ott Karulin (University of Tartu, Estonia): Preservation of Art-Theatres in Estonia as an Outcome of Baseless Fear  
Quirijn van den Hoogen (University of Groningen, Netherlands): New Public Management: Non-aesthetic Criteria and Autonomy in Dutch Theatre Politics

**Room 5 (A 014)**

Ontologies of the Innovative

**Modern(ist) Theatre Between Utopia and Dystopia**

Yuko Kurahashi (Kent State University, USA): Ping Chong and Modern Dystopia: Theatrical Works in the 1970s and 1980s  
John Andreasen (University of Aarhus, Denmark): Futures Revisited 2010  
Shelley Salamensky (University of California, Los Angeles, USA): Performance, Eugenics, and the Modern Corpus of the Jew: Kraus, Heidegger, Hitler

**Room 6 (A 021)**

Pasts of Modernity

**Jews and the Making of Modern German Theatre – A Panel Discussion**

Speakers / Facilitators:

Freddie Rokem (Tel Aviv University, Israel) and  
Jeanette Malkin (Hebrew University of Jerusalem, Israel)

Further panel discussion participants:

Hans-Peter Bayerdörfer (LMU Munich, Germany),  
Marvin Carlson (City University of New York, USA),  
Erika Fischer-Lichte (Free University Berlin, Germany),  
Peter Marx (University of Bern, Switzerland),  
Thomas Postlewait (University of Washington, USA)

**Room 7 (A 213)**

Theatre and Technological Innovation

**Liveness**

Chair: Chiel Kattenbelt (University of Utrecht, Netherlands)

Jaqueline Rodrigues de Souza (Federal University of the State of Rio de Janeiro, Brazil): Universe Performance: Practice as Research Into Movable and Under Suspicious Territories  
Franziska Weber (LMU Munich, Germany): Feeling Live

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism

**Asia-Pacific Modernities – Liquid Modernity in the Regional Theatre Space**

Chair: Diana Looser (University of Queensland, Australia)

Barbara Hatley (University of Melbourne, Australia): Indonesian Modernity on Stage  
Chris Hudson (University of Melbourne, Australia): Performing Liquid Modernity: Chay Yew's *Visible Cities*  
Denise Varney (University of Melbourne, Australia) New and Liquid Modernities in the Regions of Australia



# THURSDAY JULY 29

## ROOMS 8.30 – 10.00 AM 10.30 – 12.00 AM 5.00 – 6.30 PM

Room 1 (A 125)	Theatrical Event (WG) <b>Play, Performance, Ritual and Politics</b>	Genealogies and Legacies <b>Brechtian Legacies</b>	Genealogies and Legacies <b>Legacies of the Avant-Gardes</b>
Room 2 (A 120)	Modernism Abroad <b>Modern Theatre in Nigeria</b>	Modernism Abroad <b>African Perspectives</b>	Theatre for Development <b>Theatre for Development in African Countries</b>
Room 3 (A 119)	Modern Bodies, Modern Techniques <b>Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities (Part I)</b>	Modern Bodies, Modern Techniques <b>Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities (Part II)</b>	Modern Bodies, Modern Techniques <b>From Modern(ist) to Contemporary Choreography</b>
Room 4 (A 016)	Modernization of Theatre Institutions <b>Theatre Politics and Institutional Logics I</b>	Modernization of Theatre Institutions <b>Theatre Politics and Institutional Logics II</b>	Modernization of Theatre Institutions <b>"Moments in Modernity": The Arts Council of Great Britain and the 1951 Festival of Britain</b>
Room 5 (A 014)	Ontologies of the Innovative <b>Eastern European Theatre and the Challenge of the New</b>	Ontologies of the Innovative <b>Kantorian Legacies</b>	Ontologies of the Innovative <b>Transgressing Boundaries</b>
Room 6 (A 021)	Pasts of Modernity <b>The Cold War's Performance Front</b>	Pasts of Modernity <b>Historicising the Spectacle. Crises of Modernity in the 19th Century</b>	Pasts of Modernity <b>Ancient Places - Modern Spaces</b>
Room 7 (A 213)	Modernism and Gender <b>Performance (Studies) and Gender</b>	Modernism and Gender <b>Dance, Gender and (Post)Modernity</b>	Music Theatre (WG) <b>Decomposing Opera</b>
Room 8 (M 110)	Transitions from Modernism to Postmodernism <b>(Post)Modern Subject and Subjectivity</b>	Transitions from Modernism to Postmodernism <b>Gertrude Stein &amp; the Drama of Modernism</b>	Transitions from Modernism to Postmodernism <b>Theorizing (Post)Modern Performance</b>

**Room 1 (A 125)**

Theatrical Event (WG)

**Play, Performance, Ritual and Politics**

Chair: Anneli Saro (University of Tartu, Estonia)

Bruce McConachie (University of Pittsburgh, USA): An Evolutionary Perspective on Play, Performance, and Ritual

Barbara Orel (University of Ljubljana, Slovenia): Makrolab. Community Formation and the Mode of Information in Postindustrial Society

Willmar Sauter (University of Stockholm, Sweden): Art Against the Law

**Room 2 (A 120)**

Modernism Abroad

**Modern Theatre in Nigeria**

Chair: Yvette Hutchison (University of Warwick, UK)

Mnena Abuku (Benue State University, Nigeria): New Styles in Contemporary Theatre

Babatunde Allen Bakare (University of Stellenbosch, South Africa):

Modernization of Nigerian Theatre Performances. Ogunde, Soyinka and Rotimi as References

Joseph Abuku (Terk Communications, Nigeria): Change and Popular Culture in Developing Countries

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities (Part I)**

Chair: Katherine Mezur (University of Washington, USA)

Naomi Inata (Freelance Dance Critic, Japan): Changes in Ankoku-butoh Choreography at the Beginning of the 1970s: The Appearance of "Kata" and Disorganization of the Disciplined Body

Hayato Kosuge (Keio University, Japan): The Making of Hijikata Tatsumi's

Anti-Modernist Idea: The Collaboration with Hosoe Eikoh

Katherine Mezur (University of Washington, USA): Anti-Modern Girls: Japanese Women Butoh Artists and Their Explicit Bodies

**Room 4 (A 016)**

Modernization of Theatre Institutions

**Theatre Politics and Institutional Logics I**

Chair: Joshua Edelman (Trinity College Dublin, Ireland)

Balakrishnapillaki Anandhakrishnan (University of Hyderabad, India): Nationalism and Modernity – Theatre Institutions in Post Colonial India

Ina Pukelyte (Vytautas Magnus University, Lithuania): Crisis of "Art Theatre" in Postsoviet Lithuania

Bianca Michaels (LMU Munich, Germany): Transformations of German Public Theatre in the Second Modernity

**Room 5 (A 014)**

Ontologies of the Innovative

**Eastern European Theatre and the Challenge of the New**

Chair: Christopher Balme (LMU Munich, Germany)

Berenika Szymanski (LMU Munich, Germany): The Orange Alternative or The Riot of Dwarfs

Jurgita Staniskyte (Vytautas Magnus University, Lithuania): Strategies for Leaving Modernity: The Case of Lithuanian Theatre

**Room 6 (A 021)**

Pasts of Modernity

**The Cold War's Performance Front**

Chair: Miriam Drewes (LMU Munich, Germany)

Anja Klöck (University of Music and Theatre Leipzig, Germany): The Politics of Being on Stage – Actor Training in Germany 1947–1953

Charlotte Canning (University of Texas, USA): Cold War Utopians: US Theatre and Internationalism, 1945–1965

Hanna Korsberg (University of Helsinki, Finland): Performing Politics Between East and West

**Room 7 (A 213)**

Modernism and Gender

**Performance (Studies) and Gender**

Chair: Ramsay Burt (De Montfort University, UK)

Kirsten Shepherd-Barr (University of Oxford, UK): Women, Evolution, and Theatre

Tiina Rosenberg (Lund University, Sweden): Gender and Sexuality in Meret Oppenheim's Performance Art

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism

**(Post)Modern Subject and Subjectivity**

Chair: Aoife McGrath (Trinity College Dublin, Ireland)

Nicholas Johnson (Trinity College Dublin, Ireland): On Language, Multiplicity, and Void: The Radical Politics of the Modernist Subject

Wonjung Sohn (Royal Holloway University of London, UK): Beyond a Binary Frame: Chinese Aesthetics and an Alternative Concept of Representation

Edgaras Klivis (Vytautas Magnus University, Lithuania): Colonial Emotions: Eimuntas Nekrošius and Nostalgia in the Late Soviet Lithuanian Theatre

# 10.30 – 12.00 PM

**Room 1 (A 125)**

Genealogies and Legacies

**Brechtian Legacies**

Chair: Matthew Isaac Cohen (Royal Holloway University of London, UK)

Silvija Jestrovic (University of Warwick, UK): Seeing Better. Modernist Legacy and its Modifications

Paola Botham (University of Worcester, UK): The Persistence of Modernity.

Brenton's Return to Brecht

William Farrimond (University of Waikato, New Zealand): From Kolkhoz to Iwi:

Revalidating Brecht in Contemporary Aotearoa New Zealand

**Room 2 (A 120)**

Modernism Abroad

**African Perspectives**

Chair: Awo Mana Asiedu (University of Ghana, Ghana)

Samuel Ravengai (University of Cape Town, South Africa): "Unhappily, We Are Afraid of It": Modernism as Deracination

on the Rhodesian/Zimbabwean Stage

Yvette Hutchison (University of Warwick, UK): Modernism under Apartheid

Jacques Raymond Fofié (University of Yaoundé, Cameroon): Cultures of

Modernity in Africa: Revivals of

Cameroon and African Culture in Drama/

Theatre and the Fight Against Cultural

Imperialism

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities (Part II)**

Chair: Katherine Mezur (University of Washington, USA)

Ya-Ping Chen (Taipei National University of the Arts, Taiwan): Pre-Modern?

Anti-Modern? A Comparative Study of

Japanese Butoh and Taiwanese Body-

Mind-Soul Dance

Manabu Noda (Meiji University, Japan):

The Ambivalent Modernity of Hijikata and

Ninagawa in Japan of the 1960s

Ivy I-chu Chang (National Chiao Tung

University, Taiwan): Negotiating

Modernity in the Interstices Between the

Japanese Body and the Western Canon:

Tadashi Suzukis *Cyrano de Bergerac*

**Room 4 (A 016)**

Modernization of Theatre Institutions

**Theatre Politics and Institutional Logics II**

Chair: Quirijn van den Hoogen (University of Groningen, Netherlands)

Can Özge (Sabanci University, Turkey):

Turkish Theatre: Origins, Ambitions and

Evolution Through Multiple Logics

Christopher Vorwerk (Yale School of

Drama, USA / LMU Munich, Germany):

Managing for Quality – But What is

Quality?!

-

**Room 5 (A 014)**

Ontologies of the Innovative

**Kantorian Legacies**

Chair: Anja Klöck (University of Music and Theatre Leipzig, Germany)

Bryce Lease (University of Bristol, UK):

Modernism and the Excremental Object

Mara Stylianou (University of Athens,

Greece): Tadeusz Kantor – The Theatre of

Transgression: Event & Freedom

Magda Romanska (Emerson College,

USA): The "Poor" Theatre of Kantor and

Grotowski

**Room 6 (A 021)**

Pasts of Modernity

**Historicising the Spectacle. Crises of Modernity in the 19th Century**

Kati Röttger and Alexander Jackob

(University of Amsterdam, Netherlands):

On Reproduction and Revolution: Issues

of Crisis and Confusion in the Opera *Der*

*Freischütz*

Bram van Oostveldt (University of

Amsterdam, Netherlands) and

Stijn Bussels (University of Groningen /

University of Leiden, Netherlands):

Immersion / Spectacle / Modernity: Old

Antwerp at the Antwerp World Exhibition

of 1894 and the Past as Living Presence

Experience

Jörn Etzold (University of Giessen,

Germany): "Credibility" and Spectacle

**Room 7 (A 213)**

Modernism and Gender

**Dance, Gender and (Post)Modernity**

Chair: Fintan Walsh (Trinity College Dublin, Ireland)

Stefanie Watzka (University of Mainz,

Germany): Dressing up for Modernity?

Eleonora Duse between Corset and the

Rational Dress Movement

Ramsey Burt (De Montfort University,

UK): Modernity, War and Precarious Life

Yin-ying Huang (Chang Gung University,

Taiwan): Gender, Moving Bodies, and

Choreographies of the Visual: Taiwanese

Post-modern Feminist Dance Theatre

Works Inspired by Western Literature

**Room 8 (M 110)**

Transitions from Modernism to Post-modernism

**Gertrude Stein & the Drama of Modernism**

Chair: David Whitton (Lancaster University, UK)

Christopher Innes (York University,

Canada): Cocteau, Stein, LeComte,

Wilson, Lepage – the Modernist Roots of

Contemporary Theatre

Brigitte Bogar (University of

Copenhagen, Denmark): Virgil Thomas to

John Cage: Gertrude Stein and

Post/modernist Music

Annabel Rutherford (York University,

Canada): "Snake Hips to Gothic" –

Movement and Art in *Four Saints in*

*Three Acts*

5.00  
—  
6.30 PM

**Room 1 (A 125)**

Genealogies and Legacies

**Legacies of the Avant-Gardes**

Chair: Michael Bachmann (University of Mainz, Germany)

- Ulla Kallenbach (University of Copenhagen, Denmark): Imagining Absence
- Inmaculada Lopez Silva (Escuela Superior de Arte Dramatica de Galicia, Spain) and Azucena Gonzalez Blanco (University of Granada, Spain): Artaud's Cruelty in Lars von Trier's *Anticristo*: Deconstructing Catharsis and Performing Arts
- James M. Harding (University of Mary Washington, USA): Cold War Legacies and Clandestine Performances. The Modernist Aesthetics of Truth and Deception in Espionage Theatre

**Room 2 (A 120)**

Theatre for Development

**Theatre for Development in African Countries**

Chair: Sara Granath (Sodertorn University College, Sweden)

- Veronica Baxter (University of Warwick, UK): Efficacy and Optimism in Applied Theatre
- Olubunmi Julius-Adeoye (Redeemer's University, Nigeria): Theatre for Development and Nigeria's Rebranding Project
- Julius Heinicke (Humboldt University Berlin, Germany): Performing for Democracy and "Political Modernization"—Sociopolitical Aspects of Theatre Plays in Contemporary Zimbabwe

**Room 3 >>> Room 9 (A 022)**

Modern Bodies, Modern Techniques

**From Modern(ist) to Contemporary Choreography**

- Necla Cikigil (Middle East Technical University, Turkey): Kurt Jooss and the Understanding of the Modern Approaches Towards "the Body in Motion"
- Katja Schneider (LMU Munich, Germany): No Dance, No Music, No Costume, No Dancers in the Society of the Spectacle
- Sabine Kim (University of Mainz, Germany): Writing Histories, Reading Systems: William Forsythe's Decreation of Power

**Room 4 (A 016)**

Modernization of Theatre Institutions

**"Moments in Modernity": The Arts Council of Great Britain and the 1951 Festival of Britain**

Chair: Bianca Michaels (LMU Munich, Germany)

- Kate Dorney (University of Reading, UK): "The Autobiography of the Nation": The Festival of Britain and the Construction of History
- Graham Saunders (University of Reading, UK): "Prizes for Modernity in the Provinces": The Arts Council's 1950–51 Regional Playwriting Competition
- John Bull (University of Reading, UK): "An Experiment Far in Advance of Its Time, a Wild Landscape of the Mind": Attempting Modernity in a Non-modernistic Theatre

**Room 5 (A 014)**

Ontologies of the Innovative

**Transgressing Boundaries**

Chair: Veronica Baxter (University of Warwick, UK)

- Christine Matzke (Humboldt University Berlin, Germany): The Flaneur in Asmara: Modernist Innovations in Beyene Haile's Play *Weg'i Libi* (2008)
- Tanya van der Walt (Durban University of Technology, South Africa) and Tamar Meskin (University of KwaZuluNatal, South Africa): FrontLines: Traversing the Modern and the Post-modern through History and/in Theatre
- Chukwuma Okoye (University of Ibadan, Nigeria): At the Expense of Modernity's Malignant Fiction: Nigerian Video Films' Parody of Western Superstition

**Room 6 (A 021)**

Pasts of Modernity

**Ancient Places – Modern Spaces**

Chair: Julia Stenzel (LMU Munich, Germany)

- Athanasios Blesios (University of Peloponnese, Greece): Appropriating the Past: The Use of the Acropolis and the Pantheon in Modern Greek Theatre and Poetry
- Raffaele Furno (Independent Scholar, Italy): Italian Musical Comedy and the Reconfiguration of Tradition
- Rebecca Free (Goucher College, USA): Célimène's Modernity: Role, Type, and Tradition

**Room 7 (A 213)**

Music Theatre (WG)

**Decomposing Opera**

Chair: Dominic Symonds (University of Portsmouth)

- Pieter Verstraete (University of Exeter, UK): Modernizing "the Turk", or What is Turkish, through Opera
- Tereza Havelková (Charles University Prague, Czech Republic): Czech Television Opera: A Modernist Project?
- Nicholas Till (University of Sussex, UK): *Pop Star to Opera Star*: High Art Lite
- Clemens Risi (Free University Berlin, Germany): Opera: Live – Fetishized – Mediatized

**Room 8 (M 110)**

Transitions from Modernism to Post-modernism

**Theorizing (Post)Modern Performance**

Chair: Stefanie Diekmann (LMU Munich, Germany)

- Eve Katsouraki (East London University, UK): Aesthetic – Anti-aesthetic in Reverse
- Piotr Woycicki (Lancaster University, UK): Post-cinematic Performance and the "Causal Turn"

# FRIDAY JULY 30

## ROOMS      10.30 – 12.00 AM      1.30 – 3.00 PM      3.30 – 5.00 PM

Room 1 (A 125)	Genealogies and Legacies <b>Modernist Dramaturgies</b>	Genealogies and Legacies <b>Avant-Garde Corporealities</b>	Genealogies and Legacies <b>Modernizing Theatrical Spaces</b>
Room 2 (A 120)	Modernism Abroad <b>Dramaturgy Abroad and Back: Transnational Reflections on a Modern Western Theatre Paradigm – A Curated Discursive Panel Discussion</b>	Modernism Abroad <b>Brecht Revisited</b>	Modernism Abroad <b>Inter-Asian Perspectives of Modernity</b>
Room 3 (A 119)	Modern Bodies, Modern Techniques <b>Puppets, Puppeteers and (Post)Modernity</b>	Film Presentation & Screening <b><i>The Dybbuk: Between Two Worlds (Part 1)</i></b>	Film Presentation & Screening <b><i>The Dybbuk: Between Two Worlds (Part 2)</i></b>
Room 4 (A 016)	Beyond Words <b>(De)Colonizing Words &amp; (Re)Evolving Language</b>	Beyond Words <b>Text Beyond Performance – Performance Beyond Text</b>	
Room 5 (A 014)	Composing the Modern <b>Modern Music Theatre and Politics</b>	Composing the Modern <b>Musical and Visual Concepts of (Post)Modernity</b>	
Room 6 (A 021)	Pasts of Modernity <b>Tradition of Form</b>	Pasts of Modernity <b>Tradition – Modern China and the West</b>	Pasts of Modernity <b>Colonial Pasts – Global Modernities</b>
Room 7 (A 213)	Modernism and Gender <b>Female Leading Figures of Modernity</b>		
Room 8 (M 110)	Transitions from Modernism to Postmodernism <b>Dance Between Modernism and Postmodernism</b>	Transitions from Modernism to Postmodernism <b>Sites and Spaces of (Post)Modernity</b>	Transitions from Modernism to Postmodernism <b>From Modernism to Postmodernism</b>

**Room 1 (A 125)**

Genealogies and Legacies

**Modernist Dramaturgies**

Chair: Nina Hein (American University, Dubai)

Riitta Pohjala-Skarp (University of Helsinki, Finland): The Genealogy of Modern Tragedy – Büchner's Early Alternative

Elizabeth Schafer (Royal Holloway University of London, UK): Ham Funerals. Patrick White in the Theatre

Maria Ignatieva (Ohio State University, USA): Reversing Hauptmann: *The Lonely Lives* at the Moscow Art Theatre

**Room 2 (A 120)**

Modernism Abroad

**Dramaturgy Abroad and Back:****Transnational Reflections on a Modern Western Theatre Paradigm – A Curated Discursive Panel Discussion**

Curators and Facilitators:

Peter M. Boenisch (University of Kent, UK)

Evelyn Deutsch-Schreiner (University for Music and Performing Arts Graz, Austria),

Katharina Powny (University of Ghent, Belgium): Dramaturgies In-Between East and West: Exchanges, Instances, Methodologies

Lecture:

Cláudia Tatinge Nascimento (Wesleyan University, USA): Dramaturgy and Anthropofagy at Work in Cia. dos Atores

Further panel discussion participants:

Bishnupriya Dutt (Jawaharlal Nehru University, India)

Jung-Soon Shim (Soongsil University, Korea)

**Room 3 (A 119)**

Modern Bodies, Modern Techniques

**Puppets, Puppeteers and (Post) Modernity**

Chair: meLê Yamomo (LMU Munich, Germany)

Anton Krueger (Rhodes University, South Africa): *Woyzeck on the Highveld*:

Revising a Prototype

Bhanbhassa Dhubthien (Chulalongkorn University, Thailand): The Use of "The Method" in the Modernisation of the Grand Shadow Theatre (Nang Yai)

**Room 4 (A 016)**

10.30 - 12.30 am

Beyond Words

**(De)Colonizing Words & (Re)Evolving Language**

Chair: Jean Graham-Jones (City University of New York, USA)

Tiffany Noell (Arizona State University, USA): Transforming Words: The Explorations of Language in the Works of Elvira and Hortensia Colorado

Olga Muratova (John Jay College of Criminal Justice, USA): In a Globalizing World, Dumb Shows Aren't so Dumb: Slava's Snowshow and Fuerza Bruta Performances in New York

Chinenye Amonyeze (University of Nigeria Nsukka, Nigeria): African Drama: A Story Told in a Storyteller's Form  
Adrian Curtin (Northwestern University, USA): The Artificial Language Movement and the Modernist Theatrical Avant-Garde

**Room 5 (A 014)**

Composing the Modern

**Modern Music Theatre and Politics**

Chair: Clemens Risi (Free University Berlin, Germany)

Friedemann Kreuder (University of Mainz, Germany): German Art and German Politics. Richard Wagner's *Die Meistersinger von Nürnberg* (1867) in the Age of a Risky Modernity

Jukka von Boehm (University of Helsinki, Finland): The Dominance of Choir in Wagner's *Lohengrin* in Wilhelminian Germany and in the Third Reich  
Claudia Wier (Eastern Michigan University, USA): Hans Krasa, Avant-garde Internationalism, and the Lehrstück *Brundibár*

**Room 6 (A 021)**

Pasts of Modernity

**Tradition of Form**

Chair: Peter Eckersall (University of Melbourne, Australia)

Shu-Mei Wei (Ching-Yun University, Taiwan): Beyond the Now and Here: A Case Study of *A Dream Like a Dream*  
Anna Stecher (LMU Munich, Germany): From China to Europe – in one Circle.

*On The Living Memories Project* by Tian Mansha, Ke Jun and Wu Hsing-kuo and Contemporary Experimental Forms of Traditional Chinese Opera

Akihiro Odanaka (Osaka City University, Japan) and

Masami Iwai (Fukuoka Jo Gakuin University, Japan): Imaginary Revenge on State: A Margin of Individuality on the Threshold of Modernizing Japan

**Room 7 (A 213)**

Modernism and Gender

**Female Leading Figures of Modernity**

Chair: Birgit Wiens (LMU Munich, Germany)

Anna Sica (University of Palermo, Italy): An Evidence of Modernity: Eleonora Duse's Library

Katharine Cockin (University of Hull, UK): History, Gender and Translation: Edith Craig, the Pioneer Players and the Religious Play

Lesley Ferris (Ohio State University, USA): Modernity's Performance of Female Character

**Room 8 (M 110)**

Transitions from Modernism to

Postmodernism

**Dance Between Modernism and Postmodernism**

Chair: Wolf-Dieter Ernst (University of Bayreuth, Germany)

Christel Stalpaert (University of Ghent, Belgium): Re-enacting Modernity: Fabian Barba's *A Mary Wigman Dance Evening* (2009)

Aino Kukkonen (University of Helsinki, Finland): Possible Postmodern Places in Reijo Kela's Dances

Aoife McGrath (Trinity College Dublin, Ireland): "Dead Flesh" Dancing: Death, Hope and Verticality in Fabulous Beast Dance Theatre's *Giselle* (2003) and *The Rite of Spring* (2009)

**Room 1 (A 125)**

Genealogies and Legacies

**Avant-Garde Corporealities**

Chair: Stefanie Diekmann (LMU Munich, Germany)

- Nina Hein (American University, Dubai): Strategies of Representing the Body in the Historical Avant-Garde
- Wolf-Dieter Ernst (University of Bayreuth, Germany): Institutions and the Energetic Body. The Foundation of Acting Schools Around 1900 as a Reflection of Modernity
- Christine Hamon-Sirejols (Université de Paris III, France): Utopies Théâtrales et Courants Spiritualistes (1880–1930)

**Room 2 (A 120)**

Modernism Abroad

**Brecht Revisited**

Chair: Paola Botham (University of Worcester, UK)

- Hye-Gyong Kwon (Dongseo University, South Korea): The Influence of Bertolt Brecht on Korean Mask Play “Madang-Nori” under the Military Dictatorship in South Korea
- Ming Chen (Kennesaw State University, USA): The Paradox of Old and New: Epic Theatre and Beijing Opera on Modern Stage
- Rantimi Julius-Adeoye (Redeemer’s University, Nigeria / University of Leiden, Netherlands): Womanhood and Modern Domestic Terrorism: A Study of Brecht’s *Mother Courage and Her Children* and Yerima’s *Little Drops*

**Room 3 (A 119)**

Film Presentation &amp; Screening

***The Dybbuk: Between Two Worlds* (Part 1)**

Zvika Serper (Tel Aviv University, Director, Israel):

A presentation and screening of *The Dybbuk: Between Two Worlds* by S. Ansky. An Israeli production using traditional Japanese theatre aesthetics (in Hebrew with English subtitles, 120 min.; with a short introduction, followed by a Q&A session)

**Room 4 (A 016)**

Beyond Words

**Text Beyond Performance – Performance Beyond Text**

Chair: Hanna Korsberg (University of Helsinki, Finland)

- Avra Sidiropoulou (Aristotle University of Thessaloniki / University of Peloponnese, Greece): The Stage Claiming the Text: Neo-dramatic Writing and the Legacy of Beckett’s “Performance Plays”
- Cate Clelland (Australian National University, Australia): Exploring Tennessee Williams’ Notion of “Plastic Theatre”
- A. Gabriela Ramis (University of Washington, USA): Where is the Playwright? Where is the Play Script?: Odin Teatret, Teatro de los Sentidos and Compagnia Pippo Delbono

**Room 5 (A 014)**

Composing the Modern

**Musical and Visual Concepts of (Post) Modernity**

Chair: Nicholas Till (University of Sussex, UK)

- Monika Woitas (Ruhr University Bochum, Germany): Composing Modern Life. Urbanism and musical concepts in *Petruschka* (1911) and *Parade* (1917)
- Anno Mungen (University of Bayreuth, Germany): Music Iconography of Modernity: From the Weimar Republic to Nazi Germany and Beyond
- Mercé Saumell (Institut del Teatre de Barcelona, Spain): *La Atlántida*. Restoring a Nurtured project

**Room 6 (A 021)**

Pasts of Modernity

**Tradition – Modern China and the West**

Chair: Michael Gissenwehler (LMU Munich, Germany)

- Christine J.C. Chou (Chinese Culture University, Taiwan): Undigested Modernity in China
- Zhiyong Zhao (Central Academy of Drama, China): The Staging of China’s Alternative Modernization: Insights from Lao She’s Plays at Beijing People’s Art Theatre
- Yinan Li (Central Academy of Drama, China): Tradition? Modernization? Culture? – Retrospective Reflections on the Innovations of Theatre during the 4th May Period

**Room 8 (M 110)**

Transitions from Modernism to

Postmodernism

**Sites and Spaces of (Post)Modernity**

Barbara Lewis, University of Massachusetts, USA

- Loren Kruger (University of Chicago, USA): Urban Form, Performance and Uncivil Modernity
- Joanne Tompkins (University of Queensland, Australia): Spatialising Modernity in *And While London Burns*
- Ralph Fischer (University of Vienna, Austria): Walking Postmodernism: Walking Performance as a Postmodern Counter Culture against the Kinetic Excess of Modernism

FRIDAY, JULY 30

1.30

–

3.00 PM



FRIDAY, JULY 30

3.30  
—  
5.00 PM

**Room 1 (A 125)**

Genealogies and Legacies

**Modernizing Theatrical Spaces**

Chair: Christine Hamon-Sirejols (Université de Paris III, France)

- Melissa Trimmingham (University of Kent, UK): The Modernist Stage at the Bauhaus
- Shauna Dobbie (University of Toronto, Canada): Suddenly There Were Stairs
- Martynas Petrikas (Vytautas Magnus University, Lithuania): How to Stage Modernity. Images of the Society in Interwar Lithuanian Theatre

**Room 2 (A 120)**

Modernism Abroad

**Inter-Asian Perspectives of Modernity**

Chair: Yasushi Nagata (Osaka University, Japan)

- Daniela Pillgrab (University of Vienna, Austria): Oscillating Between Stasis and Kinesis: Sergej Eisenstein Films Mei Lanfang - A Connection of Body Techniques and Media Techniques
- Michael Gissenwehrer (LMU Munich, Germany): The Hidden Discourse on Modernity in Olympic Ceremonies

**Room 3 (A 119)**

Film Presentation & Screening

***The Dybbuk: Between Two Worlds* (Part 2)**

Zvika Serper (Tel Aviv University, Director, Israel):

A presentation and screening of *The Dybbuk: Between Two Worlds* by S. Ansky. An Israeli production using traditional Japanese theatre aesthetics (in Hebrew with English subtitles, 120 min.; with a short introduction, followed by a Q&A Session)

**Room 6 (A 021)**

Pasts of Modernity

**Colonial Pasts – Global Modernities**

Chair: Christine Matzke (Humboldt University Berlin, Germany)

- Gay Morris (University of Cape Town, South Africa): Breaks and Bifurcations: Modernities and Theatres in the City of Cape Town
- Connie Rapoo (University of Botswana, Botswana): Retraditionalized Soundtracks: Constructions of Botswanan Modernity

**Room 8 (M 110)**

Transitions from Modernism to Postmodernism

**From Modernism to Postmodernism**

Chair: Katharina Pewny (University of Ghent, Belgium)

- Barbara Lewis (University of Massachusetts, USA): Minstrel Macbeth; or, Brutus Enduring
- Marina Kotzamani (University of Peloponnese, Greece): Lysistrata's Projects: Modern, Postmodern, and on the Web
- Awo Mana Asiedu (University of Ghana, Ghana): Modernisation or Westernisation?: Kobina Sekyi's *The Blinkards* and the Discourse on the Modernisation of Africa





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**MAIN  
PROGRAMME  
ABSTRACTS**

**IN  
ALPHABETICAL  
ORDER**

Joseph **Abuku**

**CHANGE AND POPULAR CULTURE IN DEVELOPING COUNTRIES**

**Terk Communications, Nigeria**

Africa is presently engaged in the search for a theatre of greater relevance. This is because the imported Western drama does not seem to address itself to the needs of the masses of Africa. Even when the content, authors and producers are African, they seem only to attract elitist audiences. Traditional performers perform to packed courtyards, fields, markets and other spaces, whereas elitist Western drama in Africa is witnessing a steady decline in attendance. The search for a greater relevance to the African masses should end with the acquisition of a popular theatre. African societies are undergoing rapid changes and in the wake, societies have been subjected to severe fragmentation. This paper explores the need for a popular theatre like the Kwagh-hir (puppet theatre) of the Tiv people in Nigeria to reach out to the masses. The paper explores the aesthetic culture of the art which is to return mankind and nature back to laughter. The aesthetic foundation focusses on harmony, musicians, dancers and audience together create an activity. With examples from new trends in the kwagh-hir art performance, social issues on HIV/AIDS, child trafficking, child labour and girl child education are discussed.

**THU 29, 8.30 – 10.00 am, Room 2 (A 120)**

Mnena **Abuku**

**NEW STYLES IN CONTEMPORARY THEATRE**

**Benue State University, Nigeria**

The 21st century has brought with it a tremendous change in theatre practice which has developed a wide diversity of forms and seen the merging of theatre and performance art. Postdramatic theatre has taken the frontline in terms of style, space, technique and form. Theatre has continued to wield a strong voice for change as it has moved from the conventional art of script, stage, actor and voice to a more diverse vocabulary of contemporary idioms. This paper however, explores what constitutes and characterizes contemporary theatre. The paper will also explore new trends and forms giving examples of different performances. Since much contemporary theatre is intercultural, it creates a bridge between two cultures of different nations, that is, different techniques and modes are employed. This mode of theatre carries the audience along as it now takes place in the field, museum, arena, on the lake, the stadium and so prods the mind for deeper reflection.

**THU 29, 8.30 – 10.00 am, Room 2 (A 120)**

Fawzia **Afzal-Khan**

**COUNTER-MODERNITY IN PAKISTANI POPULAR CULTURE**

**Montclair State University, USA**

Like Meyerhold, Artaud, Grotowski, Boal, and other major “modern” theorists and practitioners of Theatre in the West, theatre activists and other cultural workers as well as theorists and academics of Pakistani culture including myself, are concerned with issues of local aesthetics vs international (western) standards, of marketplace pressures, of complicities between the state apparatus and the forces of religious extremism, of the complex and delicate negotiations necessary between competing demands and definitions of identity which are constantly threatened divisions of ethnicity, class, gender, religion, sect, language and nation. The very term “modernism”, under such competing demands and sets of allegiances becomes a highly porous one, and its terrain a difficult one to negotiate by a theatre scholar who is aware both of western ideological traps, as well as native Islamist ones, in which what can or should be enunciated in one location is not necessarily transferrable to a different location-or, at the very least, requires a delicate balancing act and careful scrutiny of the performative codes of speech and behavior, within which complex positionalities must be etched out and contextualized, always. Thus, a “counter-modernity” often needs to be enunciated by theatre practitioners and theorists living and working at the margins of the west, as way to mark out a more authentic indigenous space. Islamic performances of piety in Pakistan – such as Sufi dance rituals at shrines and Shi’a practices of ritual mourning during the month of Muharram –, are such sites of a counter-modernity as I will argue in my paper.

**TUE 27, 5.00 – 6.30 pm, Room 4 (A 016)**

Chinenye **Amonyeze**

**AFRICAN DRAMA: A STORY TOLD IN A STORYTELLER'S FORM**

University of Nigeria Nsukka, Nigeria

In this paper we shall examine how some Nigerian writers have handled language beyond mere syntax with a propagandist aim to not only communicate their experience but to gain a wide readership and serve as educationists of Nigerian culture and art. The playwrights whose plays are selected for study in this essay – Ola Rotimi, Wole Soyinka, JP Clark and Onyeka Onyekuba – have, through their work, portrayed modern African writers as veritable revealers of the African experience and whose work must be decoded by the hermeneutic initiated audience who are acquainted with the cultural signifiers encoded in the cultural text. The above-mentioned writers, even while grappling with the difficulty of the stiff Western language as an emotive literary medium, have managed to adapt it into an adjusted language with which to relate their story; because that is what African drama is first and foremost: a story told in a storyteller's form. These dramas have sometimes broken from realistic continuity and standard characterization, opting instead for a lavish sprinkling of folkist narrative, rituals and songs that better captures their intended meaning. They have in this way substituted traditional types of coherent structure with deliberate localised dislocation of language left to the indigent initiated audience to unravel.

FRI 30, 10.30 – 12.30 am, Room 4 (A 016)

Balakrishnapillai **Anandhakrishnan**

**NATIONALISM AND MODERNITY – THEATRE INSTITUTIONS IN POST COLONIAL INDIA**

University of Hyderabad, India

The theatre practices happened during the colonial period in India, in different levels including the theatrical expressions under the nationalist movement and the knowledge of modern theatre assimilated through education and practice in this period, were the grounds basis for the emergence of a post colonial modern theatre in India. There were different efforts, official and voluntarily organised, with varied agendas to instil a new theatre culture in India immediately after the independence. These efforts were part of the nationalist project in the new post colonial environment. In some cases they were, by default, re-establishing colonial modernity in a post colonial context and some were trying to synthesise the nationalism and modernity. In the latter one there were collisions and contradictions between nationalism and modernity as the channel to relate with the nation became tradition. The Post colonial modernity in Indian theatre demonstrates struggles, paradoxes, dilemmas and diverse encounters within the multi cultural Indian context through different theatre genres, official structures and institutions. The paper will be looking at these issues specifically based on the institutions.

THU 29, 8.30 – 10.00 am, Room 4 (A 016)

Joel **Anderson**

**CAPTURING STILLNESS IN CORPOREAL MIME: THE PHOTOGRAPHY OF ETIENNE BERTRAND WEILL**

Central School of Speech and Drama, UK

A series of photographs by Etienne Bertrand Weill documents the corporeal mime work of Etienne Decroux and his students. The images offer a glimpse of a strict and esoteric practice, a modern school of mime. Viewed from the photographs, corporeal mime is fascinating, but remains somewhat mysterious. In this paper, I will seek to examine these images not as documentation (or indeed “performance documentation”), but rather in terms of their relationship with corporeal mime practice. The images, and in particular those that are most widely distributed, where a figure is photographed in front of a dark background, offer an opportunity to reconsider the relationship between performance and technology in performance, and to consider how the camera might shape corporeal mime, even becoming indistinguishable from it. In examining these images as corporeal mime's unitary progression, or the institution of a vocabulary without words, I will consider how Weill's photographs might sit alongside other scientific (and pseudo-scientific) imagery, such as the “chronophotography” of Marey or Muybridge, and how photography might be considered integral to corporeal mime.

WED 28, 10.30 – 12.00 am, Room 7 (A 213)

John **Andreasen**

**FUTURES REVISITED 2010**

University of Aarhus, Denmark

Within the last 25 years a lot of performative visions have been created. Some are based on classic or ancient ideals, some on new media, and some even on delightful or fearful forecastings far away from reality. Some optimistically utopian, some darkly dystopian – conservative, up-to-date, avant-garde, serious as well as satirical. To what extent have these past futures or near futures been fulfilled and with what consequences? What may still lie ahead at the beginning of the 21st century – like it or not? My paper will start from my own article, *The Third Manifesto: We shall come to see* in *New Theatre Quarterly* No. 14/1988 and I will try to widen the perspective on theatrical developments as well back to the late 1960s and onward past great symbolic dates (1984, 1989, 2001) till recent days, trying to evaluate my own “foreseeings” in the mid 1980s. This will for instance include visions by Peter Brook and Stelarc and offsprings of their artistic spirit.

WED 28, 3.30 – 5.00 pm, Room 5 (A 014)

Annette **Arlander**

**EXHAUSTING MODERNITY – REPETITION AND TIME IN THE YEAR OF THE OX**

Theatre Academy Helsinki, Finland

In the paper I discuss some implications of Teresa Brennan’s (2000) ideas for the discourse on performance documentation, including the well-rehearsed notion of performance as resistance to commoditization. I focus on problems evoked by performances for camera created during the Year of the Ox 2009, which inevitably produce more inanimate objects, video works, while trying to create a practice that helps the performer and the potential spectators to reconnect with the environment.

**See Panel** (WG Performance as Research):

Exhausting Modernity – Repetition, Time and Generative Processes

Further speakers: Mark Fleishman, Baz Kershaw

TUE 27, 1.30 – 3.00 pm, Room 8 (M 110)

Sharon **Aronson-Lehavi**

**RE-PRESENTING THE SACRIFICIAL FIGURE IN AVANT-GARDE THEATRE SINCE MODERNISM**

Bar Ilan University, Israel

My current research project, “Modern Mysteries”, is devoted to a conceptualization of theatre performances that stage biblical episodes, figures, and themes (Old and New Testaments) since modernism. The plays and performances I examine are all avant-garde and experimental in form and content. As products of a secular thought system “modern mysteries” often stage religious subject matter through a non-religious lens, offering innovative and unsettling interpretations of biblical texts in order to express a modernist experience. However, such performances often strive for a dualistic effect that not only negates the past but also reintroduces religious performativity and thought into the theatre. The term “modern mysteries” alludes to the late medieval genre of mystery plays that were performed throughout Europe during the 14th to 16th centuries and that staged the scriptures “from creation to doom”. I suggest that locating the reappearance of this genre in theatre in a modern form is a theatrical site in which modern ontologies of innovation – what could be termed an ontology of “rejection and reinvention” – can be studied. In the paper I will focus my discussion on the concept of the “sacrificial figure” in modern and postmodern theatre and performance by examining a few examples that manifest the theatricality of “modern mysteries” and that problematize the place of religious texts and concepts within contemporary culture, especially in comparison with the performativity of late medieval Crucifixion episodes.

TUE 27, 3.30 – 5.00 pm, Room 5 (A 014)

N.P. Ashley

**ROOTS CONSTRUCTED: MODERNIST THEATRE, THIRD WORLD NATIVE ELITE AND INDIGENOUS SPECTATOR IN KERALA**

University of Hyderabad, India

The preoccupation with the “alien”, not the Other, was a salient feature of cultural developments in the west from the time its Enlightenment values came to a dead end with the First World War. Just as much as industrial revolution needed its resources and market, this urban impasse necessitated the energy and hope of alien cultural ingredients of the “noble savage” variety. Interestingly, a certain tendency to introduce and idealize primitive elements can be seen in the modernist theatre of Kerala, the southernmost state of India. There was a major “back to the roots” movement in the late sixties with cultural modernism entering into Kerala. Thanathu Nataka Vedi (Indigenous Theatre Platform) is an interesting case in point. Vedi argued that there was a need for a theatrical sensibility and tradition, which was truly “indigenous”, breaking away from the westernized theatre of Kerala. This period also witnessed the beginning of attempts to academicise theatrical practice that later led to its institutionalization, alongside bringing in a divide in culture, *janakeeyam* (of the people and popular) and *janapriyam* (popular) and the modernist practices were outside of both these categories, though never between them. This paper attempts to understand the social and aesthetic impacts of such a break in sensibility and its effects on theatre viewership and perception with regard to its ideological terrain. The attempt here is to find out the cultural logic of the third world native elite’s response to modernity through modernist projects, borrowing from colonial models with only seeming contradictions in the rhetoric.

WED 28, 10.30 – 12.00 am, Room 6 (A 021)

Awo Mana Asiedu

**MODERNISATION OR WESTERNISATION?: KOBINA SEKYI’S *THE BLINKARDS* AND THE DISCOURSE ON THE MODERNISATION OF AFRICA**

University of Ghana, Ghana

What does it mean to be modern in Africa? Invariably, tendencies towards the modern are construed as tendencies towards westernisation. What would Africa have been like, without the disruption of its history by the western “civilising” mission? Today it is difficult to imagine Africa without its westernised institutions, traditions and practices; our educational systems, systems of government, clothing and even food all have been influenced one way or the other by the west. It is significant that the very first Ghanaian play, *The Blinkards*, written and first produced in 1916 by the western-educated Gold Coast lawyer and intellectual Kobina Sekyi, deals very directly with this theme of a presumption of westernisation as modernisation. This paper discusses Sekyi’s play in the light of his ideas on modernisation gleaned from the play as well as his other writings. Situated within the colonial era, the play satirises the mannerisms of people who had, in the early 20th century travelled to Britain and returned to the Gold Coast with condescending attitudes towards their own culture and people. The play picks particularly on the marriage institution and questions the adoption of western style contracting of marriage as against the traditional marriage contract, in the quest to be modern. The play raises questions which are still relevant more than five decades after independence and particularly so in an increasingly globalised world.

FRI 30, 3.30 – 5.00 pm, Room 8 (M 110)

Michael Bachmann

**AGAINST ITSELF: POSTDRAMATIC THEATRE AND THE POLITICS OF MODERNISM**

University of Mainz, Germany

In *Stage Fright: Modernism, Anti-Theatricality, and Drama* (2002), Martin Puchner traces the history of modernism’s “anti-theatrical impulse”, arguing that this form of anti-theatricality, in contrast to its “traditional” counterparts, could contribute to a subversive politics of the scene by returning to the stage – as for instance in Samuel Beckett’s attempts to restrain the movement of actors. Thus, one means of modernist theatre to act politically might be described as a turn towards and against itself. As I will argue, this turn of theatre “against itself” informs one of the key readings of modernism, namely Adorno’s *Aesthetic Theory* (1970), and – more specifically – his attempt to

understand Beckett's *Endgame* (1956). Taking this reading of Beckett as a starting point, my paper argues that Adorno's specifically modernist politics continues to affect what Hans-Thies Lehmann, in his seminal study from 1999, describes as "Postdramatic Theatre". For Lehmann, "only such theatre has a genuine relation to the political that disrupts theatre as spectacle". Thus, Lehmann seeks the critical impact of theatre in a paradoxical constellation that hints at the modernist influence: theatre is political because it is paradigmatic for our "society of the spectacle", while remaining outside that society, critically commenting on it by turning – paradoxically – against theatre. There is subversive potential in such a politics. If understood as the only political form of theatre, however, this turn against itself might also be a turn away from reality.

[TUE 27, 3.30 – 5.00 pm, Room 1 \(A 125\)](#)

Youngju Julie **Baik**

**REFORMED EXPERIENCE: THE MECHANIZATION OF PERFORMANCE SPACE**

[Chung-Ang University, Korea](#)

Although reality consists of flux, essentially the movement of time, new media enable us to structure it into something tangible. Our memory, dreams, unconsciousness and innermost thoughts are captured, recorded and reconfigured by mechanical devices. Technological innovations in the theatre gave rise to fervent emphasis on the phenomenological experience of theatre. Image projectors and sound and light equipment externalize an ungraspable realm, however, what we experience is neither an actual property of a real thing nor embodied energy, but rather an effect; we perceive and interact with mechanically reproduced sense-data. We manipulate and synthesize these data to conceptualize the reality. The effects themselves do not delineate the fleeting nature of time but the acts of engineering these effects do. Modernists operated machines or performed as machines in order to articulate the flux and construct imageries. They displayed ferocious interest in analyzing how people moved rather than what moved people. Their audiovisual signs didactically exhibited the effects rather than generating contextual meanings. Here, spatial operation is the predominant mode of executing artistic vision and it systemically facilitates planning and control of the formative process in theatre making. Content and form are treated as subordinate concepts rather than interdependent wholes. Theatre space was compartmentalized into mechanical parts to produce maximum effects and what people witnessed were methodological explorations of the form. It effaced the specificity of one's history and mechanized human emotion. This rather depleted the permissive nature of live theatre; boundaries needed to be demarcated between technological pomposity and artistic ingenuity, at least for the essentialists.

[TUE 27, 3.30 – 5.00 pm, Room 7 \(A 213\)](#)

Christopher **Balme**

**GLOBAL THEATRE HISTORY: CONCEPTS AND PARADIGMS**

[LMU Munich, Germany](#)

The aim of this paper is to outline the coordinates of a new theatre-historiographical paradigm that can be termed "Global Theatre History". Its central purpose is to investigate the emergence of theatre as a global phenomenon against the background of imperial expansion and modernization in the late 19th and 20th centuries. The project will link two previously separate scholarly debates: "global or world history" and recent critical discussions of modernization. The project aims to provide a major corrective to existing theatre historiographical principles and research agendas by linking theatrical modernism (as an artistic practice) and modernization in its political, economical and institutional manifestations. The temporal coordinates of the project parallel the acceleration of colonialism and imperialism leading ultimately to political decolonization in the early 1960s and finally the end of the East-West division in 1990. The main focus will be on hitherto under-researched phenomena: theatrical trade routes facilitating the movement of theatre artists and productions; the creation of new public spheres in situations of cross-cultural contact in multiethnic metropolitan centres and the dynamics of theatrical modernization in non-Western countries.

[TUE 27, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

Josef **Bairlein**

### **PERFORMANCE BEYOND MODERNITY**

LMU Munich, Germany

Following Bruno Latour, “we have never been modern” – at least in practice. Modernity – understood as the dissociation of a world of interactive relations into separated and purified domains – happened in name only. The objects of modern progress written down in manifestos are utopian neglecting the association of human and non-human entities. In the constitution of modernity as delineated by Latour there are two movements – purification in theory and mediation in practice. The Actor-Network-Theory tries to negotiate the gap between theory and practice by empirically and meticulously following all actors without reducing non-human entities to mere instruments. The lecture tries to situate aesthetics within the constitution of modernity concentrating on performance art. It points out the mediation of purification and mediation itself by aesthetical processes that overlap technological and aesthetical performance and make us aware of the agency of things. Performance art in this context is ambivalent. It transgresses the modernistic stipulation on which it is depending. It reopens a highly fragile future that constantly has to be mediated anew. While modernism (including postmodernism) runs out of steam, aesthetical phenomena are more and more distributed. And performance art might be the herald, the dawn of a new aesthetic configuration beyond the modernistic dissociation.

THU 27, 10.30 – 12.00 am, Room 1 (A 125)

Babatunde Allen **Bakare**

### **MODERNIZATION OF NIGERIAN THEATRE PERFORMANCES. OGUNDE, SOYINKA AND ROTIMI AS REFERENCES**

University of Stellenbosch, South Africa

Nigerian theatre, especially in terms of performances, has passed through different stages over the years. These stages are influenced in many ways by the socio-political and economic changes in the country varying from period to period. It is to be noted that the active participation and contribution of playwrights, theatre directors, actors, theatre managers and practitioners such as Hubert Ogunde, Wole Soyinka, Ola Rotimi, Jimi Solanke and others can never be over-emphasized. Theatrical performances, specifically the radical ones in Nigeria, successfully played vital roles in the development of the country as a whole. The military dictators and corrupt politicians were seriously dealt with by Nigerian theatre practitioners such as those mentioned in their different performances across the country. While some of the performances were staged conventionally, some were in form of guerrilla theatre and agitation propaganda performed at different venues such as market places, town halls, palaces and important streets across the country. This paper intends to investigate how modernization has affected Nigerian theatrical performances over the years. It will examine the impacts, contributions and the hallmarks of the three important theatre practitioners mentioned above as reference points.

THU 29, 8.30 – 10.00 am, Room 2 (A 120)

Veronica **Baxter**

### **EFFICACY AND OPTIMISM IN APPLIED THEATRE**

University of Warwick, UK

In contrast with late-capitalist, postmodern, cultural pessimism (Bennett 2001), modernist thinking to some degree was characterized by its optimism. This was even more evident in applied theatre practices in areas of education and development, where circumstances of socio-economic deprivation were ameliorated or at least countered through participatory interventions like theatre for development (Prentki and Preston 2009, Mda 1993, van Erven 2001), or theatre of the oppressed (Boal 1979, 1992, 1995). These practices required that participants exercised an “optimism of the will” (Gramsci 1972) or a “pedagogy of hope” (Freire 1994), even while the material conditions seemed overwhelming. The late-capitalist era, where the socio-economic conditions seem worse than ever, is arguably dominated by cultural pessimism (Bennett 2001), which has an impact on the contemporary applied theatre practices, especially where these were informed by modernist thinking. The efficacy of applied theatre has become increasingly imperative in addressing social ills, and therefore the paper will argue it is equally important to re-evaluate the practices at its core. This paper will examine selected examples of applied theatre practice in order to elucidate the arguments, but with particular reference to HIV and AIDS education in Africa.

THU 29, 5.00 – 6.30 pm, Room 2 (A 120)



Nagesh V. [Bettakote](#)

**THEATRE TROUPE IN THE DEVELOPMENT OF KANNADA THEATRE (INDIA)**

[Bangalore University, India](#)

Indian theatre is the combination of several state and regional theatres. Kannada theatre, one of the Indian regional theatres, has evolved itself as one of the most significant theatres in the scene of Indian theatre scene. From the 1970s onwards the Kannada theatre became much more aware of content, new activists from lower castes and classes participated and the amateur movement gained both an idea of theatrically as well as a sense of purpose. A group of artists with a leftist orientation came together to form theatre groups. They had opted chosen the theatre as their carrier career and many of them were theatre students (NSD & others). The social situation during that time in Karnataka had prepared a thorough ground for them to start a theatre groups. Samudaya was the best example for of this. The B.V.Karantha, Prasanna, C.G.Krishnamurthy, C.Basavalingiah, Raghunadan, Janardhan (Janni), Srinivas G. Kappanna, K.V.Nagarajamurthy, B.V.Rajaram, C.R.Simha, T.S.Nagabharana, B.Jayashree and B.Suresh (Suri) with their exposure to a non -Kannada theatre background started experimenting in Kannada theatre. Apart from this Other theatre troupes are Benaka, Ninasam, Nataranga, Spandana, Prayogaranga and Ranga Niranthara are theatre troupes. The writer intends to examine the contributions of theatre troupes to Kannada theatre & and a paradigm shift to kannada Kannada theatre and examine the role of kannada Kannada theatre in the development of theatre troupes. This paper tries to examine the activities of each troupe by visiting the places, attending performances, and interviewing the resource persons, directors, managers and etc.

[WED 28, 10.30 – 12.00 am, Room 4 \(A 016\)](#)

Athanasios [Blesios](#)

**APPROPRIATING THE PAST: THE USE OF THE ACROPOLIS AND THE PANTHEON IN MODERN GREEK THEATRE AND POETRY**

[University of Peloponnese, Greece](#)

Questions relating to tradition have always been fundamental to Greek society, theory, and art, especially during the last two centuries since the creation of the Greek state (1830). The integration and the appropriation of ancient Greek civilization has been an important question that became central to Greek thought. In this context, the Parthenon continues to be the main point of reference, not only due to its importance as the most central and representative monument of ancient Greek civilization, but also because of the continuous demand of the return of its marbles. This debate over tradition and Greek culture in general has been most vividly demonstrated in art. The traditional view – that idolized the past and sustained the continuity of Greek civilization – was dominant during the 19th century, while modernism started to take over from the end of the 19th century and influenced Greek theatre and literature. Some Greek plays from the beginning of the 20th century dealt with ancient Greek tradition, especially that of the ancient monuments, from a new perspective that was first critical but also accommodating of the other historical periods of Greek history and later emphasized everyday life and individual needs. Under this new light, the ancient monuments, and especially the Acropolis, have been objectified in various ways. In this paper, my aim is to illustrate those characteristic examples of Greek theatre plays – also drawing from Greek poetry and cinematography – and to offer a critical analysis of these new trends represented in them.

[THU 29, 5.00 – 6.30 pm, Room 6 \(A 021\)](#)

Jukka von [Boehm](#)

**THE DOMINANCE OF THE CHOIR IN WAGNER'S LOHENGRIN IN WILHELMINIAN GERMANY AND IN THE THIRD REICH**

[University of Helsinki, Finland](#)

Although Richard Wagner's *Lohengrin* is nowadays often regarded by opera enthusiasts only as some kind of a romantic fairytale, the work itself is all anything but uncomplicated. *Lohengrin*, which Wagner meant to be an expression of the spirit of the pre-revolutionary era before the 1848/49 revolution wave, is also a historical drama. The opera includes the most direct political slogans Wagner ever composed. Taken away from out of their dramatic context, some parts of *Lohengrin* might today be seen as militant propaganda about German greatness and hegemony with Panpan-German and anti-Slavic connotations. In my paper, I will examine the first three *Lohengrin* -productions in Bayreuth by Cosima Wagner (1893), Siegfried Wagner (1908) and Heinz



Tietjen (1936). I will focus on the theme, how the choir became the “main character” of *Lohengrin*, and the ways in which the influence of modern theatrical ideas about choir ensemble, such as those of the Meiningen Ensemble and Max Reinhardt, affected the performance tradition of *Lohengrin*. The fact that *Lohengrin* was performed in Bayreuth at least partially as a historical drama brought the choir, the German people, into the foreground. How did the “reinvention” of *Lohengrin* as a suggestive people’s opera affect the nationalist performance reception in Wilhelminian Germany and in the Third Reich?

FRI 30, 10.30 – 12.00 am, Room 5 (A 014)

Peter M. **Boenisch** & Evelyn **Deutsch-Schreiner** & Katharina **Pewny**  
**DRAMATURGIES IN-BETWEEN EAST AND WEST: EXCHANGES, INSTANCES, METHODOLOGIES**

University of Kent, UK & University for Music and Performing Arts Graz, Austria & University of Ghent, Belgium

Under the auspices of the European Theatre Research Network, the theatre departments at the Universities of Ghent, Graz and Kent have launched a joint European research group which explores the concept of dramaturgy as a lense that brings into focus multiple relational processes of transmission and negotiation in performance events, and thus its potential to function as a vital critical tool for theatre research in the globalised contexts of the 21st century. For the IFTR World Congress, we have invited international colleagues to investigate together how dramaturgy, as a central concept of modern Western theatre practice, has been transmitted to as well as transformed by post-colonial, trans-national performance cultures outside Western Europe. In our introduction, we will outline our relational notion of dramaturgy that goes beyond confining the term to the the tasks of the institutionalised professional “dramaturges” of Western theatre. We will confront our own concepts and theorization with the impulses provided by this international mapping of terms and functions of dramaturgy.

Panel: Dramaturgy Abroad and Back: Transnational Reflections on a Modern Western Theatre Paradigm – A Curated Discursive Panel Discussion

Further speakers: Cláudia Tatinge Nascimento, Wesleyan University, USA

Further panel discussion participants:

Bishnupriya Dutt, Jawaharlal Nehru University, India & Jung-Soon Shim, Soongsil University, Korea

FRI 30, 10.30 – 12.00 am, Room 2 (A 120)

Brigitte **Bogar**

**VIRGIL THOMAS TO JOHN CAGE: GERTRUDE STEIN AND POST/MODERNIST MUSIC**

University of Copenhagen, Denmark

In 1940 John Cage wrote *Living Room Music*, using instruments such as magazines, newspaper, floor, wall, door, largish books, table or other wooden furniture. As his libretto he used a story by Gertrude Stein “once upon a time; the world was round; and you could go on it; around and around”, and in a real sense Cage captures part of the modernist qualities that define Steins’s theatrical writing – abstraction fragmentation, repetition and duplication, long sequences of words without syntactical logic, the patterning of sound instead of verbalized meaning. Indeed Stein’s theatrical writings are almost a perfect fit in the operatic context: they echo the repeated musical phrasing of arias in standard opera, where language is subordinated to sound, and the long sequences of recitatives that underpin the arias, as in bel canto singing where the goal is pure vowels and, in the upper registers, pure sound. This area between text and musical arrangement is what this paper explores. The parallels between the qualities of Stein’s text and Virgil Thomson’s composition are particularly clear in the text of *Four Saints in Three Acts*, which can explain why Thomson’s music composed for that opera is still appropriate even if it sounds traditional. When Stein wrote an opera specifically for Thomson, *The Mother of Us All* (premiere 1947) the central figure – women’s rights crusader Susan B. Anthony – is a coherent character, and Stein describes the opera as a Pageant, while the score is as allusive, with musical self-referential borrowing and juxtapositions.

Panel: Gertrude Stein & The Drama of Modernism

Further speakers: Christopher Innes, Annabel Rutherford

THU 29, 10.30 – 12.00 am, Room 8 (M 110)

Paola [Botham](#)

**THE PERSISTENCE OF MODERNITY: BRENTON'S RETURN TO BRECHT**

[University of Worcester, UK](#)

British political playwright Howard Brenton once described himself as “a Left anti-Brechtian”. Yet after presenting his own version of *Life of Galileo* (National Theatre, 1980), he changed his mind about Brecht’s legacy and even rewrote Galileo’s story for the late 20th century in *The Genius* (1983). With *In Extremis: The Story of Abelard and Heloise* (produced at the Globe Theatre in 2006 and revived in 2007), the dramatist gave a new lease of life to the “Brechtian history play”, where the past is revisited as a means to understand the present. This type of drama has been discarded by some of Brenton’s contemporaries for being too didactic. However, I argue that the model for *In Extremis* was – once again – *Life of Galileo*, perhaps Brecht’s least doctrinal work. Beyond their striking similarities in structure, both plays are linked by their defence of Enlightenment values (in other words, by “modernity” rather than “modernism”), which in my view is not merely ideological. As many critics have suggested, *Life of Galileo* escapes orthodox Marxism because it emphasises questions rather than answers. Galileo’s vindication of reason is still relevant inasmuch as it concerns, to use Habermas’ phrase, “a reason that puts itself on trial”. Brenton captures this struggle in his recounting of Abelard and Heloise’s tale, suggesting a parallel with the all too current conflict between rationality and fundamentalism. His play is a salutary reminder of what Wellmer calls “the persistence of modernity” in a supposedly postmodern era.

[THU 29, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Bettina [Brandl-Risi](#)

**PERPETUALLY BEATING RECORDS. VIRTUOSITY BETWEEN MODERNITY AND POST-FORDISM**

[Free University Berlin, Germany](#)

Though one might argue that modernism seems to be virtuosity’s blind spot, the concept of virtuosity is one of the most prominent exponents of the ideology of the innovative accompanying the project of modernity. Virtuosity in the modern sense of the word could be defined as an ever new attempt not only to perform in a technically extraordinary way, but to surpass technical standards – the main attraction of the performance. The history of virtuosity may be referred to as the creation of newness in order to avoid the “aging” of virtuosity which would cause the loss of attraction. The rise of virtuosity to the acclaimed notion of technical mastery in different fields of performance like playing an instrument, dancing ballet, acting, or playing chess, happens exactly in those years of the rise of manufactory to which Marx attributes a specific virtuosity inherent in the specialization in production. At the same time, following Italian political philosopher Paolo Virno, virtuosity as performance mastery increasingly became a criterion of all sorts of immaterial labor, a development accelerating under conditions of post-fordist labor. Which concepts of innovation and standardization are central for the discussion of performative virtuosity? How does the notion of virtuosity change when, under post-fordist conditions, it is no longer a unique (and in that modern sense ever “new”) attribute of the few, but accessible to and practiced by the many? How might such a new virtuosity look like, and how does this relate back to artistic performances of today?

[TUE 27, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Jörg von [Brincken](#)

**MASSACRES, ANARCHY AND EXPLOSIONS. SCENES OF DESTRUCTION AND METAPHORS OF INTENSITY FROM 19TH-CENTURY POPULAR CLOWN THEATRE TO ALFRED JARRY**

[LMU Munich, Germany](#)

According to Adorno, the phenomenology of modern art can be compared to that of an “explosion”. The philosophical metaphor certainly hints at intensity as the underlying principle of modernist aesthetics, yet the implied notion of destruction finds some precarious equivalence in the history of theatrical art – not only in avant-garde concepts like that of Italian Futurism with its highly ideological affirmation of war. Much earlier, in 19th-century France, the art of English pantomime clowns, which was enthusiastically acclaimed by audience, artists and art theorists alike, was synonymous with the playful exploitation of rather terrifying subjects like catastrophes, massacres and mayhem. This literally “terribly entertaining” pantomime “en style anglais” and the complementary tendency of the audience towards thrilling imagery of destruction left its mark on the

works of Alfred Jarry, namely his famous *Ubu Roi* which designates the beginning of modern theatre. At the same time, Jarry, like so many of his symbolist contemporaries, was attracted by political anarchy which manifested itself in a series of terrorist bombings in Paris between 1892 and 1894. Jarry's monstrous tragedy about Ubu, the "perfect anarchist" according to the author, stands for a strange, yet intimate linking of a stage aesthetics of intensity derived from popular comic entertainment and the notion of violent anarchic acts and even terrorism. The essay will follow those complex traces of explosions and mayhem at the beginning of modern theatre – as a rather uncanny aesthetic phenomenon.

TUE 27, 10.30 – 12.00 am, Room 4 (A 016)

John Bull

**"AN EXPERIMENT FAR IN ADVANCE OF ITS TIME, A WILD LANDSCAPE OF THE MIND": ATTEMPTING MODERNITY IN A NON-MODERNISTIC THEATRE**

University of Reading, UK

In the period preceding the 1951 Festival of Britain, great efforts were made across the entire cultural agenda to present an image of Britain as a modern forward-looking nation. The Arts Council of Great Britain had a major part to play in this effort but, initially, resisted all pleas for a national drama competition, As the previous paper argues, it placed the burden of its efforts into promoting a regional theatrical presence, only attempting to create a theatrical festival in the nation's capital, London, where the main Festival site was located, by financial inducements to companies to arrange theatrical runs that were contained within the weeks of the Festival. Undeterred, the Arts Theatre, then the most important venue for avant-garde theatre in London, announced a competition for new full-length plays by British writers. Plays were to be "on a theme of contemporary significance, this to be interpreted in its widest sense", and the winning entry would be produced as a part of the Arts Theatre's Festival of Britain season. From nearly 1,000 entries, John Whiting's *Saint's Day* was selected. Defended by George Devine as a piece that "splits wide open the conventional forms of playwriting and allies itself with the other modern arts in a way that no other plays has done", it was attacked on all sides by critics. This paper will consider the significance of the play in its Festival of Britain context as a modernist text at odds with the realities of what was a very non-modernist world.

Panel: "Moments in Modernity": The Arts Council of Great Britain and the 1951 Festival of Britain

Further speakers: Kate Dorney, Graham Saunders

THU 29, 5.00 – 6.30 pm, Room 4 (A 016)

Ramsay Burt

**MODERNITY, WAR AND PRECARIOUS LIFE**

De Montfort University, UK

Walter Benjamin observed that a generation who had gone to school on a horse tram had found themselves, as soldiers during WW1, in a technological field of destructive torrents and explosions that exposed them as no more than tiny fragile human bodies. To the thoughtful observer, the rupture of modernity, which this exemplified, revealed what Judith Butler has called the precariousness of life at a time when life was becoming the object of modern (bio)politics. This paper considers two different responses by two women dancers to the precariousness and vulnerability of life during WW1: the mythologisation of the potential for national liberation through progress that Isadora Duncan enacted in her *Marseillaise* and *Marche Slav*; and the fragmentation of subjectivity in Mary Wigman's *Ekstatische Tänze* which she performed for war veterans in Davos, Switzerland, in 1919. Duncan's solos condoned the exercise of national sovereignty that claimed the right to order its citizens to kill and to put their lives at risk in warfare. In the aftermath of the war, Wigman's performance presented human beings as both affective and vulnerable to being affected by others, reminding people of the very qualities whose suspension is politically necessary during war. This paper argues that whereas Duncan's solos appealed to a desire to go on believing in the kind of progress that modernity promised, Wigman's performance created a space in which to acknowledge the affective impact of modernisation and confront the consequent difficulty this created for communicating with others.

THU 29, 10.30 – 12.00 am, Room 7 (A 213)

Stijn **Bussels** & Bram van **Oostveldt**

**IMMERSION / SPECTACLE / MODERNITY: OLD ANTWERP AT THE ANTWERP WORLD EXHIBITION OF 1894 AND THE PAST AS LIVING PRESENCE EXPERIENCE**

Panel: Historicising the Spectacle: Crises of Modernity in the 19th Century

Further speakers: Jörn Etzold, Kati Röttger & Alexander Jackob

**THU 29, 10.30 – 12.00 am, Room 6 (A 021)**

See Bram van **Oostveldt**

Charlotte **Canning**

**COLD WAR UTOPIANS: US THEATRE AND INTERNATIONALISM, 1945–1965**

**University of Texas, USA**

US theatre's 20th-century internationalism was less formal ideology or policy than expression and practice of affect. Editor and activist Rosamond Gilder reflected in 1975 that she and other US internationalists had long seen "the American theatre not as a limited commercial undertaking but as a magic window opening on the world at large". US theatre embraced the theories and practices of internationalism both as a way to realize the ideal of a better world – one more peaceful, tolerant, and open – and as a central tactic in the strategic reform of the theatre into an essential national expression within modernity. Live performance, theatre internationalists argued, could represent and reflect the nation like no other endeavor. Even as the Cold War took hold and what had been a private articulation for the public good during the interwar years became official public policy mandates, internationalists assumed, as international relations scholar Akira Iriye has theorized, "that there is yet another world, one that is produced by forces that cut across national frontiers". Those in theatre fervently believed that it, more than any other art form, connected people to one another, and that profound connections among people are the locus for cultural, social, or political transformation. Geopolitics, however, could not be ignored. An examination of theatrical tours sponsored by the US State Department from 1945–1965, will reveal the ways in which US theatre-makers simultaneously worked within and ignored official policy as they sought to position theatre as an affective address for the challenges of modernity.

Panel: The Cold War's Performance Front

Further speakers: Anja Klöck, Hanna Korsberg

**THU 29, 8.30 – 10.00 am, Room 6 (A 021)**

Claudia **Case**

**INNOVATORS DESPITE THEMSELVES: ALFRED LUNT, LYNN FONTANNE, AND MODERNIST PERFORMANCE**

**City University of New York, USA**

From the 1920s to the 1940s, Alfred Lunt and Lynn Fontanne appeared in commercial star vehicles as well as in artistically innovative productions for the Theatre Guild, a company that found success by transposing the aesthetic of the little theatre movement onto the Broadway stage. Though the Lunts are primarily remembered as marquee stars, they in fact displayed an astute understanding of the transformation of American acting into a modernist art and – almost unwittingly – served as important engines in that transformation. While their careers coincided with the Moscow Art Theatre's visit to the United States, the founding of the American Laboratory Theatre, and the formation of the Group Theatre, the Lunts did not train in Stanislavsky's system and at times even overtly mocked it. However, as archival research demonstrates, the Lunts consistently employed modernist acting techniques, such as focusing on subtext, overlapping lines, and turning away from the audience while speaking, that are associated with the Stanislavkian goal of achieving a naturalistic and emotionally truthful performance. Their subtle approach to acting also made Lunt and Fontanne perfectly suited to communicating the increasingly frank depictions of sexuality crafted by modernist playwrights. As my paper will show, Lunt and Fontanne's acting style, displayed in productions of such works as O'Neill's *Strange Interlude* (1928), Anderson's *Elizabeth the Queen* (1930), and Sherwood's *Reunion in Vienna* (1931), illustrates the couple's decisive role in the development of a modernist performance aesthetic in the American theatre.

**WED 28, 3.30 – 5.00 pm, Room 3 (A 119)**

Adnan **Cevik**

## **TURKISH THEATRE IN THE MODERNIZATION MOVEMENT**

[Canakkale Onsekiz Mart University, Turkey](#)

This paper aims to analyse the role of Turkish theatre in the modernization movement in Turkey. According to Samuel Huntington, being a westernized country is to be civilized country, but equates with modernity. Yet Turkey belies this assertion. The first movements towards modernization in Ottoman thought have been witnessed at the beginning of the 18th century. In this period when the new western values were shaped under the military and, political and executive targets/agendas, the tendency for the positive sciences has been crystallized and many essential scientific books were also translated respectively. Theatre in the Western sense was introduced to Turkish audiences in this era. Yet the radical changes both in social and political life occurred after the establishment of the Republic of Turkey impacted on every layer of Turkish society. In this regard, theatre was, whether unintentionally or intentionally, used as a tool to balance and to take under control the modernization movement. Turkish playwrights focused on certain themes to educate Turkish people according to the rules of the newly established Republic and to harshly criticise both modern and old ways of life. The Turkish plays written until the last of three coups d'état in the history of the Republic in 1981 could be divided into two groups: urban plays which strictly punish extravagancy and westernization in appearance and the rural plays which either attempt to moderate or are totally against some Turkish customs that are not appreciated by the West. By doing so, Turkish theatre tried not only to moderate westernization in Turkey, but also to alleviate its traumatic effects.

[TUE 27, 3.30 – 5.00 pm, Room 2 \(A 120\)](#)

Biplab **Chakraborty**

## **TAGORE AND HIS MODERN THEATRE: ESSENCE AND ASPECTS**

[University of Burdwan, India](#)

Rabindranath Tagore's contribution to modern Indian theatre is manifold and multifarious. First, he formed a basis for modern theatre in India by composing songs for theatre thereby reshaping modern Indian theatre. Secondly, he reshaped plays not only of his own but also of texts of others. Thirdly, he initiated modernist aesthetics what is mostly reflected in his theatre. During the 2nd half of the 19th century Indian theatre entered modern age when theatre makers in different vernacular languages were trying to define modernity in terms of western ideas. Many sangeet-nataks were composed using songs as much as possible. With the advent of Tagore at this juncture, Indian theatre earned a very distinct identity with its specific aesthetics and artistic objectives. Tagore's plays like *Valmiki Prativa*, *Dakghar*, *Raja* or *Raktokaravi* are glaring examples not only of modernization of Indian theatre but also of modern aesthetics. The present paper is an in-depth study of Tagore plays in terms of Tagore's concept of Creative Oneness. The spirit of freedom, as Tagore explained, is a common truth in man and in the heart of existence and the concept of Creative Unity plays pivotal role in Tagore's theatre aesthetics. Tagore used songs and dialogues on this principle of "anantam" attaching little importance to stage-scene. Characterization in Tagore's plays such as *Raktokaravi* may well be unveiled as a mark of modernity evolving through a creative process of individuality and personality submerged under theatrical performance.

[WED 28, 3.30 – 5.00 pm, Room 2 \(A 120\)](#)

Ivy I-chu **Chang**

## **NEGOTIATING MODERNITY IN THE INTERSTICES BETWEEN THE JAPANESE BODY AND THE WESTERN CANON: TADASHI SUZUKI'S CYRANO DE BERGERAC**

[National Chiao Tung University, Taiwan](#)

Director Tadashi Suzuki's adaptation of French novelist Edmond Rostand's *Cyrano de Bergerac* is staged in the form of meta-theatre which enacts western romance with the acting techniques of no and kabuki accompanied by the musical scores of Italian opera. Cyrano, an intelligent but misshapen scholar who suffers from an inferiority complex and unrequited love for his beautiful cousin, finds a "surrogate body" in a handsome but dumb samurai, while he himself hides behind this samurai as a "surrogate soul" to express his fervent love to the beauty. As Suzuki himself emphasizes that the body is the cultural arena of east-west contact, he purposely stages this western psycho-realistic drama in a Japanese context and style as an "invaluable mismatch". Analyzing Suzuki's methodology and directing style, I will investigate how he plays with the incongruity



between the psychological complexity of western drama and the instinctive and intuitive Japanese lower body to visualize and at the same time go beyond the dialects between body and mind as often seen in the subject of modernity. Is the body the prison of the mind, or the mind the prison of the body? Neither or both? Analyzing Suzuki's politics and aesthetics, I will also investigate how this play allegorizes Japanese cultural ambivalence towards western modernity since the Meiji Restoration of the 19th century; and how the audience and critics in Taiwan, a former colony of Japan, project cultural ambivalence onto this play in search of an Asian alternative modernity.

**See Panel:** Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities

Further speakers: Ya-Ping Chen, Naomi Inata, Hayato Kosuge, Katherine Mezur, Manabu Noda

THU 29, 10.30 – 12.00 am (Part II), Room 3 (A 119)

Chi-fang **Chao**

**"INDIGENIZATION OF MODERNITY": DANCE PERFORMANCES OF THE INDIGENOUS PEOPLE IN POST-COLONIAL TAIWAN**

Taipei National University of the Arts, Taiwan

This paper intends to explore the transformative process of stage performance and dialogue with "modernity" in dance re/creation in the context of post-colonial, circa post 1990s, Taiwan. The main focus of analysis will be the most representational professional dance group of the indigenous people, FASDT (Formosa Aboriginal Song and Dance Troupe), in Taiwan. Following American anthropologist Marshall Sahlins' notion of "indigenization of modernity", the author shall present the productions of FASDT, categorized into different styles in terms of ideology and aesthetics: the traditionalistic and the revitalizational, the historical and the realistic, in order to illustrate how the notion of "modernity", usually depicted as the foreign, hegemonic and totalitarian structuring principle, mostly contrasting with the traditional, has been objectified, deconstructed but locally interpreted in the transformative process of crafting on the stage.

TUE 27, 3.30 – 5.00 pm, Room 3 (A 119)

Ravi **Chaturvedi**

**KING LEAR WITH HAPPY ENDING: A NEW CULTURAL CONSTRUCT**

Indian Society for Theatre Research, India

The Shakespearean presence in India is older and culturally more complex than in any other country outside the West thanks to India's long colonial history, and the presence of unusually receptive elements in the mother culture. The local culture of most states or regions could absorb Shakespeare within its inherent structure and, in turn, be reshaped and inseminated by Shakespearean influence. The history of Shakespearean texts in Indian languages cannot be separated from the history of stage performance, as most versions were composed for the stage. The performance in question is the document of a unique cultural construct of a brutal play like *King Lear*, which is filled with human cruelty and awful, seemingly meaningless disasters in the original, but after reaching the Indian stage it concludes with a happy ending, and then in a further iteration, performed by Korean bodies and in the Korean language, constructs an interesting encounter of modernity and post modernity. My paper intends to present a brief overview of the interesting impact the said performance had, framed by with several socio-political questions.

WED 28, 10.30 – 12.00 am, Room 8 (M 110)

N.K. **Chauhan** & Vedkumari **Patel**

**FUSION OF MODERNITY AND TRADITION IN BHAVAI – THE FOLK THEATRE FORM FROM GUJARAT**

Sardar Patel University, India & Freelance artist and researcher, India

"Fusion" and "cultural crossover" is a common phenomenon of the contemporary Indian cultural scene. The idea of modernity in Indian culture has emerged from its age-old multicultural streams, however, it has very strong western undercurrents in its appearance at present, especially when the idea of modernity in terms of technique and content is mixed with popular folk and traditional theatre forms in rural India. *Bhava* is folk drama from Gujarat, the western province of India. It is one of the branches of folk-art whose subject matter and dramatic pattern project the basic features of folk-art.

Performed in village and temple grounds by professional communities, *Bhavai* drama is a continuous performance lasting the whole night, performed in the open without any stage equipment. Various small scenes in the performance depict episodes from the social life of the community in the countryside, focusing on the characteristics of certain sections in a satirical or farcical way. The performers present songs and drama and use them for a satire on the prevalent situation, customs and taboos of the society. At the end of the play, they deliver an effective message for the society. The basic idea behind the performance is, besides entertainment, social reform. This paper intends to present, with visual support, an account of the popularity of such experiments of fusion of modern content and traditional folk drama which touch on the sociopolitical issues of daily life with the presence of a modern actor in a traditional style.

TUE 27, 5.00 – 6.30 pm, Room 4 (A 016)

Ming Chen

### THE PARADOX OF OLD AND NEW: EPIC THEATRE AND BEIJING OPERA ON MODERN STAGE

Kennesaw State University, USA

Rejecting the old on the premise of establishing the new appears to be a common thread of all modern “isms”, however, the concepts of old and new are rather debatable. Can an idea be old to one and new to another? Can one idea be old and new at the same time? Does the judgment of old or new have historical, geographical, and cultural limitations? Drawing sources from the theories and practices of Epic Theatre and Beijing Opera, this essay compares and contrasts Brecht’s ideology of the new theatre with Jiang Qing’s ideology of the new theatre. This comparison reveals a paradoxical pattern of pursuits: while Brecht sought inspirations from sources including traditional Beijing Opera to establish his new aesthetics of theatre that challenged the status quo of European theatres, Jiang Qing and her associates disputed the traditional aesthetics of Beijing Opera and adapted Western theatre traditions on the Opera stage as a model to reform the status quo of Beijing Opera. In other words, what both Brecht and Jiang Qi thought was an act of replacing the OLD with the NEW is, in fact, a simple switch of positions if we widen our lenses to see the theatre in a global perspective. The question herein arises: were the East and the West running in a circle during the modern time?

FRI 30, 1.30 – 3.00 pm, Room 2 (A 120)

Ya-Ping Chen

### PRE-MODERN? ANTI-MODERN? A COMPARATIVE STUDY OF JAPANESE BUTOH AND TAIWANESE BODY-MIND-SOUL DANCE

Taipei National University of the Arts, Taiwan

Emerging in the postwar years, the Japanese Butoh swept through the world’s dance stage in the 1980s and 1990s and exerted considerable impact on many contemporary dance forms in different parts of the world, including Taiwan. Inspired by this Japanese avant-garde dance theatre, the Taiwanese Body-Mind-Soul Dance (shen-hsin-ling wudao), which emerged in the late 1980s and was popular until the middle of the 1990s, exhibited certain traits shared by Butoh in both form and spirit. Both dance forms drew upon “pre-modern” elements as a resistance to modernity’s concepts of progression and rationality as well as the tendency of objectifying the human body in today’s modern world. In addition, they both revolted against the hegemony of Western dance techniques, such as ballet and modern dance. This paper aims at examining Butoh and Body-Mind-Soul Dance through the model of cultural comparison by locating and cross-examining the two dance forms in their respective social, political and cultural contexts, in order to excavate the meanings of their “pre-modern” and/or “anti-modern” aesthetics. This “anti-Western” stance in creating contemporary dance reflected a search on a deeper level for cultural identity in both Japan and Taiwan at critical transitional moments of the two Asian societies. By drawing upon the rich fruits of studies on Butoh internationally, this paper wishes to shed light on the once influential dance form of Taiwanese Body-Mind-Soul Dance and ponder on the reasons for its failed attempts and the legacy it left behind.

See **Panel:** Moving Out of the Modern: Corporeal Resistance and Generation of “Other” Bodies and Ambivalent Modernities

Further speakers: Ivy I-chu Chang, Naomi Inata, Hayato Kosuge, Katherine Mezur, Manabu Noda

THU 29, 10.30 – 12.00 am (Part II), Room 3 (A 119)



Christine J.C. **Chou**

**UNDIGESTED MODERNITY IN CHINA**

[Chinese Culture University, Taiwan](#)

Chinese Modernism, as a result of the confrontation with the military forces from Western countries, was born at the roughly the same time as Western modernism. In the theatre, Chinese intellectuals imitated Western ways, resulting in “spoken theatre” (huàjù) and other “artworks” (also an imported concept), especially following the May Fourth movement in 1919, and later on to save China from Western Colonization. Along another line, traditional Chinese Theatre (xiq ) tried to approach modernity by means of assimilating Western theatrical elements. Later, because of the political affairs which disrupted China following World War II, huàjù and xiq have had their own development since 1949. Despite their existence under the separate governments of the PRC and ROC, huàjù or xiq are considered two categories to all Chinese even though Modernism has been evolving for over a hundred years. This is seen in academic systems and educational politics, as well as in stage plays, for instance, the Western-style stagings of opera in Beijing’s newly built National Opera House and in the Taipei National Theater/ Music Hall, both of which reveal the problem of undigested modernity. This paper deals with the topic of the inception of modernity in China, how Chinese modernist concepts of theatre and politics have constructed their own history; how modern and modernist thought deals with the problems of tradition and transition; and also the present consequences.

[FRI 30, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

Necla **Cikigil**

**KURT JOOSS AND THE UNDERSTANDING OF THE MODERN APPROACHES TOWARDS “THE BODY IN MOTION”**

[Middle East Technical University, Turkey](#)

When Rudolf von Laban (1879–1958) (who founded his school in Munich in 1910) created his theory of the modern dance in his *Die Welt des Tänzers* (1920) he included among his source materials Noverre’s (1727–1810) *Letters on the Imitative Arts in General and on the Dance in Particular* (1760). Although Laban is considered the most influential modernist in central Europe and Germany as far as dance is concerned, Noverre can also be the founder of the modern movement back in the 18th century. This clearly shows that modern approaches towards dance can go back in history but with Laban’s contributions new movements were introduced and practised. Kurt Jooss (1901–1979) as Laban’s student focused on the dancing body and the statements that a dancing body can make. His award-winning work *The Green Table* (1932) clearly illustrated how the dancing body would accomplish this. To understand the impact of Kurt Jooss’s creations on the modern approaches towards the body three stages must be observed: Exploration of the body, awareness of the body, and conquest of the body, to be able to use the body expressively and extensively. In this paper these stages will be clarified based on Kurt Jooss’s techniques to look at the modern bodies in dance.

[THU 29, 5.00 – 6.30 pm, Room 9 \(A 022\)](#)

Kate **Clelland**

**EXPLORING TENNESSEE WILLIAMS’ NOTION OF “PLASTIC THEATRE”**

[Australian National University, Australia](#)

In the early 1940s, when Tennessee Williams was working on his first successful play, *The Glass Menagerie*, he developed an idea he termed “plastic theatre” or “sculptural drama”, an idea he believed would launch a new type of theatre to challenge the dominance of the literary text in what he labelled “typewriter theatre”. Drawing directly on his interest in the films of Eisenstein and his experience with Piscator, his notion demanded the recognition of the expressivity and communication potential of the non-literary elements available to stage production and he proposed that the value afforded to these non-literary elements should be equal to that of the literary text. Rather than being “new” or “revolutionary”, Williams’ essentially modernist notion can be seen as part of the development that had its roots in the theories and practices of late 19th- and early 20th-century European theatre theorists and practitioners. However, in applying his theory to the writing of his plays, Williams brought about a closer connection between the work and the non-literary elements than had previously existed in America. The way designers of the 1940s and 1950s responded to Williams’ “plastic theatre” had an enduring influence on American scenography; I look specifically at the work of Jo Mielziner who created a direct link between Williams and the early 20th-century “new stagecraft” movement. Mielziner’s designs seriously engaged with Williams’ concerns and were to have a definitive and long-term influence on the scenography of Williams’ plays.

[FRI 30, 1.30 - 3.00 pm, Room 4 \(A 016\)](#)



Bernadette **Cochrane**

**TRANSLATING METADRAMA TO (META?)THEATRE**

University of Queensland, Australia

“And if we assume that some act of transformation must take place between the words that appear in the text and what appears on the stage, then does the translation from one language to another just become yet another point in the continuum that is theatrical production.” It is the soluble and mutable substance of reality itself that feeds the playwright’s imagination and provides the materials for dramatic representation. However, the simulative processes of dramatization demand a level, often a high level, of structural formalization, both in creative methodology for the author, and in performative potential for production. In parallel with, and often intrinsic to this formalization, is the quality of metadrama. Metatheatre challenges and exposes both the pretence of the mimesis and the pretence of the audience. Metadrama is the textual component that contributes to the interrogation of the theatrical medium’s verisimilitude by intruding on and disrupting the narrative coherency. Metadramatic devices often have little or no formal complexity in their own right. The placement of such devices within the playtext as a whole, however, serves to delineate and formalize the dramatization – to provide a compositional rhythm to the entire work. The disruption so caused in the mimetic cohesion of the play lends shape and balance to the drama. The structural exposition inherent in the metadramatic device can, and often does provide comment on, or explication of the past or succeeding passages of the play and, as such, suggests a synthesis of structure and form, revealing both as constituents of the same strategic formalizing process.

See **Panel** (WG Translation, Adaptation and Dramaturgy): Creativity, Fidelity, Transformation

Further speakers: Szabolcs Musca, Katalin Trencsényi

**TUE 27, 10.30 – 12.00 am, Room 8 (M 110)**

Claire **Cochrane**

**MODERNISM, MODERNITY AND MODERNISATION IN THE BRITISH URBAN CONTEXT: THE BIRMINGHAM REPERTORY THEATRE AND THE CHALLENGE OF CONVERGENCE**

University of Worcester, UK

In Birmingham, which by the beginning of the 20th century had become one of the most important of the new British cities to emerge from the Industrial Revolution, there stands a tangible example of early European modernism which derives its visual impact and aesthetic purpose from artistic innovation in Munich. The Birmingham Repertory Theatre, opened in 1913, was the first purpose-built British repertory theatre and its design was directly influenced by the Münchner Künstlertheater. The founding principles of both theatres, demonstrated in a rigorously-focused spatial relationship between actor and audience, demanded an unswerving attention to the avant-garde priorities of performance. In Birmingham, however, modernity as exemplified by the dynamic industrial expansion of the city was confronted in its new art theatre by a modernist ideology predicated on the rejection of the commercial imperatives which shaped the working lives of the population and its accompanying mass culture. The result was a theatre celebrated in the modernist grand narrative of British theatre history which nevertheless remained estranged within its local context. In the 1960s, when an enlarged, and thus less exclusive, replacement building was planned, this time influenced by the later architectural modernism of Le Corbusier et al, a more pragmatic relationship with the city which was entering a new and ultimately disruptive phase of modernization was envisaged. My paper examines the consequences for Birmingham Rep of the convergence of modernism, modernity and modernization during the economic and cultural turbulence which has characterized British society in the post-industrial age.

**WED 28, 10.30 – 12.00 am, Room 4 (A 016)**

Katharine **Cockin**

**HISTORY, GENDER AND TRANSLATION: EDITH CRAIG, THE PIONEER PLAYERS AND THE RELIGIOUS PLAY**

University of Hull, UK

Theatrical modernism had a place in London during the First World War and it owed a great deal to Edith Craig (1869–1947) and the London-based theatre society which she founded, the Pioneer Players (1911–1925). This paper will explore the role of this organization as an art theatre in producing plays in translation in wartime London and the ways in which these productions engaged in a complex relationship with time and

place, exploiting the figure of the pioneer to cross cultures and generations. Edith Craig became a leading figure in the Little Theatre movement in Britain in the 1920s. As founder-director of the Pioneer Players, art director of the Leeds Art Theatre and as a freelance director she produced several significant plays with explicit religious connections. These included *The Great World Theatre* by Hugo von Hofmannsthal and *The Catholic Drama* of Paul Claudel. This paper will consider these and other plays with which Edith Craig was involved, examining their relationship with religion and drama in the modernist period and in theatre history. To what extent did the engagement with religion and translation on stage in this period relate to challenges mounted elsewhere with regard to gender and other identities?

FRI 30, 10.30 – 12.00 am, Room 7 (A 213)

Matthew Isaac **Cohen**

### **AN EVENING OF INDIES ART: PERFORMING INDONESIA IN COLONIAL HOLLAND**

Royal Holloway University of London, UK

A pivotal moment in the history of cultural internationalism and multiculturalism occurred in 1916. On 15 and 17 March of that year, fourteen young men from the islands of Java, Sulawesi and Sumatra, all members of the Indies Society, a student association of elite “natives” of the Dutch Indies (present-day Indonesia), joined by a few Dutch friends, enacted the first *Indische Kunstavond* or *Indies Art Evening*. They played gamelan, sung, danced, staged a tableau, recounted stories and myths and displayed traditional costumes of Java, Sunda, Borneo, Sumatra and Sulawesi. Their stage was the massive Koninklijke Schouwburg theatre in The Hague, and the student amateurs’ audience included the Queen and the Minister of the Colonies. It was followed by many more such evenings in Europe and the Dutch Indies which incorporated a range of arts, including travel film, popular song, martial arts, rarefied court dance and shadow puppet theatre. The *Evening* set a model for representing the Indies’ diverse indigenous ethnic groups by members of these groups. It was an intentional hybrid staging by nationalists aspiring to imagine publically the community that was to become Indonesia. The thinking behind the *Evening* was later enshrined in the 1945 Indonesian constitution and its official Clarification, which conceives national culture in relation to “peaks of culture in regions throughout Indonesia”. This paper examines how the *Evening* articulated a modern use of the arts for intercultural communication, offering a significant precedent for using performance to inculcate tolerance and respect for an Asian civilization.

See **Panel** (WG Asian Theatre): Focus on 1916: Asian-Western Modernist Interactions

Further speakers: Matthew Isaac Cohen, Chua Soo Pong

WED 28, 10.30 – 12.00 am, Room 2 (A 120)

Maria Jose **Contreras Lorenzini**

### **“TEATRO TESTIMONIAL” IN CHILE: TRANSITIONS AT THE CROSSROADS OF MODERN AND POSTMODERN AESTHETICS**

Pontificia Universidad Católica de Chile, Chile

This paper studies the case of the Chilean “teatro testimonial” as a concrete example of the transition from a modernist to postmodernist aesthetics. In Chile, modernization was relaunched and strongly encouraged under the dictatorship which violently promoted a “new” identity (associated to a radical neoliberal economic model and technological innovation) which devalued the local ways of life in order to imitate the ethos of dominant developed nations. In the postdictatorship period we saw a remarkable resurgence of forms of theatre employing historical sources, testimony, biographical material, individual and collective memories. By rescuing the individual experiences of marginalized subjects this theatre practice coped with the modern colonialism developed under the dictatorship: it destabilized modern ideologies by producing alternatives to the dominant discourse. Local forms of “teatro testimonial” of the last 20 years respond to a postmodern approach to cultural identity that valorizes mixing, ambiguity and hybridity. This paper analyses some cases where the postmodern approach is also manifest in the aesthetics of performance. These performances are constructed by fragmentary and dynamic semiotic devices that bound the word and the presence of the body together in particular ways. The postmodern aesthetics along with a postcolonial view succeed in appealing to issues such as the politics of memory, the gap between official history and individual memory, the construction and de-construction of collective identities. Finally, the paper will discuss how this transition to postmodernism aesthetics not only relates to political changes in Chile but also to globalization.

TUE 27, 5.00 – 6.30 pm, Room 8 (M 110)

Grace [Correa](#)

### **WHAT ELSE IS OLD?: QUESTIONING THE PARADIGM OF “THE NEW” FROM A SYMBOLIST ECOCRITICAL PERSPECTIVE**

[City University of New York, USA](#)

Among the aesthetic modernisms that flourished throughout Europe and the Americas at the turn of the 20th century, Symbolism represented an “archaic” avant-garde, since it was fascinated with the iconography of pre-modernity, reacted against the materialism of the “belle époque”, and enacted an ethical critique of modernization. Unlike most modernist movements’ endorsement of a frantic technological development and of things “new”, the Symbolists encouraged an artisanal and local art, sought connections with ancient spiritual pasts, and considered that “The Machine” (to use poet Rainer Maria Rilke’s term) deprived human beings of time, imagination, and the experience of community. Fascinated by the continuity between beginnings and ends implicit in the symbol of the “ouroboros”, Symbolists adhered to a cyclical notion of time that defied the normative sense of a progressive human development. This paper explores theoretical and aesthetic concepts of the Symbolist “backward looking avant-garde”, in their relationship to current ecocentric ethics, and sensory theory. By examining Symbolism’s non-anthropocentric approach to “space” and “landscape” in drama and performance – or its spatial activation of a materiality “other-than-human” – I argue that this modernist movement anticipated contemporary ecocritical concerns. Having been directly involved in experiments with “abstract art”, Symbolists contributed significantly to a particular spatial dimension of theatre, where space ceased to be a decorative or contextual background, becoming instead a figure on its own. They articulated a reciprocal relationship between body and space, and strove to create poetic images on stage that were “multi-sensorial”, both mentally and emotionally reverberating.

[TUE 27, 1.30 – 3.00 pm, Room 5 \(A 014\)](#)

David [Cregan](#)

### **THEATRICAL ETHERIALISM AND THE CONNOTATION OF PERFORMANCE**

[Villanova University, USA](#)

In Dramatic Criticism the exploration of meaning often remains in the realm of textual or performance analysis, as well as dramaturgy and script analysis. In this paper I propose to explore the ethereal qualities of both dramatic text and performance in order to consider secondary meaning implicit in the theatrical experience. This analysis will examine the structure of postmodern dramaturgy in order to suggest the affective associations that are indicative of audience receptions, and are essential qualities for critical success. In order to do so I will apply the psychoanalytic theories of Carl Jung and his considerations of archetype. Additionally I will integrate the Foucauldian methodology of institutional structure in order to analyze the way in which theatrical practice is abandoning the textual principles of realism in favor of an affectively oriented to experience over cognition. I will apply these theories to the work of Sarah Kane’s *448 Psychosis*, Richard Foreman’s *Idiot Savant*, and Enda Walsh’s *The New Electric Ballroom*. In each of these pieces there is denotative meaning, which involves text or plot. For the purpose of this study I will detail how the text is “incomplete” or porous, not only leaving space for but also requiring the phenomenology of presence. In this sense the text is evocative on a connotative level, provoking associations that defer the meaning inherent in text and valuing experience over understanding.

[TUE 27, 3.30 – 5.00 pm, Room 1 \(A 125\)](#)

Adrian [Curtin](#)

### **THE ARTIFICIAL LANGUAGE MOVEMENT AND THE MODERNIST THEATRICAL AVANT-GARDE**

[Northwestern University, USA](#)

Over two hundred languages were invented and published between 1880 and 1940. The most well known and successful of these remains Esperanto, founded in 1887, which was adopted by speakers in a number of countries and acquired considerable political cachet. The main objective of Esperanto as well as the other artificial language projects of the time was to provide a modern, equitable, and crucially neutral auxiliary language that would circumvent linguistic barriers and promote international understanding and cooperation. The modernist theatrical avant-garde, which coincided with the growth of the artificial language movement in the late 19th and early 20th centuries, was also

concerned with linguistic experimentation; however, this has typically been regarded as an aesthetic, formalist enterprise, part of the artist's arsenal of shock tactics. In this paper, I propose to situate the linguistic experimentation of the modernist theatrical avant-garde vis-à-vis the artificial language movement and contemporary concerns about the "Babel" of modern discourse in order to understand how vanguard artists imagined theatre as a site of new communicative possibilities. As language inventors attempted to fashion a universal language that could be comprehensively understood, so too did the theatrical avant-garde experiment with inventing languages that would "speak" to audiences directly, supposedly bypassing cultural and national differences (a clearly problematical endeavour). I will make this argument with reference to the phonemic sound poetry performances of the dadaists at the Cabaret Voltaire in Zurich, and zaum, the invented language of the Russian futurists, which features in Velimir Khlebnikov's play *Zangezi* (1922).

[FRI 30, 10.30 - 12.30 am, Room 4 \(A 016\)](#)

Evelyn **Deutsch-Schreiner** & Katharina Pewny & Peter M. Boenisch  
Dramaturgies in-between East and West: Exchanges, Instances, Methodologies

**PANEL: DRAMATURGY ABROAD AND BACK: TRANSNATIONAL REFLECTIONS ON A MODERN WESTERN THEATRE PARADIGM – A CURATED DISCURSIVE PANEL DISCUSSION**

[FRI 30, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

See Peter M. **Boenisch**

Bhanbhassa **Dhubthien**

**THE USE OF "THE METHOD" IN THE MODERNISATION OF THE GRAND SHADOW THEATRE (NANG YAI)**

[Chulalongkorn University, Thailand](#)

This paper considers the directing process used to develop the Grand Thai shadow puppet, Nang Yai, in order to revive it in the contemporary Thai world and safeguard its traditional values. The Nang Yai displays unique characteristics that make it different from other traditional performing arts in Thailand. It combines three different art forms: puppetry, dance, and shadow theatre in its presentation. Through a perfect combination of these three art forms, the Nang Yai shadow theatre has created a very distinctive aesthetic experience in which the beauty of man and shadow are projected in harmony on stage. Six hundred years after the beginning of Nang Yai, what makes the Nang Yai show less exciting is the puppeteers' skill. Because of their young age, inexperience and lack of training, puppeteers nowadays do not have the artistic instinct of their ancestors. These young male puppeteers receive acting training, "The Method", and training in traditional Thai dance, Khon, at Wat Ban Don, Rayong province, in order to develop their manipulating skills. I, as a woman director, am allowed to work with the Wat Ban Don Nang Yai group; for sacred reasons only Thai men can receive this training. During a year of training, I worked with these male local children, focusing on inner truth, objective characterization, body training, Khon dance, and the connection between puppets and puppeteers.

[FRI 30, 10.30 – 12.00 am, Room 3 \(A 119\)](#)

Catherine **Diamond**

**MODERN AND CONTEMPORARY HYBRIDITY IN SOUTHEAST ASIAN THEATRE**

[Soochow University, Taiwan](#)

In the early 20th century, Southeast Asia cultures developed hybrid theatres that incorporated foreign narrative and performative elements. Nearly every nation formed its own hybrid theatre that combined exotic dramas and the latest song and dance styles. As a site of modernity, the entertainment was popular across economic and racial spectra and performed in the dominant indigenous language. With the disruptions of World War II that curtailed live performance, the development of television and radio taking over as the means of widespread popular entertainment, and the rise of nation states that appropriated popular forms as their representative performance, the live production of hybrid theatres fell into stasis and decline. In the 21st century, however, inspired by the popularity of touring Western musicals, the emergence of the indigenous

musical has once again made the live stage the site of popular entertainment. Initially only affordable through government sponsorship, lavish musicals did not reach their potential until private sector producers saw the economic profit in grandiose productions. Utilizing media celebrities, music and dance compositions that reflect the most contemporary popular forms, performers sufficiently trained in contemporary song, dance and acting, narratives based on local stories that guarantee widespread familiarity, and their emphasis on their emotion rather than political content, the 21st-century Southeast Asian musical has become the new hybrid theatre and the site of middle-class self-confidence.

**TUE 27, 3.30 – 5.00 pm, Room 4 (A 016)**

Shauna **Dobbie**

### **SUDDENLY THERE WERE STAIRS**

[University of Toronto, Canada](#)

“Undoubtedly a stair acts on me as a compelling stimulus.... The stair stimulates me to go up, even when, stumbling over the first step in the dark, I cannot see it” (Umberto Eco). After centuries of acting on a raked or level plane with, at most, a secondary raised balcony, early-20th-century directors and designers started building stairs and multiple levels to choreograph performers upon. Used occasionally, theoretically and in practice, by Gordon Craig and Adolphe Appia, stairs received fuller theatrical examination from Leopold Jessner in Berlin and Jacques Copeau in Paris. How is it that this common architectural feature, with its highly mobile and polyfunctional potential, which had been exploited in art and literature throughout history, was quite overlooked in theatre before the modernists took hold of it? Possible practical answers lie in the advent of the metteur en scène, advances in lighting technology, a return to ensemble staging, and cinematic examination of the vertical plane. An understanding of the highly charged responses to early experiments with stage stairs requires contemplation of earlier significations of stairs and of the modern psychical response to the emergence of an ineluctable nihilism. Drawing on sources ranging from the Bible to post-modern architects, this paper explores how and why stairs suddenly appeared on stage in the early 20th century.

**FRI 30, 3.30 – 5.00 pm, Room 1 (A 125)**

Kate **Dorney**

### **“THE AUTOBIOGRAPHY OF THE NATION”: THE FESTIVAL OF BRITAIN AND THE CONSTRUCTION OF HISTORY**

[University of Reading, UK](#)

The official guide described the Festival of Britain as telling the “autobiography of the nation” and, as one commentator observed: “No event of the post-Second World War decade in Britain is recalled as affectionately or enveloped in such an aura of nostalgia as the Festival of Britain”. Yet it is nearly always relegated to a footnote in theatre histories. In the planning stages, the decidedly modernist aim of the Festival was to create “a national display illustrating the British contribution to civilisation, past, present and future”. In this, it espoused the same values as the infant Arts Council with its mission to subsidise “few but the roses”. This was diametrically opposed to the philosophy of CEMA (the organisation from which the Arts Council sprang) who had pursued a policy of “raise and spread” by fostering amateur activities alongside professional ones. In the end, lack of funds and commercial pressures meant that CEMA’s philosophy prevailed and the greater part of the Festival events were organised for, and by the community, in 2000 towns, villages and cities. The exhibits and events re-affirmed familiar perceptions of nationhood: merrie-England and the spirit of Agincourt (recalled in pageants and productions of Henry V). Did this popular, amateur, nostalgic and unmodernist event so shame the Arts Council (who organised the cultural contributions) and theatres tribal scribes that it has been sidelined in the annals? This paper will explore the chronicling of the theatre of the Festival, its attempts to master history in its conception, and examine the autobiography it produced.

Panel: “Moments in Modernity”: The Arts Council of Great Britain and the 1951 Festival of Britain

Further speakers: John Bull, Graham Saunders

**THU 29, 5.00 – 6.30 pm, Room 4 (A 016)**

Miriam **Drewes**

**THE TRADITION OF THE NEW: ON THE RELATION BETWEEN INNOVATION AND PRODUCTION IN FILM AND THEATRE**

LMU Munich, Germany

The discourses on film and theatre in the years of the emergence of film exemplify the paradoxical attempts of this period to determine the concept of modernity. Theatre and film have each spawned different discourses of authentication, which may be bound by the same teleological pattern of reasoning, but each support this pattern in a different way. While film is perceived by its critics quite simply as a contribution to the cultural decline of the West, this diagnosis is, astonishingly, reiterated by its supporters within the film system. Only those filmic aesthetics which defy the laws of the market are said to be progressive. Meanwhile, the theatre is dominated by the same patterns of reasoning. Whilst only non-representational theatre is considered to be innovative, so-called bourgeois theatre is regarded as retrograde. Theatre itself reacted in different ways: Some avant-gardists welcomed the effect of film, other practitioners projected the greatest possible distance to it. In spite of all the historico-philosophical analogies, there is a prominent difference between them. Film is, to a greater degree than theatre, regarded as both a commodity and an artefact, a fact that makes itself felt both in its economic exploitation and aesthetically; and decisively influences the understanding of “novelty” and “originality”. This paper examines the relation of (economic) production processes and aesthetic trends in both fields and the associated change in the understanding of novelty at the beginning of the 20th century, that is, the phase in which cinema was perceived by theatre to be serious competition.

TUE 27, 1.30 – 3.00 pm, Room 5 (A 014)

Diane **Dubois**

**STUDYING WOMEN’S CONTRIBUTION TO ENGLISH MODERNIST THEATRE AND DRAMA**

University of Lincoln, UK

In a chapter I recently wrote for the book, *Origins of English Dramatic Modernism* (ed. Gregory Tague; publication forthcoming), I argued that the plays of modernist women “disappeared” from the modernist canon, so I needed second wave feminist methods to reclaim them. However, in so doing, this effectively “ghettoised” the women playwrights into a canon of “woman’s writing” away from “writing proper”, that is, “men’s writing”. I thus propose a paper on Robins’ *Votes for Women* that sees the play in terms of modernist innovation worthy of consideration in its own right, and apart from its laudable, though limiting, reading as a feminist “classic”.

Panel: Origins of English Dramatic Modernism

Further speakers: Kelly Jones, Benjamin Poore

WED 28, 3.30 – 5.00 pm, Room 1 (A 125)

Joshua **Edelman**

**A BRIEF HISTORY OF THEATRICAL AUTONOMY**

Trinity College Dublin, Ireland

Artistic autonomy – the idea that the arts occupy a unique sphere that is, or ought to be, distinct and protected from the rest of social activity – is central to the way that artistic practices are organized, funded, and understood in most (post-)modern societies. But theatre and performance have had an ambiguous relationship to this view of autonomy. On the one hand, theatre is an art form with as much right to autonomy as any other. On another hand, theatre and performance have certain structural features (economic cost, collaborative construction, public and collective reception, temporal transience) that lessen its claim to autonomy, and thus theatre has been a particular target of censors and influence-wielders over the centuries. On the third hand, the last half century has seen performance-makers and scholars who have questioned performance’s relationship to the arts as such but have nonetheless asserted a claim for a theatrical autonomy in its own right. My goal is not to attack or defend claims to theatrical autonomy but simply to trace their growth and development since the Romantic era. I will build on the useful work of Oliver Bennett and Eleonora Belfiore, but focus specifically on autonomy claims for the theatre, rather than for the arts in general. I will look at how these claims (and their reception) responded to cultural, political, and philosophical changes in modern, and postmodern Europe. Examples to be considered include Bourdieu, Adorno, Benjamin, Kant, Schiller, and Schechner.

Panel: Autonomy of the Theatrical Field in Contemporary Europe

Further speakers: Quirijn van den Hoogen, Ott Karulin

WED 28, 3.30 – 5.00 pm, Room 4 (A 016)

Andreas **Englhart**

**MODERN AND POSTMODERN DIRECTOR'S THEATRE – NEW MEDIA IN THE PRODUCTIONS OF ERWIN PISCATOR AND FRANK CASTORF**

LMU Munich, Germany

Erwin Piscator developed his epic theatre in Berlin during the Weimar Republic which presented New Media such as film and slide projects on stage. The integration of New Media in actors' theatre was consistent with the multiperspectivity of the modern world, it added a socio-political context to the play. In the 1990s, Frank Castorf was appointed director of the Volksbühne in Berlin where Erwin Piscator had also worked. His postdramatic theatre is known for the use of New Media, especially video technology. In the lecture, Piscator's and Castorf's productions should form the basis for a discussion of modern and postmodern directors' theatre as well as contemporary use of New Media on stage.

TUE 27, 10.30 – 12.00 am, Room 7 (A 213)

Wolf-Dieter **Ernst**

**INSTITUTIONS AND THE ENERGETIC BODY. THE FOUNDATION OF ACTING SCHOOLS AROUND 1900 AS A REFLECTION OF MODERNITY**

University of Bayreuth, Germany

At the turn of the 19th century two major shifts in acting training accompanied the dawn of the aesthetic modernity. One is the rediscovery of the energetic body. The other is the institutionalisation of training and education. This paper aims to relate the physical and institutional innovation. While the energetic body is widely known as part of the process of the re-ritualization of the theatrical act, the latter merits some more consideration. I will look at the theory of institution by the German anthropologist Arnold Gehlen and its critical reception by the German literature scholar Hans Blumenberg. An institution according to Gehlen grants stability and offers reliable guideposts for action for man as an "instinctually deprived" creature. The foundation of institutions is an inevitable part of mankind's evolution and of modernity as the age of technological progress. Blumenberg's criticism, in contrast, will allow us to think of institutions as a dynamic social formation, which is designed by man to manage complex time horizons. As such, Blumenberg's approach will allow us to look at the different time horizons, which the discourse of the energetic body and the institution bring into play: one of it is a reversal to nature and life energy as opposed to the established cultural institutions, the other is a prospective body, which should come into being by means of education and year-long training in acting schools.

FRI 30, 1.30 – 3.00 pm, Room 1 (A 125)

Jörn **Etzold**

**"CREDIBILITY" AND SPECTACLE**

University of Giessen, Germany

According to Guy Debord, "spectacle" is the specific form of visibility of a society organized as a "capitalist" economy. Although Debord criticizes "representation" in general, this modern economy has undermined "classical representation" (admired by Debord) and with it a society based on a theatre model from the early modern period until the French Revolution. The theatre of the 19th century is no longer "representative" in a political sense; rather, it demands from his spectators an investment of *faith and belief* in its ever more perfect illusions. The economy of the "society of spectacle" has to be understood as a "credit economy". Combining Walter Benjamin's thoughts on "capitalism as religion", Derrida's notions of credit and Joseph Vogl's genesis of the homo oeconomicus, I want to argue that the credit economy which was unleashed in the 19th century is a praxis of faith immanent to a world that has lost all forms of transcendence. The term "credibility" – *Glaubwürdigkeit* in German – gets a new meaning around 1800; once associated with authority, abbacy, or dignity in the system of representation, it is now used to designate a specific person or text which is "credible" by its own qualities. "Credibility" is also a core concept for 19th-century theatre. The new actor has to be "credible" just as the organization of theatre itself becomes increasingly dependent on a speculative credit economy. I shall refer not only to illusionic theatre, but also to Melville's novel *The Confidence-Man: His Masquerade* from 1857 which acts out different modes of faith, credit, acting, and spectacle.

Panel: Historicising the Spectacle: Crises of Modernity in the 19th Century

Further speakers: Kati Röttger & Alexander Jakob, Bram van Oostveldt & Stijn Bussels

THU 29, 10.30 – 12.00 am, Room 6 (A 021)



Gareth **Evans**

**POSITIONING THE “POST”: THE FAILED MODERNISMS OF WELSH-LANGUAGE THEATRE**

[Aberystwyth University, UK](#)

This paper will analyse the implications of the successful establishment of a postdramatic aesthetic within a Welsh-language theatre context, and question its repercussions for a minority language culture. Compared to the theatre of England and of other European countries, Welsh-language theatre lacks a comparative history and can still be regarded as existing in a state of relative infancy. Beginning approximately in 1880 with the advent of the amateur Drama Movement, the subsequent century bore witness to several successive attempts to establish a Welsh-language theatre: both aesthetically as an identifiably autochthonous form as well as institutionally through the establishment of a National Theatre. Both developments can be termed as a distinctively modernist attempt to establish a defining metanarrative for Welsh-language theatre. However, this modernist project can only be regarded as a valiant failure due the mixed successes of its constitutive elements. For while still in the continued throes of its own establishment through a modernist aesthetic, it was superseded by an aesthetic that would later be defined as postdramatic. This development, most markedly exemplified in the 1980's by Brith Gof, can be considered to have succeeded following a period of unfulfilled modernist aspirations therefore problematising the very applicability of the “post” due to the absence of a dramatic precondition. Due to the decreased focus on dramatic text, the emergence of the postdramatic acquires further pertinence within the considerations of a minority language. This paper will also evaluate the continued repercussions of the changing role of text within this context.

[TUE 27, 3.30 – 5.00 pm, Room 8 \(M 110\)](#)

Peter **Eversmann**

**RELIGIOUS TENDENCIES IN THE MODERNIST PROJECT. THE AMSTERDAM INTERNATIONAL THEATRE EXHIBITION OF 1922 AND BEYOND**

[University of Amsterdam, Netherlands](#)

In self-proclaiming the International Theatre Exhibition (Amsterdam, 1922) as a modernist event par excellence it is remarkable how the discourse surrounding the exhibition is characterized by religious allusions. Furthermore – despite the demise of religious institutions during the 20th century – this attitude is still alive in the writings of the second avant-garde and with the “modern” theatremakers of today.

[TUE 27, 3.30 – 5.00 pm, Room 5 \(A 014\)](#)

David **Fancy**

**A RE-ONTOLOGIZED UNDERSTANDING OF “ACTIVE ANALYSIS”**

[Brock University, Canada](#)

In *One Manifesto Less* (1978), Gilles Deleuze's only major essay dedicated to the theatre, the French poststructuralist philosopher proposes the groundwork for a theatre that escapes representation and creates the conditions for theatrical “presence” as an instantiation of what he calls “continuous variation”. This ontologizing program, one that stands in distinct contrast to the Derridean project of the de-ontologization of presence, is subtended by Deleuze's early work in texts such as *Difference and Repetition* (1968) and *The Logic of Sense* (1969) that challenge 2500 years of western philosophical emphasis on identity, similitude, and analogy. Instead, the continuous variation of difference and a notion of repetition not recuperable to the Same provides the grounds for conceiving of a non-representational differential presence that does not result in the kind of transcendentalist agenda rightly challenged by thinkers such as Derrida and Butler. The implications for theatre and performance studies of this philosophical project are significant. One inviting avenue of exploration is the notion of “becoming”, particularly as it relates to the traditional theatrical understanding of “becoming character”. This paper will examine traditional notions of “becoming” a character as informed by the work of Stanislavski with a view to seeking resonances with – and significant differences from – the work on “becoming-intense, becoming-animal and becoming imperceptible” done by Deleuze and collaborator Felix Guattari's in one of their major collaborative texts, *A Thousand Plateaus* (1980). Potentials for a renewed and re-ontologized understanding of Stanislavski's important “active analysis” phase of creative exploration will be explored.

[TUE 27, 1.30 – 3.00 pm, Room 3 \(A 119\)](#)



William **Farrimond**

**FROM KOLKHOZ TO IWI: REVALIDATING BRECHT IN CONTEMPORARY AOTEAROA NEW ZEALAND**

[University of Waikato, New Zealand](#)

In the context of Theatre Anthropology research, and with reference to a recent production of *The Caucasian Chalk Circle*, this paper examines an attempt to theatrically restructure the play's "Prelude" to incorporate the often vexed political and cultural debates in Aotearoa New Zealand over land claims, foreshore and sea bed legislation, and the on-going Treaty of Waitangi Tribunal hearings addressing these issues. In seeking a contemporary relevance, the "updating" and theatrical interpretation and presentation of the "Prelude" raised a number of racially sensitive problems central to the wider inter-cultural and bi-cultural debates. Among others, these included: The creating and "telling" of a story about Maori by Pakeha (non-Maori), including the physical presentation of Maori characters by Pakeha actors. The inclusion of real place names and localities. The incorporation of appropriate Tikanga Maori protocols (Maori customs and practices). With reference to the adapted "Prelude" text and production images, the dramaturgical and mise-en-scene solutions to these and other problems are discussed and assessed. The production sought to test the relevance of this theatrical parable for a contemporary theatre audience in Aotearoa New Zealand, and to assess its effectiveness in meeting the Piscator-Brecht aspiration to "... not merely provide (the) audience with an aesthetic experience but to stimulate them to take a practical stand in matters concerning their own welfare and that of their country" (Roose-Evans, 1973, p 52). More Eurocentric patronage or indigenous theatre?

[THU 29, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Lesley **Ferris**

**MODERNITY'S PERFORMANCE OF FEMALE CHARACTER**

[Ohio State University, USA](#)

The popular actress and theatre manager, Lena Ashwell (1872–1957), managed the Kingsway Theatre in London from 1907–1915 where she produced plays featuring significant roles for women. While theatre scholars have only recently started to assess her career and autobiographical publications, little has been written about the role she played in 1911 in *The First Actress* by Christopher St. John (Christabel Marshall), a play which explores the role of Margaret Hughes, a contender for the "first actress" to play the role of Desdemona in *Othello* in 1661. *The First Actress* theatricalizes what it means and has meant for women to perform selves. It begins with a backstage argument between Hughes and a fellow actor on the advent of women taking to the public stage in Restoration England. St. John's script, in an experimental fast forward, leaps ahead to the actresses' future to give her a boost of confidence against the misogyny of an all-male stage. In the premiere production Lena Ashwell took the role of "An Actress of Today", delivering the concluding words of the play. Ashwell does not play a character in the traditional sense, but as an actress of the present tense, namely herself. This paper examines Ashwell and St. John's innovative premise that performing the self in relation to the historical absence of women on the stage is a radical moment of modernity, an embodied gesture that moves conventional autobiography from the printed page to the public stage.

[FRI 30, 10.30 – 12.00 am, Room 7 \(A 213\)](#)

Annemarie **Fischer**

**MODERNITY AND REVOLUTION – ERNST TOLLER**

[LMU Munich, Germany](#)

Modernity is at all times accompanied by some kind of change or revolution. The first third of the 20th century brought a fundamental reshaping of politics and of social issues in Europe while at the same time the arts sought new forms of presentation, representation and aesthetics. In Munich the time of the revolution of 1919 and the so-called "Räterepublik" (Republic of councils) entangled a couple of artists in political conflicts. The experience of World War I and the calamitous situation afterwards led writers like Ernst Toller to participate in the revolutionary actions. In the following years, Toller wrote several plays which showed new ways of dramatic language, plot and concept. Recurring subjects of his work were revolution, the question of mass culture and the risk of ideological seduction. The performances of his works were also characterized by an aesthetical change. Especially *Hoppla, wir leben* (*Hoppla,*

*We're Alive*) caused sensation when performed at Erwin Piscator's theatre (Theater am Nollendorfplatz) in Berlin. Conditioned by the innovative usage of corresponding media like largely projected film scenes and classical acting the staging in Berlin was discussed throughout Germany. This intermediality came along with an author who had previously been politically involved and with a presentation as opening performance at the theatre of Erwin Piscator, a man known for political agitation. Is this entanglement between political change and alteration in stage design essential for the definition of modernity?

[TUE 27, 1.30 – 3.00 pm, Room 7 \(A 213\)](#)

Ralph **Fischer**

**WALKING POSTMODERNISM: WALKING PERFORMANCE AS A POSTMODERN COUNTER CULTURE AGAINST THE KINETIC EXCESS OF MODERNISM**

[University of Vienna, Austria](#)

Beginning in the 1960s, walking emerged as a point of fascination within the discourse of contemporary performative art. Both visual artists (Richard Long, Hamish Fulton) and many active in theatre (Tadashi Suzuki, Samuel Beckett, Trisha Brown) and performance art (Bruce Nauman, Vito Acconci, Marina Abramovic) have begun to explore walking not only as an aesthetic gesture, but also as an artistic practice. My lecture outlines walking as an example of a postmodern counter culture against the basic signature of modernism: The principle of acceleration. Modernity has always been defined through metaphors of speed. Peter Sloterdijk speaks of modernity as a "kinetic excess". The "mobilisation of the planet" (Sloterdijk) has set the movements of the human body like walking in a new aesthetic, socio-political and ontological context: compared to the modern machinery of acceleration – like trains, cars and planes – bodily motion is perceived as slow. This slowness of physical movement becomes the symbolic center for a postmodern challenging of modern aesthetics: Postmodern performative art is using walking as a kind of kinetic resistance against the culture of speed and as an aesthetic tactic against the alienation between subject and environment. My lecture explores the work of three significant protagonists of postmodern performative art who focus on walking as a kinetic and political gesture, as an act of resistance and as a postmodern culture of de-acceleration and slowness: The British walking artist Richard Long, the British performance group Wrights & Sites and the US-American performance artist William Pope.L.

[FRI 30, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

Carol **Fisher Sorgenfrei**

**ITÔ MICHIO AND THE CRUCIBLE OF 1916**

[University of California, Los Angeles, USA](#)

1916 was a crucial year in the aesthetic life of the Japanese born dancer Itō Michio. In April, after working with Yeats on the creation of the Celtic nō play *At the Hawk's Well*, he performed it twice in the drawing rooms of London aristocrats. This and his original dances were bringing him fame (if not fortune) in Japan-infatuated London society. Itō had previously fled the Great War in Europe (where he studied with Delsarte) for the safety of England. Now he fled the war again by signing a three year contract with the American vaudeville producer Morosco. In New York, he began working with the innovators of American modern dance and experimental drama and directed and performed in several productions of *At the Hawk's Well*, much to Yeats' consternation. Although he knew little of traditional nō or other forms of Japanese performance, Orientalist pressures consistently labeled him an Asian dancer. This paper will suggest how the transformations, migrations and traumas of 1916 formed the crucible in which the young Itō gradually developed what would eventually become his mature aesthetic. Although he disclaimed knowledge of traditional Japanese performance and culture, I will suggest that two key Japanese concepts were at play: first, Zeami's idea of the natural development of an actor's "flower" (hana) and of the requirement that the actor display only what the audience can absorb; and secondly, the concept of tenko, a cultural phenomenon related to relativism, in which the Japanese person shifts opinions depending on circumstances.

See **Panel** (WG Asian Theatre): Focus on 1916: Asian-Western Modernist Interactions  
Further speakers: Matthew Isaac Cohen, Chua Soo Pong

[WED 28, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

Mark **Fleishman**

## **THE DIFFERENCE OF PERFORMANCE AS RESEARCH**

University of Cape Town, South Africa

This presentation will consider the proposition that performance as research is a series of embodied repetitions in time, on both micro (of bodies, movements, sounds, improvisations, moments) and macro (of events, productions, projects, installations) levels, in search of a series of differences. It will investigate the proposition in terms of Bergson's notion of "Creative Evolution" and Deleuze's engagement with it, and will pose questions such as: What nature of differences does performance as research give rise to? Where do the differences lie, in the repetitions or in the spaces in between? And, is there a point at which the unleashing of differences is exhausted, a point at which, perhaps, the evolution becomes an involution, either a shrinkage of difference, an inverted return to the same, or in the Deleuzian sense, a new production no longer dependent on differentiation but on transversal modes of becoming? The above will be considered with recourse to examples from two performance as research projects I have been engaged with over the past 9 years: the Clanwilliam Arts Project, a participatory project with school learners in the rural town of Clanwilliam, three hours outside of Cape Town, and a project on "remembering in the postcolony" that uses a particular dramaturgical method to engage with the historical archive of the (post)colonial city.

See **Panel** (WG Performance as Research):

Exhausting Modernity – Repetition, Time and Generative Processes

Further speakers: Annette Arlander, Baz Kershaw

**TUE 27, 1.30 – 3.00 pm, Room 8 (M 110)**

Jacques Raymond **Fofié**

## **CULTURES OF MODERNITY IN AFRICA: REVIVALS OF CAMEROON AND AFRICAN CULTURE IN DRAMA/THEATRE AND THE FIGHT AGAINST CULTURAL IMPERIALISM**

University of Yaoundé, Cameroon

Culture, defined as a set of distinctive, spiritual and material, intellectual and affective features that characterise a society or a group of people, and that includes arts and letters, ways of life, fundamental human being rights, systems of values, traditions and beliefs, is of great interest in Africa in general and Cameroon in particular. Faced with the cultural imperialism of the Western world embodied by globalisation, some creators of African drama and theatre try revivals of African traditional cultures in order to fight this cultural imperialism. The present paper entitled, attempts to show how dramatic and theatrical creations are used as means of safeguarding culture. It poses the problem of the survival of some cultures in a globalised world dominated by powerful media. It analyses some cultural facts in some Cameroonian and African plays and performances, strategies used by creators, the problem of cultural roots in safeguarding one's space and cultural identity. One of the conclusions of this study mainly based on the cultural criticism approach is that one can adopt positive aspects of other people's culture without necessarily and totally rejecting one's own.

**THU 29, 10.30 – 12.00 am, Room 2 (A 120)**

Rebecca **Free**

## **CÉLIMÈNE'S MODERNITY: ROLE, TYPE, AND TRADITION**

Goucher College, USA

Célimène's final exit in *Le Misanthrope* has often posed a challenge to interpreters of the play, for at this crucial moment Célimène has nothing to say. In this paper, I will consider how, in early 20th-century French theatrical practice, the exit activated conflicting perspectives on Célimène, incorporating investment in the classical heritage into competing discourses on modernity. Traditional practice (specifically as it had developed over centuries at the Comédie-Française) elaborated on the silence that the text gives Célimène, by having the actress exit gradually, her trajectory punctuated by a piece of stage business known as the coup d'éventail, a movement that used Célimène's hand fan. Reformist, modernist-leaning critics and artists such as Jacques Arnavon

and Jacques Copeau grappled with specifically the coup d'éventail, and more generally the approach to the role of Célimène that framed this gesture, depicting the traditional Célimène as an example of how inertia and antiquation afflicted the national theatre's treatment of the classical legacy. What made Célimène an important figure to reckon with, however, was not just her patina of tradition, but also her vigorous implication in modernity. Most prominently through the efforts of Cécile Sorel, who played Célimène at the national theatre from 1903–1933, the traditional figure came to be widely promoted as exemplary of a type of modern Frenchwoman and a valued component of contemporary French national identity. Célimène's exit served as a contested performance of the text's eloquence within modern French culture.

**THU 29, 5.00 – 6.30 pm, Room 6 (A 021)**

Raffaele **Furno**

### **ITALIAN MUSICAL COMEDY AND THE RECONFIGURATION OF TRADITION**

*Independent Scholar, Italy*

On 8th December 1974 the musical comedy *Aggiungi un posto a tavola* opened in Rome in front of an enthusiastic crowd. The show, adapted from David Forrest's *After me the deluge*, ran at Teatro Sistina for an unprecedented six months. Everything and everyone involved in the production has become a mythical reference for Italian theatre: the place – Teatro Sistina; the authors/directors Pietro Garinei and Sandro Giovannini; musical director Armando Trovaioli, choreographer Gino Landi, leading actors Johnny Dorelli, Paolo Panelli, and Bice Valori. In 2009–2010, Teatro Sistina remounted the show with the original stage direction, scenes and choreography. This paper aims to analyse the show from two perspectives: 1) the institutionalization in Italian theatre of a hybrid performance form encompassing melodrama-like conventions and Broadway musical style; 2) the modernity of Garinei and Giovannini's text, implying the possibility for theatre to anticipate discussion topics that public opinion would be willing to address only decades later. The story of the young priest from a little countryside parish, who hears God's voice inviting him to build an Ark, as a modern Noah, and save his fellow citizens from the second universal deluge, conveyed a message that subtly criticised core elements of Italian cultural tradition and, therefore, invited audiences to reflect on social hypocrisies and imposed religious beliefs. *Aggiungi un posto a tavola* transcends its past and present to become a showcase for technological innovation – in its staging – and cultural transformation – in its significance as an entertaining performance, popular production, and sociopolitical analysis.

**THU 29, 5.00 – 6.30 pm, Room 6 (A 021)**

Heike **Gehring**

### **FORM(ING) CHAOS**

*Rhodes University, South Africa*

The collage, a distinctive part of Modern Art, played an important role as symbol of innovation and revolt during the 20th Century. Intrinsic to this art form are notions of fragmentation, displacement and layering. These notions, in turn, form a direct link to a post-colonial South African context, defined by a fragmentation of histories, language, societies and identities. Journalist Alex Sudheim compares South Africa's history with a shattered mirror where “[the] task of defining some sort of coherent trajectory ... must have been like trying to write a thousand different scripts for the same movie”. In response to this eclectic social environment, theatre maker Brett Bailey creates collage like performances in which the effects of colonialism and industrialization in Africa are addressed. “As an art maker Bailey has a unique ability to tune in to time and place and release meaning from startling inventive and often disturbing assemblages of performers, objects, sounds and ambient environments. There is no place to hide as he scans the spiritual, political and historical landscapes of Southern Africa” (Booking Kit, National Arts Festival 2009). The proposal is to unpack two site specific performances by Bailey, *Orfeus and Blood Diamonds*, to investigate the re-surfacing of the collage as modern art form in a post-colonial setting. This will be linked to notions of fragmentation, displacement and layering as characteristic aspects of a collage.

**TUE 27, 3.30 – 5.00 pm, Room 8 (M 110)**

Anirban **Ghosh**

**“COLONIES OF CONTEST”: LOST AND FOUND HISTORIES OF THE CIRCUS**

LMU Munich, Germany

My paper seeks to unearth the multiple histories of the circus in the colonies as well as in the “western” metropolises of the 19th century. From performer’s identity to the representation of the colonial subject, circus as a site of performance is becoming crucially important within the discourse of cultural history and performance studies. Claims and acts of modernity within late 19th-century performance also become highly important in the context of the circus and other “popular shows”. This paper will attempt to locate the fragments of subversion and appropriation strategies of the colonized and the colonizer within the overarching events of the “popular performances”, ethnographic exhibitions and literary texts.

TUE 27, 5.00 – 6.30 pm, Room 2 (A 120)

Jens Richard **Giersdorf** & Yutian **Wong**

**IDENTITY POLITICS AND UNIVERSAL HISTORIOGRAPHY**

TUE 27, 5.00 – 6.30 pm, Room 3 (A 119)

See Yutian **Wong**

Michael **Gissenwehler**

**THE HIDDEN DISCOURSE ON MODERNITY IN OLYMPIC CEREMONIES**

LMU Munich, Germany

At ever recurring intervals, splendid Olympic ceremonies present an audience of billions with mass productions of glorious traditions and outstanding achievements of modern times. Using theatre analytical methods, one can easily determine the degree of straight propaganda or the beginnings of a more complex confrontation with certain historical events that led towards the modern itself that are contained in this self representation. The permanent themes of world peace and cultural harmony have to be seen in the context of the enormous tension of competition itself because the host nation sets itself apart from those nations who actively fought to host the Games, as well as the nations who did not. At the same time, the Olympic ceremonies stand in competition with all Olympic ceremonies that have gone before as well as all those to come. With all the technical innovations in creating a show, and the struggle towards an even bigger and more attractive event – just like the Olympic spirit that drives the battle to be hundredths of a measure faster, higher – the Olympic Ceremonies are modern. The re-presentation of competition and the ideology of winning can be seen as a metaphor for the dangerous counter-modernism of totalitarian competitiveness in society as opposed to modernism as an enlightened attempt to avoid the shortcomings of the past in the sense of solidarity, equality and fraternity.

FRI 30, 3.30 – 5.00 pm, Room 2 (A 120)

Antonis **Glytzouris**

**BETWEEN MODERNISM AND MODERNIZATION: EARLY 20TH-CENTURY GREEK THEATRE**

University of Crete, Greece

The paper discusses the relations between European theatrical modernism and the processes of modernization and westernization in early 20th-century Greek theatre. The beginning of the 20th century found theatre in Greece struggling to take part in the overall task of Greek society’s modernization. In this process, westernization became the vehicle of modernization and Greek theatre turned towards its European counterparts, where it encountered the theatrical modernism prevalent at the time. Thus, some early 20th-century Greek dramatists and critics attempted to introduce modernism into Greek playwrighting synchronizing their work with naturalist and symbolist theatre. I argue that their attempt failed, as the serious problems in the introduction of symbolist dramas, the Greek tours of Eleonora Duse and Agnes Sorma or the systematic indifference towards naturalism indicate. Additionally, in this context, the failure to create a “free theatre” in Greece led to the substitution of modernism with westernization for the sake of modernization and it can be seen as representative of the way theatrical modernism was received in this south-eastern edge of the European continent.

TUE 27, 3.30 – 5.00 pm, Room 2 (A 120)

Hein **Goeyens**

**ADDRESSING MEDIA IN THEATRE**

University of Amsterdam, Netherlands

In my contribution I intend to take as my major point of focus the appearance of media in theatre and of theatre as a medium (or theatre's mediality). Starting from Christopher Balme's call to engage theatre studies with the present discussion of/on media theory and – instead of choosing a semiotic or technologically oriented approach – to explore a third path for examining the features of theatrical mediality, I shall respond by proposing W.J.T. Mitchell's approach of addressing media as the required third path. Instead of questioning what media are and how to understand them, Mitchell asks how media appear and make themselves manifest and understandable. I shall apply this approach of addressing media to Gob Squad's performance *Super Night Shot* (2003). First, I shall argue that *S.N.S.* turns visible what I call our "media skills and habits" by showing how people (the coincidental passers-by) react to the presence of a camera. By also filming the spectators they not just see themselves on screen, but more precisely how they react in front of a camera. Second, by discussing how Gob Squad handles the conventional theatrical notions of (1) performer, (2) spectator and (3) physical co-presence (understood as inhabiting the same time and space), I shall argue that instead of just gainsaying their specific ascribed meanings, they open up their interpretability, which, in turn, affects and blurs the conventional understanding of theatre.

TUE 27, 3.30 – 5.00 pm, Room 7 (A 213)

Azucena **Gonzalez Blanco** & Inmaculada **Lopez Silva**

**ARTAUD'S CRUELTY IN LARS VON TRIER'S *ANTICRISTO*:  
DECONSTRUCTING CATHARSIS AND PERFORMING ARTS**

THU 29, 5.00 – 6.30 pm, Room 1 (A 125)

See Inmaculada **Lopez Silva**

Jean **Graham-Jones**

**RICARDO MONTI'S MOBILE MODERNITIES: FROM A SOUTH AMERICAN  
PASSION-PLAY TO FINLAND AND BACK**

City University of New York, USA

Argentinean playwright Ricardo Monti has consistently focused his theatrical writing on what he perceives to be the failure of Western modernity and its aesthetic counterpart, modernism. This critique is exemplified in the 1989 *South American Passion-Play*. Set in mid-19th-century Argentina, based on historical events, and mixing local period documents with the Western cultural canon, *Passion-Play* overtly marries historical critique and artistic revision. Historical and cultural references notwithstanding, the text distances itself from its own subject through characters that refer to other historical moments and geographies, gendered games of representation that mediate the protagonism of the story's sole woman, and a title that insists on looking at America as "frontier". What happens to Monti's dual critique of modernity and modernism when the spatiotemporal frontier itself shifts? *Finland*, a 2002 streamlined version of the 1989 play, retains the earlier text's basic story line but moves the action from Southern early independence to the North's frozen plains on the temporal Medieval-Renaissance border. While many of the textual references remain, the earlier play's large cast is reduced to four characters and now includes a woman conjoined genitally to her twin brother. How do these modifications function as their own revision of Monti's revisionist take on modernity and modernism? This paper examines the 2002 *Finland* in relation to *Passion-Play*'s two national productions: the 1989 premiere and the 2004 restaging at the National Cervantes Theatre. In doing so, it traces the spatiotemporal and cultural paths of modernity's complex web.

WED 28, 10.30 – 12.00 am, Room 6 (A 021)

Barbara **Gronau**

**THE THEATRE OF ASCETICISM – RESTRAINT AS ARTISTIC PRACTICE**

Free University Berlin, Germany

Within the social and cultural processes of modernisation, ascesis is a crucial field. Its religious heritage is transformed into secular practices – and turned into an "intramundane asceticism" as Max Weber put it. Ascetic practices are no longer limited to the monastery, but appear in the field of art. Regarding its Greek origin, the word "ascesis" does not only mean renunciation, abstinence and restraint but also exercise

and training. Following Michel Foucault, it is a “Technology of the Self”, i.e. an artistic programme, through which the modern subject becomes created and performed. Hence, the question of normalisation appears as a question of mise-en-scène. In my paper I discuss some ascetic conditions, figures and ideologies in modern theatre and postmodern performance. One significant example is Marina Abramović’s performance *The House with the Ocean View*, held, at the Sean Kelly Gallery in New York in 2002: for 12 days, the artist exposed herself on an minimally equipped installation in front of the visitors of the gallery and performed the simple fact of a life lead with strict asceticism and discipline, which at first sight seemed to have little to offer to the public. The performance of self-restraint served, however, not only for the staging of everyday rituals of ascetism, but rather was meant to generate an “energy field”, which should spread throughout the gallery space and immerse the public as well. The concepts of action and the corporeal economies attached to such performances of restraint will be the object of my talk.

See **Panel** (WG Choreography and Corporeality):

Specters of Modernism – Bodies, Democracies, Histories

Further speakers: Lena Hammergren, Yutian Wong & Jens Richard Giersdorf

**TUE 27, 5.00 – 6.30 pm, Room 3 (A 119)**

Tapati **Gupta**

**NEGOTIATING MODERNITY: AN INDIAN (BENGLI) ADAPTATION OF IBSEN’S THE MASTER BUILDER**

**Calcutta University, India**

The name of Ibsen is associated with the advent of the “new drama” in the theatre history of Bengal. A study of the translations/adaptations of Ibsen’s plays in Bengali are a reliable signifier of the state of Indian culture at that point in time when the particular adaptation was staged. My paper will examine a 2006 adaptation of *The Master Builder (Moidanab)* which negotiates the cultural parameters and the resultant frustrations of globalization and a decadent leftist ideology; how the process of modernization affects different generations of individuals in positive and negative ways. In India the continuous and fast process of modernization leads to crises of identity and pressures the fault lines of a culture that was built up on age-old traditions, and validates Baudelaire’s statement “By modernity I mean the transitory, the fugitive, the contingent”. *Moidanab* illustrates the effect of “glocalization” on a western text. A special feature of modern Indian culture is that modernity is packaged through urban glitzy consumerist, competitive economic developments in certain cultural enclaves at odds with the general condition of the masses. The Ibsen text, transplanted to Indian soil is thus re-dimensioned into a signifier of a specific type of modern culture operating at a moment of cultural change in post-colonial India.

**TUE 27, 3.30 – 5.00 pm, Room 8 (M 110)**

Simon **Hagemann**

**THE SIGNIFICANCE OF CHARLIE CHAPLIN IN THE SEARCH FOR A THEATRE OF THE MODERN TIMES**

**Université de Paris III, France**

In the history of theatre the 1920s were characterized by the positioning of the theatre face to the new cultural dominant medium and art form: film. While the responses of the most important thinkers of a new theatre like Brecht, Piscator, Meyerhold, Eisenstein, Marinetti or Moholy-Nagy varied between montage (Eisenstein), dialectic integration of film in theatre (Piscator), cinefication of theatre (Meyerhold) or the foundation of a new epic theatre (Brecht), all of them referred in some way or another to the icon of modernity of that time: Charlie Chaplin. In this paper I would like to take a closer look to the significance of Charlie Chaplin in the search for a new theatre under the pressure of the new cultural dominant form of film by referring to the work and writings of the major theatre creators of the 1920s. The references to the work of Chaplin vary from more simple allusions to more important concepts. By analyzing the impact of the aesthetic modernism of Chaplin’s work on the theatre I will discuss the relationship between theatre and technological innovation and the relationship of theatre to other arts and media. We focus on the thinking of the media of the modern theatre innovators and conclude with the significance and the impact of modern media thinking in the theatre on today’s media thinking in digital performance practice.

**TUE 27, 1.30 – 3.00 pm, Room 4 (A 016)**



Lena **Hammergren**

**DANCE, DEMOCRACY AND OPEN SOURCE MOVEMENT**

University of Stockholm, Sweden

My paper aims to investigate and critically discuss the application of open source procedures in contemporary choreographic practices that are performed mainly in Europe. The Open Source Movement in performance practice can be linked to the MODE05 open source conference on education in choreography and performance that took place in Germany in 2005. Some of the strategies are directed at reusing, re-visiting and recycling ideas and movement material without necessarily considering copyright. Other ideas include writing non-evaluative reflections on dances and publishing them on the web. In some of the texts that can be linked to the movement there is an interesting critique of the demands of a neo-liberal capitalism, but also a universalized notion of democracy. In dance performances, an awareness of identity categories is absent. Spectacular expressions, such as e.g. dancing in the nude, are not performed in dialogue with contemporary social debates about sexuality, religious and cultural difference. Instead, it seems as if politics are considered immanent to the practice of dancing itself, and I argue that it is possible to link these attitudes to the post-communist era and changes in the discursive aspects of democracy.

See **Panel** (WG Choreography and Corporeality):

Specters of Modernism – Bodies, Democracies, Histories

Further speakers: Barbara Gronau, Yutian Wong & Jens Richard Giersdorf

TUE 27, 5.00 – 6.30 pm, Room 3 (A 119)

Christine **Hamon-Sirejols**

**UTOPIES THÉÂTRALES ET COURANTS SPIRITUALISTES (1880–1930)**

Université de Paris III, France

L'objet de cette communication sera de réfléchir aux liens qui unissent les recherches de certains artistes modernistes dans le domaine théâtral, des courants comme la théosophie ou l'anthroposophie. La question des correspondances héritée d'anciennes traditions ésotériques, celle de l'eurythmie imaginée par Steiner seront considérées comme sources d'inspiration créatrice pour quelques dramaturges, plasticiens, metteurs en scène européens (A. Biely, V. Kandinsky, K. Malevitch, M. Chekhov).

FRI 30, 1.30 – 3.00 pm, Room 1 (A 125)

Dorita **Hannah**

**ABSOLUTE, ABSTRACT & ABJECT: EVENT-SPACE OF THE HISTORICAL AVANT-GARDE**

Massey University, New Zealand

Since the turn of the 20th century the relationship between architecture and theatre has been a troubled one, with the architectural rejected by theatre and the theatrical negated by architecture. However, although revolutions of the historical avant-garde did not always coincide with the architectural reforms of modernism, the gaps and overlaps between the two discourses provide new ways of perceiving and producing theatre architecture. An examination of the intersection between architectural theory (as the discourse of space) and performance theory (as the discourse of events) establishes "event-space" (coined by the Swiss "neo avant-garde" architect Bernard Tschumi), as a contemporary lens for re-viewing the 20th-century crisis in theatre architecture, where the built form was negated in favour of more non-representational spaces. In concentrating on modernism's philosophical, political and perceptual revolutions I will identify three loosely grouped theatrical movements (focussed around Symbolism, Constructivism and Surrealism) in order to reveal three distinctive attitudes to performance space that emerged between 1872 and 1947. Termed "absolute", "abstract" and "abject", these revolutionary spatial models challenged the 19th-century auditorium that could no longer house the theatrical and technological upheavals that were occurring. Whilst reflecting the modernist "crisis" of representation and the emergence of a spatial dis-ease, they also propose alternative architectural strategies for facilitating performance.

Panel (WG Theatre Architecture): Documenting Modernity

Further speakers: Frank J. Hildy, Dominique Lauvernier

WED 28, 10.30 – 12.00 am, Room 5 (A 014)



James M. **Harding**

**COLD WAR LEGACIES AND CLANDESTINE PERFORMANCES: THE MODERNIST AESTHETICS OF TRUTH AND DECEPTION IN ESPIONAGE THEATRE**

[University of Mary Washington, USA](#)

Among the most enduring legacies of the early avant-garde has been its radical redefinition of theatrical space, a redefinition that frequently took performance out of the confines of bourgeois theatre and into the spaces of everyday life. Celebrated though this redefinition maybe by critics who have seen in it a key innovation in 20th-century theatrical practice, my paper will argue that the “blurring of art and life”, for which the avant-gardes of the early and middle 20th centuries have so often been credited, has long been the stock and trade of espionage culture and its clandestine operations. Indeed, that culture – particularly its Cold War manifestations – is governed, my paper argues, by a specific aesthetic structure that presupposes truth and authenticity in its use of calculated acts of deception and illusion. In this respect, my paper argues, Cold War espionage not only provides us with one of the single most politically engaged examples of modernist theatrical practice, but the aesthetics of that practice have proven to be of profound interest to contemporary theatrical practitioners and playwrights like Hugh Whitmore (*A Pack of Lies*), Michael Frayn (*Democracy*) and Tom Stoppard (*Rock ‘n’ Roll*). My paper will thus examine how the aesthetics of this Cold War Legacy is grounded in paradigms of modernism that lay the foundation not only for their work as playwrights but also for the deep – or clandestine – structures at play in the productions of their work.

[THU 29, 5.00 – 6.30 pm, Room 1 \(A 125\)](#)

Barbara **Hatley**

**INDONESIAN MODERNITY ON STAGE**

[University of Melbourne, Australia](#)

This paper focuses on the dynamic theatre scene of contemporary Indonesia, as it gives expression to the experience of a modernity shaped by post-colonial, post-authoritarian political conditions. During the long years of the authoritarian Suharto regime economic development and modernisation were all-dominant discourses; social identities were defined in terms of the ordered roles of citizens within the modern Indonesian nation. The ending of the regime in 1998, however, brought major changes to the political system and to broader patterns of social and cultural interaction. Theatre, which in the past often served as a site of resistance to the repressive centrist state, now provides a forum for celebration of the diverse identities which have flourished in a climate of democratisation and popular participation. The key features of these performances are an emphasis on local culture and on community. “The local” may indicate the traditional culture of an area, or hybrid mixtures of local elements with international forms accessed through the expanded, liberalised mass media and new technologies and communication networks. “Community” may refer both to members of a physical neighbourhood, or to groups of people with shared interests and experiences. Through examples of individual performances the paper explores the complex factors now shaping Indonesian theatre – delight in the new freedom to celebrate the self; the felt need to define identity and create community; creative embrace of global styles and trends plus an ongoing sense of responsibility to be locally politically engaged.

See **Panel**: Asia-Pacific Modernities – Liquid Modernity in the Regional Theatre Space

Further speakers: Chris Hudson, Denise Varney

[WED 28, 3.30 – 5.00 pm, Room 8 \(M 110\)](#)

Tereza **Havelková**

**CZECH TELEVISION OPERA: A MODERNIST PROJECT?**

[Charles University Prague, Czech Republic](#)

In communist Czechoslovakia, television opera as a specifically televisual genre thrived from the beginning of the 1960s until the Velvet Revolution of 1989. The Czechoslovak Television commissioned made-for-TV works from prominent composers and first-rate directors such as the New-Wave filmmaker Jaromil Jires. Rather than catering to popular taste like the contemporaneous television adaptations of Czech operatic classics (e.g. Smetana’s *The Bartered Bride*), many of these works were of distinctly experimental leanings and could not hope to attract a wider public. They thus cannot easily be

subsumed under the communist ideological rubric of bringing high art to the masses by means of the nationally controlled broadcast media. Czech television operas explore new possibilities of relating sound and image and experiment with the combination of live singers and actors with various visual projections along the lines of *Laterna Magika* (the famed Czech invention in the field of intermedial theatre), while often dealing with socially or politically engaged subject matters. In this paper, I propose to interpret this specific intersection of aesthetics and politics in light of modernist critiques of opera and mass media, and especially the writings of Theodor W. Adorno, Walter Benjamin and Bertolt Brecht. In particular, I will address the modernist demand for the separation of elements as a way of restructuring sound-image relationships for political purposes. I will also pay attention to the ways in which this specifically televisual conception of opera reconfigures our understanding of liveness in opera, and subverts the general view of opera as an intrinsically live medium.

See **Panel** (WG Music Theatre): *Decomposing Opera*

Further speakers: Clemens Risi, Nicholas Till, Pieter Verstraete

**THU 29, 5.00 – 6.30 pm, Room 7 (A 213)**

**Nina Hein**

### **STRATEGIES OF REPRESENTING THE BODY IN THE HISTORICAL AVANT-GARDE**

**American University, Dubai**

The avant-garde movements at the core of my discussion (Futurism, Dadaism and Surrealism) are well-known for contesting past conventions and bourgeois norms, considering them inappropriate for modern times. In their artwork and writings, the avant-garde artists used primarily the human body to promote their ideas of the new, modern world: the human body became a site across which they engaged with society. At the time, the understanding of the human body was already undergoing fundamental changes, to which they contributed by developing radically new imagery that embodied and performed the artists' ideas. Of course, each movement had different intentions, which clearly showed up in their imagery. And yet, those body images are surprisingly similar because they embrace the same strategies, the same need to differ and differentiate. For example, the avant-garde movements shared a fascination with the artificial body, which is widespread in modernism. Looking at the imagery, it would seem clear that the ideal Futurist body, a hybrid of man and machine, has little in common with the Surrealists' idealized female body. And yet these images are linked because both affirm the movement and the male artist through a glorified body: the strategy behind them is the same. Based on these considerations, I have pinpointed four different strategies common to Futurism, Dadaism, and Surrealism that resulted in similar imagery of the body: the glorified body, the de-composed body, the artificial body and the absent body, which I would like to present briefly in my paper.

**FRI 30, 1.30 – 3.00 pm, Room 1 (A 125)**

**Julius Heinicke**

### **PERFORMING FOR DEMOCRACY AND “POLITICAL MODERNIZATION” – SOCIO-POLITICAL ASPECTS OF THEATRE PLAYS IN CONTEMPORARY ZIMBABWE**

**Humboldt University Berlin, Germany**

In the last few years theatre has taken on greater political significance in Zimbabwe. After the daily press came under the control of the Board of Censors in 2004, theatre increasingly became an important public place for societal discussion. Many plays presented in the last few years in Zimbabwe have dealt with social issues on different levels of the performances. My paper will detect and analyze these – often hidden or artistically coded – aspects on the basis of two different plays, both performed in Harare. *Allegation*, written by the Zimbabwean Mandisi Gobodi, poses the question: What does “national healing” mean to a white farmer and a black rural dweller? *Great Escape*, a political satire written by Andrew Whaley, is a surreal journey through one kind of Zimbabwean subconscious, with a lot of allusions to Mugabe's Zimbabwe and “Operation Murambatsvina” – the nationwide slum clearance ordered by the government in 2005. In impressive artistic and performative ways both plays deal with societal issues and shape democratic and “modernizing” change in Zimbabwe.

**THU 29, 5.00 – 6.30 pm, Room 2 (A 120)**

Frank J. **Hildy**

**REPORT ON THE THEATRE FINDER PROJECT**

[University of Maryland, USA](#)

Theatre Finder: a Comprehensive World Wide Digital Archive of Existing Historic Theatres is a collaboratively edited, peer reviewed, online database of all historic theatres that are more than 100 years old. The project provides two levels of information; basic information for those with a general interest in visiting historic theatres and a consistent body of far more detailed information for researchers and those interested in historic preservation. A special feature of the database is CAMP, a Collaborative, Ajax-based, Modelling Platform that allows users with little experience to generate a 3-dimensional model of any theatre within their web browser and compare it at a uniform scale to other theatres. The project is being implemented in 4 phases. The current phase deals with structures from the Minoan “theatrical areas” on the island of Crete, to the last theatre opened in 1815. Phase 2 will bring the database up to 1865 and phase 3 will complete the goal of including all theatres that are more than 100 years old. Phase 4 will maintain the 100 years old target, will add newly found qualified theatres and remove theatres that have been lost or determined not to qualify. This paper will deal with the methodology behind the database including how the date of an existing theatre is determined, the state of preservation required for an archaeological site to be included, issues of naming, locating and documenting the theatres involved, and how the database can be used for research.

Panel (WG Theatre Architecture): Documenting Modernity

Further speakers: Dorita Hannah, Dominique Lauvernier

[WED 28, 10.30 – 12.00 am, Room 5 \(A 014\)](#)

Quirijn van den **Hoogen**

**NEW PUBLIC MANAGEMENT: NON-AESTHETIC CRITERIA AND AUTONOMY IN THE DUTCH THEATRE POLITICS**

[University of Groningen, Netherlands](#)

During the seventies the emphasis on social engineering meant that the theatre was regarded as an agent for social change. In the eighties doubts as to the possibilities of social engineering led to retrenching governments and a more “businesslike” approach to theatre politics which has been dubbed New Public Management by Belfiore. Though instigated by postmodern doubts, NPM uses modernistic instruments to measure the results of public policies in quantitative terms. This has led administrators to rely heavily on financial and organizational criteria in structuring the relationship between funder and funded. Although in the Netherlands theatre politics was (re)directed towards artistic quality in the 1980s, concerns for reach in society and financial constraints proved persistent. Cultural entrepreneurship and ticket sales have since become subsidy criteria. The recent introduction of “systems-criteria” for the large theatre companies and “functional quality” for smaller companies can be seen as an yet othermore examples of the intrusion of non-aesthetic criteria into theatre politics. It will be discussed whether the reliance on quantitative data and the introduction of such non-aesthetic criteria diminish art’s autonomy and whether or not such criteria can be introduced in such a manner that they improve performing art’s functioning in society rather than impeding it.

Panel: Autonomy of the Theatrical Field in Contemporary Europe

Further speakers: Joshua Edelman, Ott Karulin

[WED 28, 3.30 – 5.00 pm, Room 4 \(A 016\)](#)

Pia **Houni**

**TRAGEDIES OF ANTIQUITY AS PHILOSOPHY AND POLITICS OF THE MODERN STAGE**

[University of Tampere, Finland](#)

In the modern stage and research field the tragedies of antiquity have gained international attention from the 1900s to the present day. The heritage is always a problematic issue and this kind of phenomenon is open to many questions. How do the tragedies of antiquity speak to the present readers and public? How does their subject matter touch the worldview and identity of the modern human being? How do we read tragedies for our contemporary purpose? In my presentation I examine the interpretations of tragedies of

antiquity on the contemporary stage. On modern stages the tragedies of antiquity have been subject to many kinds of interpretations: philosophical human issues have been examined through them and their value has been understood with a political dimension, too. I will discuss these questions and try to examine the theoretical and artistic dialog between the ancient and modern theatre. In my presentation I will use a few examples of adaptations, which are very traditional and from contemporary theatre (my cases are from Finland and Greece). I examine tragedies in my talk as a reflection of modern identity and as a political discussion of the present culture.

[TUE 27, 10.30 – 12.00 am, Room 6 \(A 021\)](#)

Yin-ying **Huang**

**GENDER, MOVING BODIES, AND CHOREOGRAPHIES OF THE VISUAL:  
TAIWANESE POST-MODERN FEMINIST DANCE THEATRE WORKS  
INSPIRED BY WESTERN LITERATURE**

[Chang Gung University, Taiwan](#)

This paper explores two Taiwanese post-modern feminist dance theatre works inspired by Western literature, and how they challenged modernist aesthetics: 1) a performance piece produced by “Shakespeare’s Wild Sisters’ Company”, and 2) a dance theatre work produced by “The Puppet and Its Double Company”. The former used works by Western women poets as springboards for the imagination, while the latter is adapted from French playwright/theorist Hélène Cixous’ *Portrait of Dora*. Although both works are inspired by literature, the choreographers/directors draw heavily on visual media, such as gestures, body movements, images, sets and costume, to construct their unique performance narrative. In *Dora*, puppets and human performers are juxtaposed on stage to “visualize” Hélène Cixous’ dramatic texts. This approach allows Dora to move between the reality and her unconscious, and permits the audience gain insights into Dora’s complicated relations with doctor Freud. I will first investigate how contemporary Taiwanese women artists became interested in creating performance works with distinctive gender views and adapting Western literary texts in the theatre in the past decade. Secondly, I will analyze these two dance theatre works, and explore how these Taiwanese performance artists interact with the original “literary texts” of Western writers through their “performance texts” on stage. Finally, by comparing the literary and performance texts from East and West, I will also examine the intercultural aesthetics these post-modern feminist artists have developed and the gendered meanings embedded in these works, and analyze how they have challenged modernist aesthetics in women’s dance theatres.

[THU 29, 10.30 – 12.00 am, Room 7 \(A 213\)](#)

Chris **Hudson**

**PERFORMING LIQUID MODERNITY: CHAY YEW’S VISIBLE CITIES**

[University of Melbourne, Australia](#)

“It is the desperate moment when we discover that this empire, which had seemed to us the sum of all wonders, is an endless, formless ruin...” (Calvino, *Invisible Cities*). Chay Yew’s play *Visible Cities* premiered at the 2009 Singapore Arts Festival. Geographies of modernity were presented in the context of the interlocking of the urban spaces of the modern world, with the 13th-century world of Kublai Khan and Marco Polo. The play speaks to the infinite interplay of human desires, erotic encounters, individual human tragedies of separation, anxiety and fear, oppressions, betrayals and kindnesses. In a multi-lingual, multi-media event that reinvents Kublai Khan’s “endless, formless ruin” of a city in the formlessness of global flows, the play highlights the nature of the present as characterised by “liquidity” (Bauman). This paper will discuss Yew’s play as a moral critique of modernity’s “melting powers” (Bauman). Centring on a blue dress as the object of desire in a world in which people as well as goods are commodified, made mobile and engulfed by the flow of global processes, the performance drifted in and out of times and spaces to link the multiple modernities of China, Italy and Singapore with Marco Polo’s imaginary cities. Against the background of the global movement of goods the play explores the alienation, exploitation, poverty, violence and fetishization of commodities that accompany the economic, political and criminal powers that can affect our ordinary lives in a fluid and uncertain world.

See **Panel: Asia-Pacific Modernities – Liquid Modernity in the Regional Theatre Space**

Further speakers: Barbara Hatley, Denise Varney

[WED 28, 3.30 – 5.00 pm, Room 8 \(M 110\)](#)

Yvette **Hutchison**

### **MODERNISM UNDER APARTHEID**

University of Warwick, UK

This paper will seek to explore what modernism has meant in the South African theatrical context during Apartheid, and how it has shifted in the post Apartheid context. It will begin by looking at how workshop and protest theatre (1970s–1980s) appropriated modernist ideas, particularly in terms of extreme didacticism, and the aesthetic of improvisation, at times becoming overt Agitprop Theatre. However, because South Africa's shift from modernity (politically and economically) has coincided with the rise of post-modernism, it is important to look at how notions of cultural relativism have been mobilised; in some ways positively as it has allowed for various diverse explorations of the place of memory and “new”, or alternative histories to emerge in more public spaces (like the TRC), but also negatively in the ways these discourses have been the basis for the definition of a South African identity that simultaneously includes and excludes. I will explore how contemporary theatre is revealing the faultlines in these discourses both aesthetically and ideologically. I shall focus on specific examples from companies like Third World Bunfight and Magnet Theatre.

THU 29, 10.30 – 12.00 am, Room 2 (A 120)

Yuh Jhung **Hwang**

### **A MAD MOTHER AND HER DEAD SON: THE IMPACT OF THE IRISH DRAMATIC MOVEMENT IN EARLY MODERN KOREAN THEATRE**

Leiden University / LIAS, Netherlands

During the early colonial period, Korean intellectuals introduced Irish artists and their works through newspapers and magazines. Because of the political similarity between Ireland and Korea at that time, the Irish dramatic movement can be seen as a kind of “point de capiton” that Korean intellectuals should pursue as a way to resist Japan. A famous modern Korean playwright, Yoo Chi-jin wrote *A mud hut* under O'Casey's influence. Another Korean playwright, Ham Se-deok wrote *The Mountain* and *A Journey to Mui Ireland* influenced by J.M Synge. In their plays these dramatists depict the miserable life of common Koreans as realistically as they could by imitating the writing method of O'Casey and Synge. The main motif in their works is of a mad mother and her dead son. In Yoo Chi-jin's play, this motif is represented by the soil as an absent space. In Ham Se-deok's play, it is illustrated by the sea as an absolute space of fate. The mother figure in both of them is presented as a languid and defeatist figure with self-pity towards the colonial reality. Thus there is no hope about the future. I would like to show in my paper that a particular strand of plays emerged under the influence of Irish theatre, but that there are also limits present in the early modern Korean plays.

WED 28, 10.30 – 12.00 am, Room 8 (M 110)

Maria **Ignatieva**

### **REVERSING HAUPTMANN: THE LONELY LIVES AT THE MOSCOW ART THEATRE**

Ohio State University, USA

In 1899, Stanislavsky became familiar with Hauptmann's play *The Lonely Lives*, and ordered the immediate translation of it. Conflicts between domesticity and spirituality, divinity and evolution touched Stanislavsky's personal nerve, as well as “l'air de temps” of the Russian intelligentsia. Hauptmann's torn turn-of-the century individuals occupied Stanislavsky's mind at that time. Dispirited by his wife Kathe's domesticity and abandoned by a free-spirited Russian revolutionary Anna Mahr, in whom he falls in love, Johannes Vockerat commits suicide. In *The Lonely Lives*, Stanislavsky did not play any parts, but directed the play with passion and partiality. It was neither Johannes who became the central figure of the play, and nor Anna Mahr, but Johannes' wife Kathe. From his point of view, as well as from Leo Tolstoi's (who regarded the show highly), the unintentional destruction of the home was the eradication of the foundation of life itself. The premier of the play created heated debates – critics blamed Stanislavsky for deforming the central idea of the play, but at the same time, they couldn't help admiring Maria Andreyeva's portrayal of Kathe. Thus, the contradicting playwright's and the director's artistic wills counteracted each other, and created the most controversial show of the time. Hauptmann's play, which portrayed the broken connection between individuals, their lives and their aspirations, was also placed in the middle of a conflict between the playwright and the director.

FRI 30, 10.30 – 12.00 am, Room 1 (A 125)

Zoltan **Imre**

**MODERNITY, VISUALITY, AND THEATRE: A DEBATE OVER A 1883 TRAGEDY OF MAN-MISE-EN-SCÈNE AT THE HUNGARIAN NATIONAL THEATRE**

[Eötvös Loránd University, Hungary](#)

On 21st September, 1883, *The Tragedy of Man* (1864) was premiered for the first time at the National Theatre, Budapest. The director of the National Theatre, Ede Paulay cut the text drastically, and used the new vocabulary of the contemporary Meiningen-style historical staging (electric lights, visuality, often changing, historical adequate scenery, etc.). The debate over a new, modernist mise-en-scène of a dramatic text, considered as one of the Hungarian national classics, was connected to various symbolic and real territories, institutional relations and power structures: (national) ideology, (national) theatre, (national) politics as well as modernisation, legitimisation and (national) identity. This paper focuses on the debate and its interconnected fields and examines some aspects of artistic freedom through a classical text and its attempt to be performed in the specific cultural, political, and social context of the modernizing capitalist Hungary of the 1880s.

**TUE 27, 1.30 – 3.00 pm, Room 7 (A 213)**

Naomi **Inata**

**CHANGES IN ANKOKU-BUTOH CHOREOGRAPHY AT THE BEGINNING OF THE 1970S: THE APPEARANCE OF “KATA” AND DISORGANIZATION OF THE DISCIPLINED BODY**

[Freelance Dance Critic, Japan](#)

During the 1960s, Tatsumi Hijikata attempted to deconstruct the style, canon and coherence of existing dance forms, especially modern dance and ballet, which dominated the Japanese dance world at that time. Consequently, the flame of “anti-Dance” and “anti-Westernized Modernization” arose from Ankoku-butoh. In the latter half of the 1960s, he is believed to have returned to his birthplace Tohoku, in northeastern Japan, to seek the foundation for Ankoku-butoh, and there he discovered the farmer’s body form. It is regarded as symbolizing the “kata (physical form)”, not a simple abstract form, which connotes Japanese spirituality and authenticity. At the beginning of the 1970s, “Kata” was used by new dancers as a style that could be performed easily. He made them memorize, present and repeat the same choreography during each performance such as *Twenty-seven Evenings for the Four Seasons* (1972). His intention was not only to represent “Kata”, but to constrain the systems of everyday movement as well as dancing and to make dancers feel something inside their bodies and continue transforming. During his solos he would lie on the floor and each part of his limbs moved separately so that his physical joint articulation appeared disorganized. The body’s movement appeared to be not rational and efficient, as we are used to seeing in dance and daily life, integrating our perception and bodies to construct movement purposefully. I call it the “non-integrated body”. Through this choreography and method he attempted to present a disciplined but deconstructed body within the constructed dance piece.

See **Panel**: Moving Out of the Modern: Corporeal Resistance and Generation of “Other” Bodies and Ambivalent Modernities

Further speakers: Ivy I-chu Chang, Ya-Ping Chen, Hayato Kosuge, Katherine Mezur, Manabu Noda

**THU 29, 8.30 – 10.00 am (Part I), Room 3 (A 119)**

Christopher **Innes**

**COCTEAU, STEIN, LECOMTE, WILSON, LEPAGE – THE MODERNIST ROOTS OF CONTEMPORARY THEATRE**

[York University, Canada](#)

It has become fashionable to divide the theatrical avant garde into two distinct periods: the “Historical” and the “Contemporary”. This paper challenges that assumption by exploring significant continuities between the beginning of the modernist era and contemporary avant-garde theatre. The Symbolists offer an obvious example, with Gertude Stein and Jean Cocteau being adopted and acknowledged by some of the leading contemporary theatre artists. Indeed there is a complete serial linking: with Stein’s *Doctor Faustus Lights the Lights* (1938) being staged by the Living Theatre (1951), by the Judson Poets’ Theatre – who had first come to prominence with another Stein piece: *What Happened*, (1963) – in 1979, by Richard Foreman (Berlin, 1993), by the Wooster Group (as *House/Lights*, 1999), and by Robert Wilson (Berlin and New York

1999). This quintessentially modernist opera, *Doctor Faustus Lights the Lights*, which replaces traditional dramatic structure with spatial relationships and self-referential elements clearly anticipates key contemporary/postmodern qualities, as evidenced by Wilson's 1992 staging in Berlin. Wilson followed this by staging Stein's 1934 *Four Saints in Three Acts* (Houston & New York, 1996), and indeed has made the Symbolists a central reference throughout his career, with Richard Strauss' *Salome* (1987) or the Debussy/d'Annunzio *Martyre de Saint Sébastien* (1998). Similarly Cocteau was also one of the first Living Theatre productions (Orpheus, 1954). Robert Lepage has dramatized Cocteau in homage to the art and music of the 1920s, in his early autobiographical one-man piece, *Needles and Opium* (1991) where Lepage literally embodies Cocteau.

Panel: Gertrude Stein & The Drama of Modernism

Further speakers: Brigitte Bogar, Annabel Rutherford

[THU 29, 10.30 – 12.00 am, Room 8 \(M 110\)](#)

Masami [Iwai](#) & Akihiro [Odanaka](#)

### **IMAGINARY REVENGE ON THE STATE: A MARGIN OF INDIVIDUALITY ON THE THRESHOLD OF MODERNIZING JAPAN**

[FRI 30, 10.30 – 12.00 am, Room 6 \(A 021\)](#)

See Akihiro [Odanaka](#)

Kimberly [Jannarone](#)

### **THE AFTERMATH OF THE ARTAUDIAN IDEAL OF PRESENCE IN MODERN PERFORMANCE**

[University of California, Santa Cruz, USA](#)

This paper will examine Artaud's ideal of pure presence and its legacies in modern performance. Beginning with Artaud's ideal of a "nerve meter" that connects people on not simply a bodily but an almost molecular level, the paper will trace this ideal of ultimate conjoining through a range of performance practices that followed. Key points of comparison will be the early modernist desire to abolish the space/energy gap between the audience and spectator and the huge move toward "people's theatres" in the 1930s and 1940s. Between the two, a world of "presence" opens up that is often articulated in the same language – to re-connect, to embody community, to erase separation, etc – that leads to radically different ideals of the new. We see that the "innovation" of re-finding presence posits a backdrop of the old specifically edited to present the recent past as less alive, less vibrant, less connected, and the future lies in re-connection. As a goal for the future, "presence" often draws directly from Artaud; but the same language is wielded by groups with politically and socially discordant agendas, and it is these the paper focuses on. Drawing from work by Helga Finter, Erika Fisher-Lichte, and Jean-Jacques Lebel, the desire to innovate being in space together is found to set its against less against "illusionism" as against a particular version of the past, embedded in the energetic desire for a specific future.

Panel: The Promise of the New in the Old: From Modernist Ideals of Presence to Postmodernist Experiments in Remediation

Further speakers: Kara Reilly, Liz Tomlin

[TUE 27, 10.30 – 12.00 am, Room 5 \(A 014\)](#)

Alexander [Jacob](#) & Kati [Röttger](#)

### **ON REPRODUCTION AND REVOLUTION: ISSUES OF CRISIS AND CONFUSION IN THE OPERA *DER FREISCHÜTZ***

Panel: Historicising the Spectacle: Crises of Modernity in the 19th Century

Further speakers: Jörn Etzold, Bram van Oostveldt & Stijn Bussels

[THU 29, 10.30 – 12.00 am, Room 6 \(A 021\)](#)

See Kati [Röttger](#)

Shannon [Jackson](#)

### **KATRINA'S AESTHETICS: MODERNIST THEATRICALS IN (DE-)MODERNIZED SPACES**

[University of California, Berkeley, USA](#)

For many within the United States and across the globe, the unnatural natural disaster of Hurricane Katrina exposed the blindspots and buffoonery of a discourse of Western modernization. If such a discourse placed the United States within a triumphant history of technological modernity, one that served as a model for developing countries in





their own route to modernization, Katrina's devastation revealed the degree to which "modernization" had stalled within the United States itself. With public infrastructures in disrepair, public maintenance deferred, and federal relief decimated by cuts to non-military domestic programs under George Bush, the United States appeared to be a figure of de-modernization. In this essay, I interpret this site as one that felt the effects of what Ulrich Beck has termed the "risk society" and its accompanying processes of "individualization", processes that encourage people to pursue individual solutions to systemic problems. Throughout, I consider the varied aesthetic response to the social and geographic complexity of Hurricane Katrina. I focus particularly on the occasionally improbable staging of visual artist Paul Chan and Classical Theatre of *Harlem's Waiting for Godot*. Paul Chan, paradoxically enough, finds resources in a 20th-century canon of modernist aesthetics. As an artist deeply invested in concepts of aesthetic autonomy even as he maintains a profile as a political activist, Chan's 21st-century project of collaboration renewed older 20th-century debates around "commitment" in art. Together, we can ask how Chan's turn to site-specific performance responds to the collective and spatially-extended experience of public disaster.

[TUE 27, 5.00 – 6.30 pm, Room 1 \(A 125\)](#)

Hanna Järvinen

### **THE PAST AND THE PRESENT DANCE: NOSTALGIA AS A CRITIQUE OF PROGRESSIVE NOTIONS OF HISTORY**

[Theatre Academy Helsinki, Finland](#)

I propose to discuss nostalgia and melancholia in early 20th-century dance literature, and their legacy in today's research – i.e. melancholia as an ontological condition of performance (e.g. Phelan 1993, Lepecki 2006). Drawing from the work of historians from Reinhardt Koselleck (1979/2004) to Peter Fritzsche (2001), I argue that this is a historically specific, modernist ontology of performance. A century ago, nostalgia was a means to critique modernization and modernity, a reaction and an affective response to 19th-century progressive and utilitarian theories of human development and of history. The drive for change in modern dance can be understood through its utopia about a revival of the anti-modern past where the peaceful Arcadian field replaced the hectic urban metropolis. True, this new discourse tied staged art dance to a certain set of affective responses and aesthetic forms that had great influence on how the ontology of art dance was defined after the war in the formalist theories about the "natural" and "authentic" body. But it did not tie dance to motility as modernity as much as to motility as utopia. If the modernity of dance is ontologically associated with a melancholic affect produced by the ephemeral presence of the performance, can we ever move beyond the disappearing act?

[TUE 27, 1.30 – 3.00 pm, Room 1 \(A 125\)](#)

Silvija Jestrovic

### **SEEING BETTER. MODERNIST LEGACY AND IT MODIFICATIONS**

[University of Warwick, UK](#)

This paper will investigate the notion of artistic thinking as "thinking from the point of view of estrangement" (Shklovsky) as both ideological position and as strategy that has its paradigms in European modernism, which, as a palimpsest, creeps through a much different context of multiple histories and fragmented narratives. I will briefly contextualise the well-known estrangement concept of Bert Brecht and the notion of "making the familiar strange" given by Russian Formalist Victor Shklovsky outlining their aesthetic and ideological analogies and differences. My aim however is to explore how these concepts become decontextualised and recontextualised through some contemporary performance strategies and interventions. On the one hand, I will look at the latest production of Brecht's *Mother Courage* currently playing at the National Theatre in London asking why this performance of very high quality fails to be political. In other words, why – in this performance – some of the most recognisable Brechtian strategies appear to be so "culinary" (to use Brecht's terminology)? On the other hand, I will look at practices and conceptual approaches that are not overtly Brechtian, but are far more politically subversive and still grounded in estrangement strategies particularly in the area of performing ethnicity, displacement, and gender.

[THU 29, 10.30 – 12.00 am, Room 1 \(A 125\)](#)



Nicholas Johnson

**ON LANGUAGE, MULTIPLICITY, AND VOID: THE RADICAL POLITICS OF THE MODERNIST SUBJECT**

Trinity College Dublin, Ireland

“Where would I go, if I could go, who would I be, if I could be, what would I say, if I had a voice, who says this, saying it’s me? Answer simply, someone answer simply.” (Samuel Beckett, *Texts for Nothing*). “Modernism necessitates [...] the thinking of subjectivity as a liquid constellation of singularities of experimentation and experience.” (Kevin Bell, *Ashes Taken for Fire*). The critique of language pervades both the content and form of literary modernism. More than a question of semantics or aesthetics, language acts in modernism – especially in Beckett – to construct a subject that is at once multiple in expression and absent, or voided, at its core. This modernist subject, properly understood, devastates many of our contemporary notions of “race” and “gender”. The postmodern focus on identity and difference, while it flowed historically from modernist subjectivity, has led in many cases to essentialist claims no less violent than those of the philosophies it opposed. This paper will re-examine the legacy of modernist aesthetics, with special focus on Samuel Beckett and his radical critique of subjectivity, language, and ontology. It will draw on performance and philosophy to explore a radically ethical dimension of Beckett already sensed by Theodor Adorno and Alain Badiou. Finally, it will attempt to map the political implications of what are sometimes dismissed as “mere” aesthetic questions, by looking deeper into the modernist attitude toward language, subjectivity, and the void.

THU 29, 8.30 – 10.00 am, Room 8 (M 110)

Evelien Jonckheere

**SPECTACULAR BODIES BETWEEN PLAY AND DISPLAY: BODYMADNESS IN BELGIAN VARIETY THEATRE (1903)**

University of Ghent, Belgium

From June 27th till 29th, in 1903, “le célèbre coureur Belge Maurice Mondt” performed “le bouclage de la boucle” in front of the audience in “Le Nouveau Cirque” in Ghent. This so-called “Looping the loop”-attraction was accompanied with a “variety” of other “attractions”: musicians, clowns, acrobats... In his manifesto *The Variety Theatre* (1913) F.T. Marinetti praised variety attractions like the “Looping-the-loop” for their “fisciofolia” or “physical madness”. Where did the fascination for the “mad body” in variety spectacle come from? Examples of “body-madness” in variety theatre created an intense, irrational and “direct experience”. Attraction took the place of narration. They illustrate what Walter Benjamin has called the modern mode of experience: “Erlebnis” and no longer “Erfahrung”. This new mode of experience had the same characteristics as variety attractions: fragmentation, disconnection and now-experienced moments. The “Erlebnis”-experience in Variety Theatre illustrated the experience of the body in the modern urban and industrialized world since the last two decades of the 19th century. Both the body of the actor and of its observers took a central position in this modern spectacular society. Jonathan Crarys theory of modern attention and distraction can be served as a tool to explain how the urge for “Erlebnis” creates spectacular bodies like those of the sportsman Maurice Mondt. Sport not only as action but as an exciting attr-“action” as well shows how modern spectacular society was balancing on the thin line between play and display, between tension and suspension, with “mad bodies” as main characters.

TUE 27, 10.30 – 12.00 am, Room 4 (A 016)

Kelly Jones

**EVERY LITTLE MOVEMENT HAS A MEANING OF ITS OWN: MUSIC HALL PERFORMANCE AND THE CRISES OF CATEGORY IN ENGLISH THEATRE CULTURES, 1890-1914**

University of Lincoln, UK

In dialogue with Benjamin Poore’s presentation, my paper will introduce a critical framework through which to analyse the relationship between popular theatrical entertainments of the late 19th and early 20th centuries and the dramatic fare of the legitimate stage. In doing so, the paper will examine how theatrical entertainments

of this period staged, to appropriate Marjorie Garber's term, "a crisis of category" as the generic properties and characteristics of both the popular and legitimate stages overlapped, effecting a crisis of identity for types of performance at both ends of the cultural spectrum. Focusing on the music hall entertainments of performers such as Vesta Tilley and Marie Lloyd, as well as the Savoy operetta from W.S. Gilbert and Arthur Sullivan, this paper will explore how the dialogue forged between the popular and legitimate stages invited a critique of the structure, status, the function of theatrical self-awareness, and also the strategies of stage representation in both music-hall performance and the operetta.

Panel: Origins of English Dramatic Modernism

Further speakers: Diane Dubois, Benjamin Poore

WED 28, 3.30 – 5.00 pm, Room 1 (A 125)

Olubunmi **Julius-Adeoye**

### **THEATRE FOR DEVELOPMENT AND NIGERIA'S RE-BRANDING PROJECT**

[Redeemer's University, Nigeria](#)

Bedeavilled with corruption, health pandemics, political upheavals and domestic terrorism among other problems, in March 2009, the Federal Republic of Nigeria launched the National Re-branding project. According to the nation's minister of information the project is aimed at a paradigm shift towards achieving a positive image for the country. Similar projects like MAMSER, WAI and the Heart of Africa Project, all aimed at revamping the nation, were jettisoned. For the Re-branding project to have any effect and not to go the way of the others, it is imperative that the emphasis should be on sensitization, reorientation and behavioural change in order to engender meaningful development. The above are the forte of Theatre for Development. In scattered areas and on different issues, TfD techniques have been tried, tested and proven to be a veritable tool to achieve what the Re-branding project seeks to achieve. In fact TfD practitioners all over the country have been engaged one way or the other in re-branding Nigeria for decades. This paper intends to provide a brief historical survey of TfD projects and see how its techniques have been used as an interventionist tool and have engendered progress. More importantly, the paper will suggest ways in which the Re-branding project can co-opt TfD practitioners so that its laudable objectives can be achieved and have far-reaching effects.

THU 29, 5.00 – 6.30 pm, Room 2 (A 120)

Rantimi **Julius-Adeoye**

### **WOMANHOOD AND MODERN DOMESTIC TERRORISM: A STUDY OF BRECHT'S MOTHER COURAGE AND HER CHILDREN AND YERIMA'S LITTLE DROPS**

[Redeemer's University, Nigeria / University of Leiden, Netherlands](#)

Bertolt Brecht's *Mother Courage and Her Children* is widely considered one of the greatest dramatic creations of the modern stage. The work is the playwright's most passionate and profound statement against war and the attendant carnage. In the same breath Ahmed Yerima's *Little Drops* written some seventy years after *Mother Courage* is a reaffirmation of the absurdity and senselessness of war and any act of terrorism in whatever guise. Though Brecht uses the 17th-century European war to comment on the effect war has on the whole of humanity, Yerima uses both the Nigerian civil war and the domestic terror or militancy in the Niger Delta. In these entire catastrophes the direct casualties are the innocent women, who became midday widows, orphans, victims of rape and other barbaric acts. They are often left to mourn the death of their children, and brothers, including friends who are cut down by the bullet of either the militants or the government forces. This paper seeks to do a study of how the modernist aesthetics of the old work of Brecht become a fulcrum for the dramatic thrust of the contemporary work of Yerima, even though the works are drawn from a separate clime and history. It will unearth in Yerima's *Little Drops* how the Niger Delta activities which came into focus in March 2003 have contributed with other domestic unrest to position Nigeria as a haven of domestic terrorism and how this act has become a threat to human and national security.

FRI 30, 1.30 – 3.00 pm, Room 2 (A 120)

Ulla **Kallenbach**

### **IMAGINING ABSENCE**

University of Copenhagen, Denmark

"The invisible elements must be more and more clearly present, more and more real" (Ionesco). The plays of the modernist theatre often entail a marked presence of absence. We see this for example in the plays of Ionesco and Beckett just as it is evident in the writings of Artaud. Present on stage are absent places, absent characters, absent plots, absent meaning, and so forth. Nonexistence, nothingness, invisibility, and the unreal are present not only as themes but also as form. Thus, absence is given presence. Moreover, the predominance of absence entails at the same time another presence – namely that of the audience, and of their active involvement in creating the play via their imagination. This paper will examine the modernist concept of imagination and its impact on the theatre with particular focus on the notion of absence. The modernist imagination emphasizes the transformative rather than representative power of imagination, and imagination as an intentional act of consciousness. Such an understanding of imagination puts into question the very relation of the present to the absent. A complex relation that exposes both the power and poverty of the imagination. How do these notions inform the aesthetics and dramaturgy of modernism, and how can we understand the function of absence in the theatre in terms of the modernist imagination?

THU 29, 5.00 – 6.30 pm, Room 1 (A 125)

Ott **Karulin**

### **PRESERVATION OF ART-THEATRES IN ESTONIA AS AN OUTCOME OF BASELESS FEAR**

University of Tartu, Estonia

When Estonia, like most of the East-Eastern Europe, regained its independence in 1991, the new state did not rush to destroy everything of Soviet heritage – the Estonian theatre system stayed untouched and has seen no big culture policy- driven alterations since. I will argue that the Estonian field of theatre has always had much higher greater autonomy (as understood by Bourdieu) than is usually believed, even under the Soviet regime where many rules actually stayed outside of the field of theatre, though they were seemingly executed (for example, the proportion of Soviet and Western plays in repertorythe repertoire). What the Soviet regime did achieve, however, is the constant fear of over-censoring art – both from by the artists themselves and the state – and that is why the Estonian subsidy system today is trying to eliminate all kinds of artistic evaluation and theatres with the state have worked out a subsidy system with the state that would let them preserve the status quo, let the theatres continue as "art-theatres". The outcome is that the Estonian theatre system is not open to changes in artistic thought or recent developments in the socio-economical sphere and stays firmly in the modernist era, thus actually lowering the level of autonomy of the field. In my presentation I will look at these different mechanisms of autonomy both under the Soviet regime and today, asking, what should happen for the Estonian theatre system to open itself for up to the postmodern world.?

Panel: Autonomy of the Theatrical Field in Contemporary Europe

Further speakers: Joshua Edelman, Quirijn van den Hoogen

WED 28, 3.30 – 5.00 pm, Room 4 (A 016)

Eve **Katsouraki**

### **AESTHETIC – ANTI-AESTHETIC IN REVERSE**

East London University, UK

Anyone who examines the history of modernist theatre is struck by the curiously high priority assigned by its agents to aesthetic questions in relation to the human form, the stage design, the use of lighting, and above all, the creative interpretation of the dramatic material and the scenic world. Yet the subject of aesthetics has an ambivalent relationship within that history. This is mainly due to the contradictory positions that circulate within the field of aesthetic modernity and the numerous debates that have followed them. The controversy between the Kantian legacy of a disinterested aesthetic confronted and a 20th-century Marxism, played out most poignantly in the work of Adorno and Benjamin, can perhaps explain much of the difficulty aesthetics has faced as a conceptually and analytically useful category in approaching performance art. Furthermore, a theory of modernist aesthetics predicated on the relations between subjects and objects and



on the possibility of inhabiting ideological values to both performance and life, poses further problems for the socio-historical context of its analysis in relation to the subject matter due to this positioning. In this paper, I explore the aesthetic and its significance as a category and question its critical properties for any examination of postmodernist theatre and culture. I thus present and interrogate aesthetic positions as I investigate the purpose of the aesthetic as an artistic practice and a critical category in an attempt to reaffirm that the case of the aesthetic is still valid and present today more than ever.

[THU 29, 5.00 – 6.30 pm, Room 8 \(M 110\)](#)

**Baz Kershaw**

**“DON’T DO THAT AGAIN!” FAILURE AND ENTAILMENT IN PERFORMANCE PRACTICE-AS-RESEARCH**

[University of Warwick, UK](#)

What happy accidents of performance as research characteristically occur when the director says to the performer, documentist or research assistant: “Don’t do that again!”? What conditions could make that fearsome injunction productive of the most valued performative knowledge, understanding or insight, and why should forbidding repetition be an exceptionally powerful tactic for artistic research? This presentation will consider these counterintuitive questions by tracing the fine line that divides indigenous from exogenous documentation in performance practice-as-research. It focuses on an aspect of method that may be crucial to performance-as-researchers discovering what their open-ended explorations have been “about”. Using video extracts, practical exercises and the paradoxes of performance as analytical tools, it investigates the documentation process of *Being in Between*, a movement-based project with primates in Bristol Zoological Gardens, UK. Several times the two video-makers whose job was to film the event for post-project analysis had to be curbed in their technical and live-art ambitions for the shoot. As its co-director, from their perspective, I forced them into failure. Rather remarkably, the entailments of this command not to repeat their documentary-art aesthetics later became crucial to understanding the most inexplicable reactions of zoo visitors to the performances. They produced a novel perspective on monkey-human evolution and, possibly, a fresh methodological principle for truly exploratory performance-as-research. This presentation will explore how looking away from the main foci of performance as conventionally conceived (e.g. the performers, special effects, anagnorisis, etc.) can produce an interruption of repetition that sometimes may become the crowning glory of performance as research.

See [Panel](#) (WG Performance as Research):

Exhausting Modernity – Repetition, Time and Generative Processes

Further speakers: Annette Arlander, Mark Fleishman

[TUE 27, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

**Sabine Kim**

**WRITING HISTORIES, READING SYSTEMS: WILLIAM FORSYTHE’S DECREATION OF POWER**

[University of Mainz, Germany](#)

Looking at the Forsythe Company’s performances of *Decreation*, this paper examines dance as a form of historiography. The bodies of the Forsythe Company dancers’ straining limbs and contorted positions disrupt the system of classical ballet, thus resetting not only spectator expectations but also the history of ballet itself as the prime aesthetic stage art. In a choreography that he describes as a series of movements intricately linked through the individual responses of the dancers who draw on their own associations, memories, and identifications with larger contexts, William Forsythe shifts choreographic practice from a control over what happens onstage towards creating conditions and spaces for something to unfold, which remain in the process of becoming readable. In *Decreation*, these larger contexts are made perceptible through a corresponding enlargement of the senses – feedback loops use sound to create an extra-visual spatial dimension; speech is split between bodies, just as dancers are split between video and bodily gestures. As I will argue, Forsythe’s development of a new language of modern dance represents not so much a break with his classical ballet training as an investigation of its assumptions and the ways in which it can be understood as a form associated with power. These tendencies are not so easily discarded; the task of the modern is to understand the ways in which the present is entangled in the past, and the terms of these legacies.

[THU 29, 5.00 – 6.30 pm, Room 9 \(A 022\)](#)

Esa **Kirkkopelto**

## **ACTOR'S ART IN MODERN TIMES – A PEDAGOGICAL ATTEMPT TO RE-INVENT THE PERFORMING BODY**

[Theatre Academy Helsinki, Finland](#)

Since the French Revolution, theatre has been understood in the continental aesthetics as a scene for witnessing and pursuing social and individual liberation. In the theatrical modernism, this emancipation reached the playing agency itself, i.e. the moving and speaking body of the actor. Since Stanislavsky, the psychophysical idea of acting has gone through different transformations and, towards the end of last century, it lost its original subversive character. Today, actor training faces a difficult task. It has to fill the ever-growing gap between the modernist pedagogical heritage and the challenges set by the contemporary development of performing arts (post-dramatic theatre, live art, contemporary dance) and the multiplication and fragmentation of social contexts. In my paper, I treat these questions in relation to a pedagogical action research project, "Actor's Art in Modern Times", which is presently pursued at the Theatre Academy Helsinki. I attempt to show the connection between psychophysical methodologies and the post-dramatic idea of performance. It cannot be done without carrying out, on philosophical level, a simultaneous deconstruction of the function of the scenic element. The assumed equality among the elements of theatrical performance, the liberation of those elements, cannot be reached unless we replay some "archi-scenes" related to the birth of modern art from Schiller, Hölderlin and the Early Romanticism onwards, up to Benjamin and Brecht.

Panel: Actor Pedagogy and Kinesthetic Imagination. Revisiting Modern Psychophysical Heritage

Further speakers: Marja Silde, Petri Tervo

**WED 28, 10.30 – 12.00 am, Room 3 (A 119)**

Edgaras **Klivis**

## **COLONIAL EMOTIONS: EIMUNTAS NEKROŠIUS AND NOSTALGIA IN THE LATE SOVIET LITHUANIAN THEATRE**

[Vytautas Magnus University, Lithuania](#)

An essentialist point of view would see modernity as related primarily to progressivism, however, nostalgia can be considered as an equally important element of modern subjectivity, especially in societies experiencing rapid industrialization and urbanization. The fantasies of a pre-modern organic community and unmediated face-to-face communication can be traced in the very idea of "National theatre" of the 19th century as well as in the great visions of modern theatre of the 20th century. In Lithuania nostalgic fantasies marked dramatic and theatrical representations of the late 20th century due to the explosive and vast extent of Soviet modernization, including new industrial projects, demographic changes, technocratic rationalization of everyday life and anti-religious campaigns. The early productions of Eimuntas Nekrošius is a good example of the Soviet (colonial) nostalgia, reflected not only in the nature of the stage imagery but also in the very mode of representation, for example, in the way Nekrošius uses material elements as references to the pre-modern landscape. Although modern nostalgia is usually defined as yearning for the past, an emotional reaction to the interruption in time (see for example *The Future of Nostalgia* by Svetlana Boym), the colonial nostalgia in the late Soviet Lithuanian theatre was also a reflection of conflictual territoriality, the experiences of occupation, mass exile, imperialist bureaucracy and the Cold War. In my paper I am going to analyze how modern nostalgia shaped the theatrical representations of history, trauma and the forms of stage directing in Lithuanian theatre.

**THU 29, 8.30 – 10.00 am, Room 8 (M 110)**

Anja **Klöck**

## **THE POLITICS OF BEING ON STAGE – ACTOR TRAINING IN GERMANY 1947–1953**

[University of Music and Theatre Leipzig, Germany](#)

The Cold War that dominated world politics in terms of a binary opposition of two superpowers and -cultures from the end of the Second World War is an example par excellence of the inherent complexities of "modernity" when thought of as the triad modernism – modernity – modernization. From a historical perspective, the tensions between East and West may be traced back to modernity – to the tensions between the

Russian Empire, other European countries and the United States in the 19th century, as well as to the intellectual climate engulfing the Second Industrial Revolution. It is also linked to modernism, to politicized aesthetic movements and events in the early 20th century, of which Evreinov's 1920 re-staging of the storming of the Winter Palace during the October Revolution of 1917 is just one example. In terms of modernization, the ideology of technological and industrial progress was the driving force and product of the competitive relationship between capitalist and socialist countries after 1945 and of the visions of expansion and world domination constructed in the USSR and the USA. In this paper I will investigate the "cultures of modernity" inherent in actor training programs in Germany during the early years of the Cold War (1947–1953). I will show how the actor became a site where different modern and modernist concepts of culture and community, aesthetics and (body)politics interlocked in the form of various specifiable discourses, physical regulations, personal and public experiences of space, personal memories and written histories.

Panel: The Cold War's Performance Front

Further speakers: Charlotte Canning, Hanna Korsberg

[THU 29, 8.30 – 10.00 am, Room 6 \(A 021\)](#)

Hanna **Korsberg**

### **PERFORMING POLITICS BETWEEN EAST AND WEST**

[University of Helsinki, Finland](#)

In my paper I will discuss the ways theatre participated in negotiating the location of the Iron Curtain during the time of the Cold War. I will survey how the processes of performances and theatre visits as theatrical, cultural and political events participate in the naming and production of knowledge and how borders are conceptualized and challenged on stage. The main case studies are the international visits of the Finnish National Theatre mainly to European stages in the 1950s and the early 1960s and the 8th ITI World Congress held in Helsinki in 1959.

Panel: The Cold War's Performance Front

Further speakers: Charlotte Canning, Anja Klöck

[THU 29, 8.30 – 10.00 am, Room 6 \(A 021\)](#)

Hayato **Kosuge**

### **THE MAKING OF HIJIKATA TATSUMI'S ANTI-MODERNIST IDEA: THE COLLABORATION WITH HOSOE EIKOH**

[Keio University, Japan](#)

The close collaboration between Hijikata Tatsumi, the founder of a unique style of performance called "Butoh", and Hosoe Eikoh, a major Japanese photographer in the postwar period, goes a long way to explain the essence of Butoh from the standpoint of anti-modernism. Hijikata appeared as the lead dancer in the 16mm film Hosoe directed in 1960: *Heso-to Genbaku (Navel and A-bomb)*. In this film, Hijikata and Hosoe are arguably describing a free-floating popular anxiety concerning nuclear war amidst the material prosperity. Using many mystic and ritualistic symbols, such as an apple, a cow, and a goat, they connected the images of the naked human body with the destructive power of the atomic bomb; viewed from another angle, one may understand the film to mean that only primitive human power can oppose modern technology. In 1969, Hosoe featured Hijikata in scenes from Tōhoku (the northeast rural district of Japan) in his photographic collection *Kamaitachi*. Hosoe composed a mystic world of death and insanity, taking advantage of the spiritual climate of Tōhoku and the primitive destructiveness of Butoh. Just after the collaboration, Hijikata produced the *Tōhoku-kabuki project*, which resulted in his most important work: *Hosotan*. In the 1960s Hijikata was searching for a way out of the impasse of the Western style of modernization at a time of environmental pollution, student and farmer rebellion, and fears of nuclear war. For Hijikata, the equivalent of the devastating power produced by the groundswell of modernization is the primitive body and the pre-modernized world evolved through the collaboration with Hosoe.

See **Panel:** Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities

Further speakers: Ivy I-chu Chang, Ya-Ping Chen, Naomi Inata, Katherine Mezur, Manabu Noda

[THU 29, 8.30 – 10.00 am \(Part I\), Room 3 \(A 119\)](#)

Marina **Kotzamani**

**LYSISTRATA'S PROJECTS: MODERN, POSTMODERN, AND ON THE WEB**

University of the Peloponnese, Greece

I will be juxtaposing two remarkable interpretations of Aristophanes' *Lysistrata* which engage multiple discourses on modernity. The first, a quintessentially modernist work, was an American production of the play directed by Norman Bel Geddes (1929). The second, *The Lysistrata Project* was a postmodern activist experiment with global impact. Employing the internet, its American female initiators organized multiple readings of the play worldwide (03/03/2003) to protest the Iraq war. A key feature of both *Lysistratas* is intertextuality. How is the discourse between interpretations articulated in the modernist, in contrast to the postmodern version, what is its defining feature? Another question to consider: How is *Lysistrata's* central premise of the female sex strike played out in the two versions? I show that Bel Geddes' production, firmly controlled by the male director, highlights central anxieties of modernism regarding the female body and mass. By contrast, the female-initiated postmodern version features an inclusive interpretation of the body, cutting across the traditional dichotomies male/female or body/text. I also argue that the contemporary version configures new roles for the director/artist, obliterating distinctions between art/life or high/pop culture, central to the modernist *Lysistrata*. Finally, both interpretations highlight modernization issues: I show that Bel Geddes' *Lysistrata* underscores the world dominance of the U.S. vis à vis an earlier, internationally acclaimed Soviet production. Concerning *The Lysistrata Project*, does its global conception allow for the expression of difference between readings or is it in essence an American inspired neo-colonialist project?

FRI 30, 3.30 – 5.00 pm, Room 8 (M 110)

Friedemann **Kreuder**

**GERMAN ART AND GERMAN POLITICS: RICHARD WAGNER'S  
DIE MEISTERSINGER VON NÜRNBERG (1867) IN THE AGE OF A RISKY  
MODERNITY**

University of Mainz, Germany

This paper places Richard Wagner's compositional work on *Die Meistersinger* within the historical context of Prussia's increasing power, political proceedings from 1866 onward and the illusions which Wagner cherished with respect to the possible role of the Bavarian King Ludwig II in German history and of Nürnberg as the founding site of a new German federal pact, future seat of government and Festspiel location for *Die Meistersinger*. With recourse to Wagner's series of articles *German Art and German Politics* (1867/1868), containing the definitive monarchistic-aristocratic reformulation of his Festspiel concept, the plot and figures of *Die Meistersinger* shall not be handled in terms of their singular artistic qualities but will rather be observed as discursive elements in which the ambivalent cultural dynamics of the German identity constitution of Wagner's time are represented poised between the strictures of autochthonous tradition and cosmopolitan modernity. In a second step, the paper will investigate the extent to which the score of *Die Meistersinger* determines for any present-day performance a site of memory of ambivalent cultural movements, in which the mentality of a "risky modernity" (Nolte) might be said to be recognised.

FRI 30, 10.30 – 12.00 am, Room 5 (A 014)

Anton **Krueger**

**WOYZECK ON THE HIGHVELD: REVIVING A PROTOTYPE**

Rhodes University, South Africa

Handspring Puppet Company's production of *Woyzeck on the Highveld* was first performed in Johannesburg in 1992. This remarkable production highlights at least three intersections of different modernist and modernizing discourses. Firstly, its principal source is Georg Büchner's proto-modernist text with its portrayal of an alienated individual. Secondly, in making use of puppets as central characters, the play employs a style evoking a number of modernist aesthetics, (with particular reference to Harold B. Segel's description in *Pinocchio's Progeny* [1995]). Thirdly, by re-contextualising Büchner's soldier as an immigrant mine worker in 1956, the



production deals with numerous aspects of modernization, examining the confusion caused when rural and urban cultures clash. William Kentridge directed the production and he created rudimentary charcoal animations by means of a process he refers to as “proto-filmmaking”. Although this technique harks back to a former time, it also relates Kentridge’s stylistic concerns to the demand of the avant-garde aesthetic to “make it new”, (since a prototype is, of course, without precedence). Kentridge also instructed Handspring to make their puppets “rougner”, an appeal which is both backward and forward gazing. It looks to the past, in the sense of giving the appearance of being unsophisticated and primitive; and yet it is also “new” in that it makes the puppets appear “newly made”; still bearing the marks of flawed human manufacture. I would like to use this notion of the new within the old as a starting point for a discussion of some of the many modernist discourses embedded within this production.

[FRI 30, 10.30 – 12.00 am, Room 3 \(A 119\)](#)

Loren **Kruger**

### **URBAN FORM, PERFORMANCE AND UNCIVIL MODERNITY**

[University of Chicago, USA](#)

Building on work in cities including Berlin, Chicago, and Johannesburg, this paper will revisit the critical terms linking performance and urban spatial practices. Urban theorists from Le Corbusier and Wagner in the early 20th century to Mumford and Lynch in mid describe both street level and systemic interaction in cities in terms of drama and scene; Michel de Certeau and urbanists of the so-called global South such as Asef Bayat, Abdou Malique, Simone, and Jennifer Robinson investigate street level “pedestrian enunciations” and social enactments whose transnational reiterations challenge hierarchies favouring “global” (usually rich and ordered) cities over “ordinary” (apparently poorer and more disorderly) conurbations. The work of these urbanists illuminates not only the “incivility” of cities of the South but also the degree to which “uncivil modernity” characterizes cities of the North, especially as the latter confront migrants from the South. In other words, these voices from the South challenge Northern to rethink the priority of “their” modernity and its articulation in the urban fabric. Drawing for this term on Johannesburg architect Hannah Le Roux, this paper investigates attempts by urban activists and formal performers to mend the urban fabric in acts that include renovating derelict buildings as well as those performances that highlight rents in that fabric such as “tour guides” through no go zones in inner city Johannesburg or marches and other acts for immigrants rights (including those of the undocumented) in Chicago.

[FRI 30, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

Aino **Kukkonen**

### **POSSIBLE POSTMODERN PLACES IN REIJO KELA’S DANCES**

[University of Helsinki, Finland](#)

In my paper I will analyze two site-specific dances by a Finnish choreographer-dancer Reijo Kela. *Ilmari’s Ploughed Field* (1988) happened in abandoned fields and barns and dealt with the history of his old home county. In *Cityman* (1989) Kela danced for a week in a plastic cube in the capital Helsinki. How and what kind of places were created in these works? How was everyday life and movement part of the dances? In what social-historical discourses did site-specific dance participate in? I will also briefly discuss Kela’s works in relation to the concept of “postmodern dance” (Banes 1987, 1994) since there are many parallels such as rejecting frontal design and pedestrian movement. I will investigate these works in relation to postmodern theory. Postmodernism has emphasized pluralization and new kind of locality: instead of centres, the borders and margins are of interest, which has happened in literature as well as in architecture (Hutcheon 1988; Calinescu 2003): for example the modernist idea of pure, universal space is met by a postmodern response – “city with a memory”. I argue that in Kela’s works space becomes a local place. Their content also reflect the pace of the modernization in Finnish society. Miwon Kwon (2002) has written about different sides of postmodern theory of place. On one hand in site-specific art there is an idea of unique performance with place-bound information and identities. At the same time there is a nomadic, hybrid subject that reflects placelessness.

[FRI 30, 10.30 – 12.00 am, Room 8 \(M 110\)](#)



Yuko **Kurahashi**

**PING CHONG AND MODERN DYSTOPIA: CHONG'S THEATRICAL WORKS IN THE 1970S AND 1980S**

Kent State University, USA

My conference paper is an exploration of the artist Ping Chong's works from the 1970s and 1980s that were developed and staged as part of the avant-garde theatre scene in the United States. Unlike later works by Chong such as *OBON*, *BLIND NESS*, and *Cocktail*, these early works avoided a conventional narrative/storyline with identifiable characters. Instead, they use incongruent images, movement/dance sections with recorded voiceovers that created an abstract, theatrical collage. In my paper, I will discuss modernity in Chong's early works, including *Lazarus*, *Fear and Loathing in Gotham*, *Nosferatu*, and *The Games* on two levels. The first level is the context of the 1970s and 1980s and theatre arts in North America. This will involve an examination of Chong's theatrical style in the context of other non-realistic, multimedia, and movement-based theatre that was a continuation of the alternative theatre of the 1960s as practiced by such artists as Robert Wilson, Robert Lepage, Meredith Monk, and Lee Breuer. The second level of my analysis will look at modernity as a cultural movement that predicated the theatrical landscape of these works. Using different theatrical images that underscore a sense of isolation, despair, and otherness in the urban environment, Chong's works illuminate complete negation of individuality and freedom, suggesting a post-apocalyptic, dystopian world which forecloses all utopian fantasies and possibilities. In this level of my examination, I will explore Chong's theatricality in the context of modern post-apocalyptic and dystopian theatre in the works created by Kantor, Beckett, and Grotowski.

WED 28, 3.30 – 5.00 pm, Room 5 (A 014)

Hye-Gyong **Kwon**

**THE INFLUENCE OF BERTOLT BRECHT ON KOREAN MASK PLAY "MADANG-NORI" UNDER THE MILITARY DICTATORSHIP IN SOUTH KOREA**

Dongseo University, South Korea

The history of South Korea from 1960s through 1980s is called "the political dark ages" due to dictatorship. Park, Chung-Hee, a military general, executed a coup d'état in 1961 and controlled a dictatorial government until the end of 1970s. Even after his assassination in 1979, Korea was still under a military government for a further 10 years. Freedom was totally restricted, so Korean people began to resist the authoritative government from the beginning of the 1970s. During the pessimistic period, Korean artists also tried to expose the suppression of freedom and human right, however, the strict censorship made it not possible to report the cruel situation of the time through realistic ways of expression. Korean theatres found a solution in two ways, one from the combination of Korean traditional mask play with Bertolt Brecht's theatrical theory, another from the introduction of the theatre of the absurd. "Madang-Nori" is a modernized mask play which consists of dialogues, songs, dances, music, etc. It originates from the traditional Korean mask dance. Korean pro-democratic artists as well as university students found a theatrical form of "Madang-Nori", by uniting the traditional mask dance with Brecht's theory of "Epic Theatre" and the idea of "Alienation effects". "Madang-Nori" was performed on an open stage and caused an explosive response from Korean people through a harsh critique and satire on dictatorship. Brecht's social and political focus played a key role in shaping the anti-government movement in the 1970s and 80s in Korea.

FRI 30, 1.30 – 3.00 pm, Room 2 (A 120)

Johanna **Laakkonen**

**NATIONAL VS. INTERNATIONAL: EARLY MODERN DANCE IN FINLAND**

University of Helsinki, Finland

The paper discusses the impact of international dance modernism on Finnish dance and theatre choreography in the early 20th century. After the civil war in 1918 the Finnish arts were considered as important vehicle in bringing the divided nation together. Instead of ballet, social dances and folkdances adapted for the stage were the most well-known dance forms which were performed in private balls and amateur performances, and occasionally by visiting professional dancers, mainly Russians. I argue that young

modern dancers, who had studied in Central Europe in the schools of Emile Jaques-Dalcroze, Mary Wigman, and Rudolf Laban for example, had to negotiate their position in a complex cultural climate which often emphasized rural and domestic values instead of international influences. The paper suggests that they did not only introduce a new genre to the Finnish art scene but their work also had an impact on actors training and theatre choreography in Helsinki.

[TUE 27, 3.30 – 5.00 pm, Room 3 \(A 119\)](#)

Dominique **Lauvernier**

**THE SCENOVIRTUEL LABORATORY: REBUILDING LOST STAGE DECORATIONS AND THEATRES**

[Université de Caen, France](#)

The CIREVE unites several fields of research, all using some form of virtuality; its best known project is the Plan de Rome 3D (Antique Imperial Rome in 3D). Our SCENOVIRTUEL laboratory rebuilds lost stage decorations and theatres, first for Baroque Court theatres, machineries, costumes, ... later for all times and places in the world. We use 3D rendered models – 3DSMax – set after sources, remains, projects, and we test the accuracy of our models with stereoscopic HD interactive virtual reality: walkthrough models, 3DVia DassaultSystems. For the IFTR Congress, using some interactive samples, we shall focus on the utopic projects for theatres (including non-dramatic uses), which break away from the inherited Renaissance perspective: as stages divided into 3 parts (18th century), the 4-stage room by Furttentbach in Ulm 1663, spheric theatres (Boullée's Cenotaphe and H.Ohl spheric cinema 1957, Bauhaus projects such as Weininger's 1924, Polieri's Théâtre Total 1957). We make the hypothesis that virtual reality, with immersive HD stereoscopy, can help us to better feel how these revolutionary architectures were intended to enhance the spectator's experience towards an excitation of all his senses, in all dimensions of space. Only immersive virtuality can help us to feel the gigantic size of most utopias. And when technology soon offers us a fully spherical immersive theatre, we shall be able to merge these utopias with the real 21st-century world.

Panel (WG Theatre Architecture): Documenting Modernity

Further speakers: Dorita Hannah, Frank J. Hildy

[WED 28, 10.30 – 12.00 am, Room 5 \(A 014\)](#)

Jan **Lazardzig**

**“NOISE POLICE”: THEATRE CENSORSHIP IN EARLY 19TH-CENTURY GERMANY**

[Free University Berlin, Germany](#)

Theatre censorship is a common element of the everyday theatrical productions of the 19th century. Normally, research on theatre censorship in German-speaking countries looks at the already elaborated bureaucracy of a well-functioning police administration. In contrast, my paper aims to examine the aesthetic roots of the bureaucratic apparatus. Focussing on the intercourse of a vulgarized aesthetic discourse, writings on police theory and political practice around 1800, I will discuss the fantastic and imaginative state of pre-bureaucratic theatre censorship. As an example, the proposal for “noise police” in the theatre (made around 1810) may provide evidence of the prescriptive force and definitory power of theatre censorship.

See **Panel**: A Pre-History of Modern Theatre

Further speakers: Julia Stenzel, Meike Wagner

[TUE 27, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

Bryce **Lease**

**MODERNISM AND THE EXCREMENTAL OBJECT**

[University of Bristol, UK](#)

Why is there a fascination with the excremental object in today's art/performance world? The answer lies first in Malevich and secondly in Kantor. In order for any object to be endowed with meaning it must first enter the frame of fantasy. Malevich's famous renowned *The Black Square on the White Surface* (1915) indicates the importance of the frame in itself. This is because art, as a result of the modernist conception of the frame, is not a question of the why but of the where. Within theatre, Tadeusz Kantor



reserves a special position for the worn or dilapidated object. This claim cannot be reduced to Kantor's practice of conjoining visual art with theatrical illusion. Kantor's elevation of the "worn" object in the theatrical frame is posited on the level of the Real, which is precisely impossible inasmuch as it allows distances from what we consider to be "ordinary" reality. This process of distancing (framing) takes place in three stages. First, one requires a parallax view on reality, a sort of distortion, the exact "shock" Kantor describes. In this anamorphic stain an object is introduced that has no place in it, such as the urinal in the art gallery. Lastly, any content is erased from the object so that all we are left with is the frame itself. I argue that it is within this movement from the material to the sublime that we can see the precise status of the excremental object in Modernism.

THU 29, 10.30 – 12.00 am, Room 5 (A 014)

Nic Leonhardt

### **TRANSNATIONAL AND GLOBAL THEATRE HISTORIES – COMPONENTS OF A NEW RESEARCH ARCHITECTURE**

LMU Munich, Germany

"Global" / "world" / "universal" / "transnational" – over the past few years, "history" understood as *historia rerum gestarum* of a nation has become a highly contested concept. Historians, sociologists, and cultural anthropologists such as Jürgen Osterhammel, Shalini Randeria, and Dipesh Chakrabarty, among others, have encouraged scholars from all parts of the world to rethink and re-write history by looking more closely and from a transdisciplinary perspective at the multiple forms and entanglements of history/histories rather than to think history as a chain of events developing on a linear and unidirectional track. In my paper, I am going to discuss what role theatre history can play in the context of this historiographical "perspectival shift". What concepts, key terms, and methods can we borrow? What form could our disciplinary contribution to the new debates take? I shall support my theoretical considerations by using the example of Berlin's Admiral's Palace (Admiralspalast) in the 1910s and 1920s as a case study. An urban hub for transcultural and transnational encounters and imaginaries (as I would like to argue), this venue can help in developing questions and methods for a research architecture of transnational and global theatre histories.

TUE 27, 1.30 – 3.00 pm, Room 2 (A 120)

Barbara Lewis

### **MINSTREL MACBETH; OR, BRUTUS ENDURING**

University of Massachusetts, USA

*The Emperor Jones* (1920) remains a stage perennial of the modernist era. In 1933, it was made into a film starring Paul Robeson who took over the role from its originator, Charles Gilpin. In the 1950s, it was televised, made into an opera, and choreographed as ballet. At least once in each decade since then, it has been revived. In the winter of 2009-10, the Irish Repertory Theatre presented it in New York. The most controversial outing came from the Wooster Group in the 1990s, which offered a cross-gender version (brought back in 2006 and 2009), in which Kate Valk, a white performer, technologically altered her voice, smudged her face in boot blacking and strutted through the role as the tormented self-nominated Emperor fleeing his death in the woods on a Caribbean island while harboring the superstition that only a silver bullet could end his ill-gotten reign. Brutus Jones, a greedy-for-power minstrel Macbeth in the clutches of his own alienation, criminality, and terror who is assured of his invincibility by the whispering of witches, is an African American porter from the States on the run who has transformed himself into a ruler of the benighted. In this paper I explore the adaptability of this character, emergent in the days of modernism when the New Negro type, defiant of past oppressions, arrived on the scene to stay and enjoy longevity through the various isms of the 20th century and beyond.

FRI 30, 3.30 – 5.00 pm, Room 8 (M 110)

Yinan Li

### **TRADITION? MODERNIZATION? CULTURE? – RETROSPECTIVE REFLECTIONS ON THE INNOVATIONS OF THEATRE DURING THE 4TH MAY PERIOD**

Central Academy of Drama, China

At the end of the 19th and at the beginning of the 20th century, China was confronted with the imperial West. Chinese intellectuals began to take a position beyond their own culture in order to look at it, to talk about it, to compare, and to learn. "Cultural"

discourses, concepts of tradition and modernization emerged in the collision of western and eastern “cultures”. Theatre artists and scholars during the 4th May period started discussions about innovations of “traditional” Chinese theatre, which led to a rupture between the old and the new. “Modernization” became the synonym of “westernization”. In the postcolonial period, we would like to get rid of cultural Darwinism. If we want to explore non-western ways of societal development, we have to discard the concept of “modernization” and regard the Chinese theatre tradition as an ever flowing river. In my paper I would like to present a critical study of the discussions on innovations of Chinese theatre during the 4th May period.

FRI 30, 1.30 – 3.00 pm, Room 6 (A 021)

Julia **Listengarten**

**MODERNISM REASSESSED: THE LEGACY OF MODERNIST AESTHETIC IN CONTEMPORARY THEATRE**

University of Central Florida, USA

The post-1950 experimental theatre both embraces the overwhelming presence of visual stimuli in contemporary culture and fosters a critical inquiry into a “simultaneous and multi-perspectival form of perceiving” that replaces “the linear-successive” (Lehmann). In this theatre that Hans-Thies Lehmann calls “postdramatic”, visual dramaturgy is rooted in associative, poetic, and sensory experiences. Indeed postmodern theatre destabilizes the modes of perception and communication, challenging the power and authority of language, deconstructing the creative process, and offering various ways of expressing ideas, feelings, and senses onstage through the forms of cinematic theatre, scenic poem, and intermedial performance. In my presentation, I would like to examine the influences of modernist aesthetics and scenographic practices on this “postdramatic” visual dramaturgy that highlights the disruption of the temporal and spatial relation and captures the pervasive sense of life’s indeterminacy and fragmentation. Specifically, I would like to explore the modernist legacy of Wassily Kandinsky’s “abstract theatre” and Gertrude Stein’s “landscape theatre” in the works of contemporary theatre artists such as Robert Wilson, Martha Clarke, and others. What are the influences of Kandinsky’s “abstract” theatre and Stein’s “landscape” drama on image-drive theatrical landscapes in which spoken text often becomes a free associative counterpoint to visual poetry? What is the role of modernist theatre concepts and practices in shifting and/or re-imagining the relationship between the textual and the performative/scenographic in “postdramatic” theatre? What are the points of convergence and rupture between modernist and contemporary theatre practices?

Panel (WG Scenography): Spacing-out: Legacies of Modernity in Contemporary Scenographic Practice, an Impossible Survey

Further speakers: Natalie Rewa

TUE 27, 10.30 – 12.00 am, Room 3 (A 119)

Stanley **Longman**

**STAGE GEOGRAPHY IN THE MODERN ERA**

University of Georgia, USA

Prior to the Renaissance, the term “stage geography” would have little meaning. The invention of the proscenium arch came in response to the impulse to represent places on stage. How places are represented brings into play the use of stage space and its relationship to the audience. From the late 16th century to the late 19th, stage geography took many turns. Contained idealized cityscapes gave way to expansive interior halls, then vast panoramas of sublime landscapes and finally fourth wall rooms. Modernism prompted a very different approach. The relativism of the modern era encouraged a much more subjective and much less fixed stage geography. It might become the embodiment of the inner mind. The stage could and often did provide an amorphous arena provoking a dream, a fantasy or a memory that would expand to fill the stage. Alternatively the stage may create the illusion of one place only to have it redefine itself a few moments later. Such shifting impressions challenge spectators’ perceptions of what was “real”. The experience reflects the uncertainties that accompany the modern worldview. There are many permutations of this stage geography. This paper seeks to provide a sort of taxonomy of types of stages drawing upon a wide range of modern plays as samples.

TUE 27, 10.30 – 12.00 am, Room 7 (A 213)

Diana **Looser**

**MOVING ISLANDS: CHARTING MODERN/IST GENEALOGIES IN CONTEMPORARY PACIFIC TRANSNATIONAL PERFORMANCE**

[University of Queensland, Australia](#)

Transnational performance, and the condition of being transnational, are often understood as being situated in a postmodern moment of global change. This paper explores the relationship of transnationalism to cultures of modernity through reference to two contemporary performances from the Pacific Islands. Haiping Yan has adapted Frederic Jameson's definition of the linked yet distinct analytic terrains of modernization, modernism, and modernity to trace a similar relationship between transnationalization, transnationalism, and transnationality, foregrounding "transnationality" as a term that describes how transnational subjects "feel about themselves", and embeds a "structure of feelings" that animates live performance. But this is more than a lexical recalibration: Yan's very formulation acknowledges that this global moment of flexible boundaries, migrations, emerging markets, and plural identities is rooted in the modern and allied to the ongoing processes of modernization. Consequently, we might read transnational performances as exemplary ways in which the imbricated discourses of modernity, modernism, and modernization are indexed and relayed through international and cross-cultural perspectives. Taking the Pacific – a region that has frequently been defined in terms of historical, modern, and contemporary crossings – I analyze how a transnational "structure of feelings" is manifested in two performances that engage relationships between the Pacific Islands and the United States, focused through the transnational subject's search for identity: Keo Woolford's *I Land* (2007), which traces genealogical routes between the Philippines, Hawai'i, and the mainland US; and Victor Rodger's *My Name is Gary Cooper* (2007), which charts fraught arcs between Samoa, Los Angeles, and Auckland.

[TUE 27, 5.00 – 6.30 pm, Room 1 \(A 125\)](#)

Inmaculada **Lopez Silva** & Azucena **Gonzalez Blanco**

**ARTAUD'S CRUELTY IN LARS VON TRIER'S ANTICRISTO: DECONSTRUCTING CATHARSIS AND PERFORMING ARTS**

[Escuela Superior de Arte Dramatica de Galicia, Spain & University of Granada, Spain](#)

Antonin Artaud's Theatre of Cruelty – *Le Théâtre et son double*, published in 1938 – has strongly influenced performers, other artists and philosophers in the second half of the 20th and 21st centuries. Strongly related to avant-garde art and thought, Artaud's theory has interested several students of theory and aesthetics in the second half of 20th century, such as Jacques Derrida – *La parole soufflée* and *Le théâtre de la cruauté et la cloture de la représentation*, published in *L'écriture et la différence* in 1967 –, who points out the deconstructing power of the concept of cruelty in order to show the possibility of a renewed theatrical language – one which is not representational, but part of the existence. With this in mind, we try to show in our paper how Artaud's cruelty, as a renewed kind of catharsis and deconstruction of performative language is present in some of the principles of Lars Von Trier's DOGMA films, such as *Dogville*, *Dancer in the dark*, or in his last polemical work, *Antichrist*. We will also show a new concept of mise en scène shown in DOGMA's use of the performing sign, as well as an update of cruelty as a useful concept for presenting performing arts in today's theatre.

[THU 29, 5.00 – 6.30 pm, Room 1 \(A 125\)](#)

Jeanette R. **Malkin** & Freddie **Rokem**

**JEWS AND THE MAKING OF MODERN GERMAN THEATRE – A PANEL DISCUSSION**

[WED 28, 3.30 – 5.00 pm, Room 6 \(A 021\)](#)

See Freddie **Rokem**

Peter **Marx**

**THEATROPOLIS: THEATRE AND THE METROPOLITAN SPHERE 1900**

University of Bern, Switzerland

In 1911, when Max Reinhardt first appeared in London his productions mesmerized his audience. Within a few weeks the term “Reinhardtism” was coined to designate his new style – theatre historians have followed this grand récit to describe the birth of the modern idea of directorship. Taking a second look on these events, it becomes evident that this myth is based on eclipsing the complex interrelations and mutual influences between different cultural centers and protagonists. The paper argues to re-consider these interplays by focussing on the metropolitan sphere. The notion of Theatropolis refers to the relation of urbanity and performing arts as well as to the transnational development that counteract that thwarted the rising nationalism around 1900.

TUE 27, 1.30 – 3.00 pm, Room 2 (A 120)

Christine **Matzke**

**THE FLANEUR IN ASMARA: MODERNIST INNOVATIONS IN BEYENE HAILE'S PLAY WEG'I LIBI**

(2008)

Humboldt University Berlin, Germany

In January 2008 Asmara witnessed a theatre production that did not sit easily with the usual cultural imagery in Eritrea. Performed by a group of university graduates rather than the well-versed artists of the government party's Cultural Affairs, Beyene Haile's *Weg'i Libi* (*Heart to Heart Talk*) caused a stir among the local art-loving community in that it defied common strands of Eritrean theatre arts: theatre for development, “traditional” stories, love stories, or stories of heroic deeds in the liberation struggle. Theatre had largely been representational and didactic in Eritrea, often concerned with politics and (the possibility of self-) governance, but also with social and moral issues. During the thirty-year liberation war, all of these elements had been powerfully utilised by the liberation movements to produce and imagine a particular idea of a liberated Eritrean society which then formed the official cultural basis of the newly independent state. Yet *Weg'i Libi* seemed to defy all recognisable cultural discourses and categories. Drawing on the aesthetics of modernism, it had no clear plot or clear-cut message, and for many was difficult to understand. The play nonetheless drew crowds during the two weeks of its performance, largely, I suggest, because it allowed audiences to roam the deepest recesses of their minds. Based on material collated in autumn 2008 (and possibly spring 2010), I will give an outline of the production process and offer a first, tentative reading of the play.

THU 29, 5.00 – 6.30 pm, Room 5 (A 014)

Ruta **Mazeikiene**

**MODERN ACTING RECONSIDERED: LEGACY OF MODERN ACTING THEORIES IN CONTEMPORARY PERFORMANCE**

Vytautas Magnus University, Lithuania

The variety of acting methods and means of expression characteristic to contemporary theatre reveals the dynamic change of traditional ways of acting and the appearance of the new acting styles. It should be noted that in contemporary theatre criticism it is a common practice to relate the new ways of acting to the realm of postmodern aesthetics and analyze them as examples of postmodern theatre language. However, contemporary performance also includes those non-traditional and new forms of acting that take their root in the field of modern theatre and especially in the marginalized trend of antimimetic acting, described in the theories of theatre modernists such as Craig or Meyerhold. For example, the directors of contemporary Lithuanian theatre (as well as of other post-Soviet countries) looking for the new forms of theatre turn towards the legacy of theatrical and antimimetic performance style that was suppressed and thus remained undeveloped during the Soviet era. For instance, the early productions by the famous Lithuanian stage director Oskaras Koršunovas (*Here to be There*, 1990; *The Old Woman*, 1992; *Hello Sonia New Year*, 1994) based on the texts by the Russian avant-garde group OBERIU were characterized not only by the innovative mise-en-scène but also by eccentric manner of acting, unconventional for the Lithuanian stage. This paper analyses the OBERIU trilogy by Koršunovas in relation to the texts by theatre modernists like Craig, Meyerhold and Witkiewicz and discusses the legacy of modern acting theories as reflected in contemporary theatre.

TUE 27, 5.00 – 6.30 pm, Room 5 (A 014)

Bruce **McConachie**

**AN EVOLUTIONARY PERSPECTIVE ON PLAY, PERFORMANCE, AND RITUAL**

University of Pittsburgh, USA

Theorists have defined the key terms “play”, “performance”, and “ritual” in various ways and both separated and related these terms from and to each other. My paper will use evolutionary emergence, especially the evolution of the human mind, to organize the relationships among these terms and to arrive at definitions for each. I will rely primarily on the logic of continuity in evolutionary theory, a notion of human performance that relates it foundationally to mammalian play, and an investigation of the mental operations in the evolution of Homo sapiens that underlie religious belief and ritual. In brief, my overview will demonstrate that play is a evolutionary adaptation promoting survivability, that the wide range of practices we generally term human performance emerged out of play, and that religious ritual is a distinct type of performance, which, consequently, also derived evolutionarily from play. Given the broad reach of my essay, I will draw from biological, cognitive, and social/historical scholarship on evolutionary adaptation, animal play, the foundations of performance, and the cognitive basis of ritual. Organizing these insights will be cognitive philosopher Mark Johnson’s elaboration of continuity theory, first articulated by pragmatist John Dewey as a means relating Darwinian thinking to philosophy. From Johnson and Dewey’s perspective, which I will adopt, the principle of continuity entails that any understanding of the workings of the mind and its consequences in human history and practice must ground such explanations in the capacities of the organism for perception, feeling, object manipulation, and bodily movement.

Panel (WG Theatrical Event): Play, Performance, Ritual and Politics

Further speakers: Barbara Orel, Willmar Sauter

THU 29, 8.30 – 10.00 am, Room 1 (A 125)

Jade Rosina **McCutcheon**

**MODERNISM, THEATRE, CONSCIOUSNESS AND THE IDEA OF “SELF”**

University of California, Davis, USA

The construction/reflection of the human being...(self?) has moved from a central figure around which the drama revolves, to a split, multi-aspected self of flesh and cyber parts which is itself the drama. Considering matter beyond flesh gives rise to far deeper dramatic constructions of the self. We know from Einstein’s theory of special relativity that mass and energy are different manifestations of the same thing,  $E=mc^2$ . Mass and energy are in fact equivalent. We are energy. As this concept develops, so does the drama associated with the multi-layered being. Changes in world consciousness directly impact on the idea of a person and then how we represent this on stage, in turn, affects consciousness. This paper will consider how the idea of “self” reflected onstage has evolved and changed over the past 100 years, moving away from a materialist notion of what constitutes a human being toward a more abstract notion of the self as a multi-layered energetic body that interconnects to a larger/universal energy grid.

TUE 27, 5.00 – 6.30 pm, Room 5 (A 014)

Aoife **McGrath**

**“DEAD FLESH” DANCING: DEATH, HOPE AND VERTICALITY IN FABULOUS BEAST DANCE THEATRE’S GISELLE (2003) AND THE RITE OF SPRING (2009)**

Trinity College Dublin, Ireland

In attempting to fashion an “Irish” corporeality through strategies such as the promotion of Gaelic sports and traditional dance techniques, postcolonial projects of modernity in Ireland arguably relegated an articulate dancing body to a state of “dead flesh” (Francis Barker, 1995). The work of Fabulous Beast Dance Theatre engages in a choreo-political critique of this shaping of corporealities, highlighting the continued repression of certain femininities and masculinities in modern Irish society and the perpetuation of a culture of shame and taboo surrounding corporeal issues. This paper will examine the potential political efficacy of the surprising endings of the company’s re-workings of *Giselle* (2003) and *The Rite of Spring* (2009) in which traditional relationships between a repressed feminine corporeality and death are upended in unanticipated spatial shifts of gendered planes of representation. What, if anything, is transgressed when joy and hope for a community is expressed through the exuberant dance of a dead woman, or when a sacrificial victim does not die, but instead causes all around her to collapse? Touching on Rancière’s discussion of a “resistance to anticipation” in political art (*The*



*Emancipated Spectator*, 2009) and Victoria Hunter's examination of the transformative capacity of "experiencing space", this paper will interrogate how the choreography of unanticipated spatial disruptions in the endings of these two works potentially opens up new landscapes of possibility, reanimating the "dead flesh" of modernized bodies.

[FRI 30, 10.30 – 12.00 am, Room 8 \(M 110\)](#)

Tamar **Meskin** & Tanya van der **Walt**

**FRONTLINES: TRAVERSING THE MODERN AND THE POST-MODERN THROUGH HISTORY AND/IN THEATRE**

[THU 29, 5.00 – 6.30 pm, Room 5 \(A 014\)](#)

See Tanya van der **Walt**

Katherine **Mezur**

**ANTI-MODERN GIRLS: JAPANESE WOMEN BUTOH ARTISTS AND THEIR EXPLICIT BODIES**

[University of Washington, USA](#)

In this paper, I consider the butoh corporeal styles and anti-modern techniques made explicit in the works (1994–2008) of Kurosawa Mika and Yamada Setsuko, two butoh-based Japanese women performers and choreographers. These artists are both well known for their individual styles and mixes of butoh with performance art and postmodern dance. I will examine how gender skews and amplifies their radical corporeal aesthetics and choreographic forms. I will draw on both Japanese and Western corporeal theories drawn from Hijikata Tatsumi's sketches and notebooks, Ohno Kazuo's classes, N. Katherine Hayles' "posthuman bodies", Rebecca Snyder's "explicit bodies", and Amelia Jones' "unnatural bodies", among others. One of the projects of this paper is to illuminate how gender reflects the multiple power structures underway in their work and their performance theories and kinaesthetic communication practices. This study focuses on two works: *father* by Yamada Setsuko and *Romantic Night* by Kurosawa Mika, both draw on the pre and postwar history and environment of Japan. Both artists began their studies in butoh, and were deeply influenced by mentors who studied German dance theatre, American modern and postmodern dance. Both women have worked with butoh in their own resistant and generative dance works for over two decades. Their works often focus on fractured, sometimes violent, and explicitly sensual "female" body acts. Through these performances, I argue that Kurosawa and Yamada interrogate Japan's (and global media culture's) gender and aesthetic fascism, so often disguised in concepts and trappings of the Modern and Postmodern, and even anti-modern butoh. See **Panel**: Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities

Further speakers: Ivy I-chu Chang, Ya-Ping Chen, Naomi Inata, Hayato Kosuge, Manabu Noda

[THU 29, 8.30 – 10.00 am \(Part I\), Room 3 \(A 119\)](#)

Bianca **Michaels**

**TRANSFORMATIONS OF GERMAN PUBLIC THEATRE IN THE SECOND MODERNITY**

[LMU Munich, Germany](#)

In times of economic crisis theatres – as like all other cultural organizations – find themselves forced to rethink their current assumptions of about their financial support. This applies not only to the private sector but also to public theatres in Germany which have to struggle to gain the audience's acceptance and financial support. This paper will seek to explore to what extent the current problems of German public theatres are caused not only by financial crises but are rooted in broader social developments. Taking the concept of reflexive modernization by Ulrich Beck as a starting point, this paper deals with the transformations that marked the shift to the second modernity with its dissolution of traditional institutions. The changing institutional framework of theatres is one aspect of these transformations, further aspects concern the plays and topics on stage and the way many theatres are currently searching for new audiences by launching so-called "city-projects". Many of these projects are funded by the Federal Cultural Foundation that has established a fund to particularly promote theatre projects which address the urban and social reality of cities. Thus, among the questions discussed will be how public theatres respond to their changing environment and in what way the legitimization of public funding of the arts in Germany – for the most part never questioned – seems now to be up for discussion.

[THU 29, 8.30 – 10.00 am, Room 4 \(A 016\)](#)



Gay **Morris**

**BREAKS AND BIFURCATIONS: MODERNITIES AND THEATRES IN THE CITY OF CAPE TOWN**

[University of Cape Town, South Africa](#)

In our “global age” of late capitalism, in order to attract international investment, Cape Town has aspired to be a “world city”. To do this, Cape Town has turned its fair face to the major markets and its back on its own needy poor. The infamous spatialised segregation entrenched under apartheid produced parallel cultures in a divided city. Now the neoliberalism espoused by local government has done nothing to alleviate the situation of township dwellers, whose conditions of living and forms of theatre remain equally obscure to Cape Town’s city dwellers and theatregoers. But when theatre from the township is shown to town audiences, the event juxtaposes co-existing temporalities. Then the township players, the town audience and the metaphorical township on stage bump alternative modernities against each other. Is this a fortunate, albeit rare, opportunity for urban theatregoers to apprehend performance aesthetics unlike the modernist Realism or post-modern site-specific performances that they are used to? Township plays are different but no less important. It all depends upon when, where and how you situate your “norm”. If Cape Town is a world city then it is surely a third world city. Perhaps when township theatre presents in town it offers a space of possibility in which both urbanites and township dwellers can mutually engage with their co-existing visions of Cape Town. This paper explores the possibility that theatre offers a hypothetical space straddling both sides of Cape Town, in which a local idea of “world city-ness” might be centred.

[FRI 30, 3.30 – 5.00 pm, Room 6 \(A 021\)](#)

Anno **Mungen**

**MUSIC ICONOGRAPHY OF MODERNITY: FROM THE WEIMAR REPUBLIC TO NAZI GERMANY AND BEYOND**

[University of Bayreuth, Germany](#)

Ernst Krenek’s Oopera *Jonny spielt auf* (1927) was one of the key works of the Weimar Republic and German modernity in 20th-century music. The story of this opera focuses on an American Jazz musician’s adventures in Europe. Krenek’s work is one of the most distinguished musical pieces reflecting the influence of Americanism and especially jazz on European culture at that period. The embodiment of this important movement in transcultural relations is the musical instrument of the saxophone. Jazz was not only was looked atviewed as the most authentic American musical art but was also directly linked to the image of the African-American performer. The “Universal Edition”, Krenek’s musical publisher in Vienna, used this symbol of jazz to represent and market this opera. As in any other field of German society after 1933, the nazis Nazis were devoted to the destruction of the existing variety and complexity of culture. The image created for Krenek’s opera was changed in order to represent what was called “Entartete Musik”. This paper will investigate the story of an image. To reveal its different functions and its reception (also after 1945 in Germany) the various images of the saxophone player will be compared. The question to be addressed: how particular images influence our perspective on music and also our reception of music.

[FRI 30, 1.30 – 3.00 pm, Room 5 \(A 014\)](#)

Olga **Muratova**

**IN A GLOBALIZING WORLD, DUMB SHOWS AREN’T SO DUMB: SLAVA’S SNOWSHOW AND FUERZA BRUTA PERFORMANCES IN NEW YORK**

[John Jay College of Criminal Justice, USA](#)

The paper offers a step-by step comparison of two dumb shows that have enjoyed a resounding success in New York City in the last five years. *Slava’s Snowshow* and *Fuerza Bruta*, two non-verbal productions, share the same ostensibly disjointed form of a variety show. They are both structured similarly, painting a chronological picture of Man’s experiences in the context of contemporary urban life. Language in its traditional form appears absent from both shows, replaced with music and sounds of a non-linguistic nature, which enhance the accessibility of the main message of each dramatic work as they cross the boundaries of race or ethnicity. Both works rely heavily on other-than-theatrical means of expression, such as circus practices, gymnastics and acrobatics. They are also highly interactive, turning their audience into a prominent dramatis persona actively participating in the act. However, neither the similarity in form nor the apparent parallelism in content makes the productions identical in their message. The optimistic conclusion of *Slava’s Snowshow* clearly contrasts with the existential smirk at the hopelessness of being in *Fuerza Bruta*. The paper concludes that *Fuerza Bruta* remains anchored in postmodernity, while *Slava’s Snowshow* keeps only

the postmodern form. In its content, it transcends the boundaries of postmodernism and takes a step towards the next phase of dramatic evolution in that it forgoes portraying reality without judgmental didacticism or solution-offering and instead relies upon the pan-moralistic matrix of human existence that was widespread in most pre-postmodern theatrical works.

FRI 30, 10.30 – 12.30 am, Room 4 (A 016)

Szabolcs **Musca**

**FRAGMENTS ON STAGE: TRANSLATING AND/OR ADAPTING WOYZECK**

University of Bristol, UK

The paper aims to explore the complex relationship between translation, adaptation and dramaturgy within the context of four specific performative interpretations of Georg Büchner's *Woyzeck*. Translating Büchner's classic play for stage means, in every case, confronting with an unfinished, fragmented and open text(ure), the process of theatrical translation in this case implicates the reconstruction of the fragments, which are only completed by the decisions made in the performance making process. While framing/contouring performances of *Woyzeck*, I will argue that translation, adaptation and dramaturgy are not just closely linked terms, but complementary practices in the process of staging this very unique German drama. Through four noticeable Hungarian, Romanian, German and a UK production of the play, the paper reflects on some of the crucial issues concerning various adaptation strategies, trying to sketch the ways of interaction between translation, adaptation, and dramaturgy in contemporary *Woyzeck* productions.

See **Panel** (WG Translation, Adaptation and Dramaturgy): Creativity, Fidelity, Transformation

Further speakers: Bernadette Cochrane, Katalin Trencsényi

TUE 27, 10.30 – 12.00 am, Room 8 (M 110)

Nikolaus **Müller-Schöll**

**WALKING UNDER THE UNTHINKABLE. ON THE MODERNITY OF OEDIPUS ACCORDING TO SOPHOCLES, HÖLDERLIN, HEINER MÜLLER AND GOTSCHIEFF/LAMMERT**

University of Hamburg, Germany

Starting from Dimiter Gotscheff's recent staging of *Oedipus, Tyrant* by Sophocles after Hölderlin by Heiner Müller (Thalia Theatre, Hamburg, 2009), I would like to argue that there is a whole genealogy of rethinking modernity and modernism to be discovered in the different versions of the myth of *Oedipus* taken up by this staging: While one might read the play of Sophocles in the first place as a tragedy telling the story of a transgression of divine laws by man, Hölderlin interpreted it as a play on the violation of the human law of finitude. According to him the lapse of *Oedipus* was not to have killed his father and married his mother but rather to have interpreted the prediction of the oracle in an inadequate way by taking on the role of a priest. In the translation and adaptation by Heiner Müller *Oedipus* becomes rather the story of the division of theory and practice. Müller argued that Oedipus might be regarded as a kind of archetype of the modern tyrants. In the staging by Gotscheff and Lammert the old myth is interpreted in the light of postmodernist questioning of an all to simplistic differentiation between reason and its other. By discussing the different approaches both to modernity as well as to its other I would like to argue that there is already a constant undercurrent of what later on might be called "modernism" at the dawn of modernity in the 18th century, especially in Hölderlin.

TUE 27, 10.30 – 12.00 am, Room 6 (A 021)

Cláudia Tatinge **Nascimento**

**DRAMATURGY AND ANTHROPOFAGY AT WORK IN CIA. DOS ATORES**

Wesleyan University, USA

Latin American group theatre has long stood for political resistance and as a catalyst for the remapping of national and cultural identities. Rio de Janeiro's Cia. dos Atores was founded by actors and thus effectively rejects centralized power. Assuming the role of Brazilian Modernism's "grandchild", Cia. dos Atores finds great inspiration in Oswald de Andrade's 1928 *Cannibalist Manifesto* (*Manifesto Antropofágico*) – a call to "eat", digest, and transform foreign and national influences with the objective of bringing the nation

past its subaltern cultural position as a former Portuguese colony. At work, Cia. dos Atores demonstrates that a Brazilian theatrical aesthetic is not bound to intracultural research; rather, it may simultaneously and openly appropriate national and foreign influences to signal the nation's position in local and global levels. Cia. dos Atores' eclectic repertoire spans from adaptations of Nelson Rodrigues' and Jorge Luis Borges' prose to plays by Shakespeare and Jean Tardieu. Their *Rehearsal: Hamlet* deconstructs Shakespeare's tragedy and mixes different dramatic styles as it publicly tests the notion of individual agency and questions state power. In short, Cia. dos Atores' brand of "Cannibalism" creates a national dramaturgy not by promoting a revival of past genres, but by elaborating "new visions for [these genres'] codes, the understanding of what they served, how they were, and offer contemporary translations of their processes" (Guzik *A Cia dos Atores*).

Panel: Dramaturgy Abroad and Back: Transnational Reflections on a Modern Western Theatre Paradigm – A Curated Discursive Panel Discussion

[FRI 30, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

See also Peter M. [Boenisch](#)

Manabu [Noda](#)

### **THE AMBIVALENT MODERNITY OF HIJIKATA AND NINAGAWA IN JAPAN OF THE 1960S**

[Meiji University, Japan](#)

Yukio Ninagawa, one of the most internationally known Japanese theatre directors for his productions of Western classics, was a great admirer of Tatsumi Hijikata's *butoh*. In a 2001 interview Ninagawa, looking back on Hijikata's 1972 *butoh* piece, praised it as a "groping for Japan's origin underpinned by European intellect". His comment can be interpreted as a form of self-imposed Orientalism: the mind to the West, the body to the East. This impression may be strengthened by the fact that, when *butoh* started, it was broadly regarded as parading unsightly and grotesque physicality. The body the dancers presented was an antithesis to the classical norm of beauty, be it ballet, *noh*, or *kabuki*. As Ninagawa saw it, "Japan's origin" was in this dark deformity. The dark origin of the indigenously Japanese was to Hijikata what the archetypal populace is to Ninagawa. "Most of the plays directed by Yukio Ninagawa", wrote theatre critic Akihiko Senda, "centre upon the idea of archetypal populace, which is visualized in the form of a stage crowd". The volatility of the crowd which Ninagawa loves to stage reflects the ambivalent modernity of the post-WWII Japan. Both Hijikata and Ninagawa looked back on some imagined past for the origin or archetype of their nationality which they hoped might serve as an alternative to the kind of modernity of their undeniably westernized country. My paper will try and examine the ambivalent modernity of Hijikata and Ninagawa in the political milieu of Japan in the 1960s.

See [Panel](#): Moving Out of the Modern: Corporeal Resistance and Generation of "Other" Bodies and Ambivalent Modernities

Further speakers: Ivy I-chu Chang, Ya-Ping Chen, Naomi Inata, Hayato Kosuge, Katherine Mezur

[THU 29, 10.30 – 12.00 am \(Part II\), Room 3 \(A 119\)](#)

Tiffany [Noell](#)

### **TRANSFORMING WORDS: THE EXPLORATIONS OF LANGUAGE IN THE WORKS OF ELVIRA AND HORTENSIA COLORADO**

[Arizona State University, USA](#)

In this paper, I will argue that the root of the crisis of language in the Americas harks back to the beginning of the colonial period and has progressively worsened in respect to colonial and postcolonial relations with American Indians. For instance, colonial languages such as English and Spanish have been used for centuries by colonialists and current encompassing nations to negotiate and renege on treaties with Indians. As such, American Indians have had a conflicting relationship with these languages that were a forced method of communication, yet were necessary for any outside interaction. Indian playwrights Elvira and Hortensia Colorado (Chichimec Otomi) have been exploring the American Indian crisis of language through their plays for the past thirty years. In this paper, I will examine their intervention into this crisis, which is to convey, investigate, and transform the traditional, historical, and current indigenous stories through a combination of Spanish and English. With this combination of colonial languages, the Colorado sisters are able to destabilize the languages, and thus previous systems of communication, which then allows for a reshaped space in which to communicate indigenous stories accurately.

[FRI 30, 10.30 – 12.30 am, Room 4 \(A 016\)](#)

Akihiro [Odanaka](#) & Masami [Iwai](#)

**IMAGINARY REVENGE ON THE STATE: A MARGIN OF INDIVIDUALITY ON THE THRESHOLD OF MODERNIZING JAPAN**

[Osaka City University, Japan & Fukuoka Jo Gakuin University Japan](#)

The contact of Japanese theatre with modernity is said to have begun at the time of the Meiji Restoration in 1867. However, as is pointed out by historians, in the Edo period, the age preceding this revolution, Japanese society had developed a number of aspects comparable to what are recognized in the West as modernization. In the realm of theatre, the mid-Edo period attracts our attention because Joruri (Bunraku) theatre produced several stages of special importance. These stages were subsequently adapted to Kabuki theatre, forming a typical image of Japanese theatre with highly “theatrical” elements which coincide in many points with the modernist view of the theatre in the 20th century. In the proposed paper, we will analyze how modernization in the pre-modern period in Japan worked out stage productions which treat, behind seemingly extravagant settings, the problem of individuality. For this purpose, we will discuss *Sugawara-denju Tenarai-kagami*, one of the most famous Bunraku plays, which was first performed in 1746, then adapted to Kabuki. In the play, the main plot concerning conspiracy in the imperial court is mingled with descriptions of vulgar people, making stage production a matter of popular interest. Finally we will show that the theatrical elements in the play are inseparable from its subject; defeat and self-sacrifice of dramatis personae as a protest against authority which takes the form of imaginary revenge.

[FRI 30, 10.30 – 12.00 am, Room 6 \(A 021\)](#)

Mariko [Okada](#)

**BODIES CONSTRUCTED IN SCHOOL EDUCATION**

[Centre de Recherche sur l'Extrême-Orient de Paris Sorbonne, France](#)

I will present physical education as a matrix of modern bodies. School is a significant invention of modernity. In particular, school education must be meaningful. Taking Japanese traditional dance as an example, I will discuss the modernization of physical education. Starting in the Meiji era, as Japan began to undergo modernization, the government established an integrated educational system. The system was promulgated in 1869. Among the newly established schools in Kyoto, several schools were especially established for geishas. Geisha literally means art person. They are professional dancer-musicians. At geisha school, music and dance are taught. Dance used to be taught individually at the teacher's house. One teacher usually taught one student. If the teacher gave a lesson to several students at once it must have been an exception. And this pre-modern style of dance lesson is still seen in Japan today. But at the same time there is also a different style of dance lessons. This has been developed in school education. In this style, several teachers teach dance to a group of students. Besides the number of teachers and students, there are many differences between the two styles of dance education. What has been the effect of the new style of dance lessons? In this paper I will explore the invention of the new style of dance education and its influence on corporeal techniques in dance performances.

[WED 28, 3.30 – 5.00 pm, Room 3 \(A 119\)](#)

Chukwuma [Okoye](#)

**AT THE EXPENSE OF MODERNITY'S MALIGNANT FICTION: NIGERIAN VIDEO FILMS' PARODY OF WESTERN SUPERSTITION**

[University of Ibadan, Nigeria](#)

On the subject of fictive imagination Achebe makes a distinction between two kinds of fiction. The first, Beneficent Fiction, “never forgets that it is fiction”; the second, Malignant Fiction, “never knows that it is”. Racism and all other forms of imperialist “superstitions”, the superiority/inferiority binary that validates the rule of one culture over another, clearly fall within Achebe's latter typology. This essay examines the manner in which a particular genus of Nigerian video film critiques that form of cultural superstition which powered Europe's civilizing (mis)adventures into the “dark continent” exemplified in such Modern “colonialist” films as *Sanders of the River* and *King Solomon's Mines*. Mostly comedies, these video films parody mainstream Modernist narratives of Africa's primitivism, a



malignant fiction which powered physical and cultural explorations and invasions of Africa. Often deploying characters reminiscent of Louis Gates' "signifying monkey", these films journey back into, and discover the strange (dark) heart of Europe and often return to the African village with a curious "specimen" in the nature of a European bride whose uncouth and unfamiliar ways are ridiculed by the "natives". Thus these films seem to consciously subvert those Western cultural tropes, those centuries-old narratives that lost their fictionality and ossified into superstitions. The essay derives its thesis from a comparative investigation of *Sanders of the River* and *Osuofia in London*.

THU 29, 5.00 – 6.30 pm, Room 5 (A 014)

Bram van Oostveldt & Stijn Bussels

**IMMERSION / SPECTACLE / MODERNITY: OLD ANTWERP AT THE ANTWERP WORLD EXHIBITION OF 1894 AND THE PAST AS LIVING PRESENCE EXPERIENCE**

University of Amsterdam, Netherlands & University of Groningen / University of Leiden, Netherlands

In contemporary art theory the notion of immersion and immersive aesthetics define the effects of contemporary interactive installation art and performances including new media. Immersion is a state of consciousness where the beholder's or participant's awareness of physical self is diminished or lost by being surrounded in a virtual total environment that is experienced as real. But as art historian Oliver Grau has argued in his study *Virtual Art: From Illusion to Immersion* (2003), immersion is not a phenomenon that is confined to new art forms in the digital age. In this paper we want to explore the historical dimensions of immersion by focusing on one of most popular attractions during the Antwerp World Exhibition of 1894: *Old Antwerp*. In the history of the world exhibitions, *Old Antwerp* was one the first of a long series of detailed historical reconstructions of past cities or villages. A part of the medieval and renaissance city that was demolished for the Antwerp World Exhibition of 1885 and for the Hausmannisation of the city, it was meticulously reconstructed in the 1894 fair. During the six months of the Exhibition, *Old Antwerp* was populated by the city's artistic and industrial elite re-enacting Antwerp's glorious 16th-century past. However, the immersive strategies that were used to transpose the modern visitor in a picturesque version of 16th-century Antwerp, give also proof of the spectacle's ideology. Within the phenomenon of the world exhibition as a template of modernity, we will argue that the spectacle of *Old Antwerp* was also a profound cultural critique that questioned modernity as progress.

Panel: Historicising the Spectacle: Crises of Modernity in the 19th Century

Further speakers: Jörn Etzold, Kati Röttger & Alexander Jackob

THU 29, 10.30 – 12.00 am, Room 6 (A 021)

Barbara Orel

**MAKROLAB. COMMUNITY FORMATION AND THE MODE OF INFORMATION IN POSTINDUSTRIAL SOCIETY**

University of Ljubljana, Slovenia

This paper examines collaboration processes in contemporary performing arts using the example of the *Makrolab* project by the Slovenian artist and director Marko Peljhan. *Makrolab* is a mobile research station and an autonomous living unit equipped to accommodate artists, scientists and media workers, providing them with tools for joint research (it was first presented at the exhibition of contemporary art documenta X in Kassel, 1997). The crew studies the invisible processes and intangible properties present in the world (such as radio waves, weather systems, migration, etc.), in order to open this "wireless library" to the public, map it as a space of the manipulative political, ideological and economical interests that we are all subject to, and develop counter-surveillance strategies. Placed in a declarative position outside society, *Makrolab* functions as an isolated environment, intervening in public life through mediators. It is akin to Michel Foucault's heterotopia: a site where all the sites that can be found within the culture are represented, challenged, and inverted. This paper argues that performative heterotopias, such as *Makrolab*, offer models for theatre community formations, corresponding to the mode of information in postindustrial society. It will be explored in relation to the Futurist avant-garde utopian spaces by Velimir Khlebnikov

on the one hand and the electronic communities of our contemporaneity on the other. Research methods at the intersection of the arts, new technologies and science will be tackled in the light of work and collaboration processes in post-industrial society.

Panel (WG Theatrical Event): Play, Performance, Ritual and Politics

Further speakers: Bruce McConachie, Willmar Sauter

[THU 29, 8.30 – 10.00 am, Room 1 \(A 125\)](#)

**Mark O'Thomas**

### **REWRITING THE BOOK OF DISQUIET**

[University of East London, UK](#)

Listed as one of The Guardian's top 100 books of all time, Fernando Pessoa's *Book of Disquiet* was discovered in a trunk in his apartment in Lisbon after his death in 1935. Part novel, part memoir, part philosophical meditation on the futility of living, Pessoa's *Livro* defies definition and continues to endure as a testament to modernist writing. This paper will provide a personal, critical reflection on the creation of my current adaptation and translation of Fernando Pessoa's *Livro do Desassossego* for the stage. Through an examination of the (re)construction of meaning into the live art form of theatre, I will assume a position that will seek to dispel myths of difference in the practices of translation and adaptation and will argue for new paradigms for seeing these processes (or perhaps process). The paper will also provide a location for seeing the practice of re-writing as a counterpoint to the binary translation/adaptation where arguments about literals/versions in British theatrical translation will be framed as inherently redundant. Just as Pessoa's *Book of Disquiet* forces us to question what a novel really is, this new performance text forces us to question the premises upon which the terms "translation" and "adaptation" might be used in contemporary theatre practice.

[TUE 27, 1.30 – 3.00 pm, Room 1 \(A 125\)](#)

**Ulf Otto**

### **COSPLAYS, FLASHMOBS, LIVECASTING – ON SOME MODERN PREJUDICES CONCERNING SOME NOT SO MODERN THEATRICAL PRACTICES**

[University of Hildesheim, Germany](#)

The presentation of self in every-day life seems to have acquired a new degree in late modern societies. Given the ubiquity of all kinds of mediatized roleplaying-games, the theatre appears at the same time to be hopelessly outdated and astoundingly up-to-date. – But is the very modern distinction between role and self still applicable to the theatricality of the information age? Even more so: If Bruno Latour is right in saying that we have never been modern in the first place, maybe the theatrical practices of today's digital tribes do in fact resemble some rather pre-modern logic? Or are the continuous predictions of secondary oralities and virtual paganisms by new media prophets based less on an accurate analysis of the present than on an aged ideology? – Taking the lead from Richard Sennett's emphasis on the historical contingency of roles and selves the paper explores some recent theatrical practices of the everyday and the discourses surrounding them: Cosplay describes a practice originating from Manga fandom: the tailoring of character-costumes and presenting them on conventions. Flashmobs are consisting of public performances of anonymous crowds in public spaces that are coordinated via text messaging. And Livecasting describes the diverse attempts to publicize privacy by installing webcams in dorm rooms and streaming the data continuously to the internet. Questioning the common suspicion of an everescent narcissism behind these practices, the paper traces the modern legacy of these practices and suspicions.

[TUE 27, 5.00 – 6.30 pm, Room 1 \(A 125\)](#)

**Avraham Oz**

### **DISAVOWING THE NARRATIVE: HANOCH LEVIN'S NOMADIC WORLD**

[University of Haifa, Israel](#)

Modernist drama often turned against the heroic celebration of rational integration, such as codified in the Zionist narrative of national integration with the Promised Land. Disowning their hypothetical roots in the consecrated territory of constituted desire, secularly defined by the established Israeli narrative, Hanoach Levin's nightwalkers bring to mind Beckett's Estragon, Vladimir or Clov, who state their intention to leave, yet stay put, frozen in their ironic existence. Unlike Beckett's characters, stripped of any ideological commitments, Levin's reified wanderers should, however, be read against the tightly drawn teleological backdrop canvassed within the parameters of a lost political



vision. Whereas the Zionist narrative is about a focused and sustained movement towards a state of rooted stability within the ideological constraints of its teleological agenda, Levin's walking shadows are blindly wandering within an uprooted space of waning desire, unfocused, erring in pointless circles. Aesthetically, they are the reified embodiment of Deleuze and Guattari's "nomadic thought", objectifying the shattering of established constancy. Politically, however, the odd combination of "legs, suitcase and night" (*The Darkness Walkers*) epitomizes the ironic dislocation of the master narrative of hegemonic ideology. Arguing the less than obvious case for the permanent presence of the political in Levin's entire dramatic work, this paper proposes to trace the subversive within the seemingly abstract, the meticulously integrative within the seemingly diffused in the nomadic universe of Levin's dramatic canon, an observation which may provide us with yet another perspective of his artistic achievement.

[TUE 27, 5.00 – 6.30 pm, Room 8 \(M 110\)](#)

Can **Özge**

### **TURKISH THEATRE: ORIGINS, AMBITIONS AND EVOLUTION THROUGH MULTIPLE LOGICS**

[Sabanci University, Turkey](#)

The field of Turkish theatre has undergone important transformations during its eighty-five years of development since the establishment of modern Turkey. Contradictory institutional logics, as broad meaning systems regarding the value and function of theatre, emerged at different time points and have been sustained unresolved across decades. Contemporary Turkish theatre primarily preserves traditional and western models in its essence as two distinct forms of artistic accumulation. Following the early adoption of the Western model, the field has also harbored conventions of diverse logics of art, following the path from a modernist perspective to more experimental approaches, and then, heading towards a more market-based/commercial understanding. Within this pluralism, the search for a distinct identity has always been the central concern, questioning the meaning and role of theatre in a late-developing country like Turkey. This complex institutional influence has been reflected on in how theatre companies define themselves, set their goals, and organize and present their creative output as play performances. Embracing this theoretical background, my paper seeks to unravel the institutional logics that have shaped Turkish theatre's modernist path, and to discuss their effects on the individual theatre companies through a historical analysis that spans the period from the days of the founding of the Republic to the present. This framework is constructed on the basis of a thorough review of archival resources on Turkish theatre and supplemented by semi-structured interviews with field informants. Findings indicate that Turkish theatre has been a heterogeneous context where field members can combine available ideological pieces and resources in particular ways.

[THU 29, 10.30 – 12.00 am, Room 4 \(A 016\)](#)

### **PANEL: A PRE-HISTORY OF MODERN THEATRE**

Speakers: Jan **Lazardzig**, Free University Berlin, Germany & Julia **Stenzel**, LMU Munich, Germany & Meike **Wagner**, LMU Munich, Germany

[Chair: Hans-Peter Bayerdörfer, LMU Munich, Germany](#)

Generally, modernism in theatre history is closely linked to the accelerated technical developments towards the end of the 19th century. However, we would like to take a quite different stance to a "pre-history" of aesthetic modernism in Europe based on the assumption that the development of modern theatre has its roots in the societal and political changes after the French Revolution. Between 1800 and 1850 the restorative powers struggled to cope with increasingly progressive liberal thought and thus this tension amongst different political parties culminated in several revolutions. During this time of socio-cultural and political change theatre and theatrical performances are interestingly to be seen as a complex model of public opinion and the public sphere in general. Which place can theatre take in the public and political arena? How does it operate with regard to aesthetic but also political demands? Do historical theatre forms – like Athenian tragedy and comedy – work as a model for the representation of the relation between theatre and society? And – can we recognize here an efficient concept for future political theatre? In what respect does this theatre provide a model for a modern theatre that, despite efficient repressive politics during the second half of the century, will fully evolve after 1900? Seemingly the failing of the forty-eighters in political respects blocked the possibility of drawing hereditary lines from modernist thinking to the period of mid-19th century. We would like to tackle this problem and thus present in our panel topics on the "pre-history" of modern theatre with regard to political aspects of theatre performance.

[TUE 27, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

**PANEL: ASIA-PACIFIC MODERNITIES – LIQUID MODERNITY IN THE REGIONAL THEATRE SPACE**

Speakers: Barbara **Hatley** & Chris **Hudson** & Denise **Varney**, University of Melbourne, Australia

Chair: **Diana Looser**, University of Queensland, Australia

This panel will present current research from the Asia Pacific modernities project, an Australian-based research project focused on identifying comparative and contrasting experiences of modernity in theatre in Australia, Indonesia, Singapore and Japan. The project engages with the concept of liquid modernity (Bauman) as a way of examining the complexity and shifting political-cultural dimensions of our theorisation of the modern space. Papers focusing on each of the sites of investigation will be presented as work-in-progress by members of the Asia-Pacific modernities group.

**WED 28, 3.30 – 5.00 pm, Room 8 (M 110)**

**PANEL DISCUSSION (WG ARABIC THEATRE):**

**PARADIGM SHIFT IN CONTEMPORARY ARABO-ISLAMIC THEATRE(S). IS THERE ANYTHING POSTDRAMATIC OUT THERE?**

Participants: Hazem **Azmy**, University of Warwick, UK & Marvin **Carlson**, City University of New York, USA & Lobna **Ismail**, Cairo University, Egypt & Mieke **Kolk**, University of Amsterdam, Netherlands

Chair: **Khalid Amine**, **Abdelmalek Essaadi University**, Morocco

For Hans Thies Lehmann, postdramatic dramaturgy is framed as “praxis (non-hierarchy), simultaneity, play with the density of signs, musicalisation, visual dramaturgy, physicality, interruption of the real, situation/event” (Lehmann, 86). Many recent Arabo-Islamic performances are exercises in what D.E. George calls “restless semiosis” in which meaning emerges from interdependent relations and not by ascription to some objective referent. Is it not time to investigate the paradigm shift from the dramatic to the postdramatic in contemporary Arab-Islamic theatres? The tendency to privilege the turbulent reflection of liminal experience, where we are invited to become co-artists rather than passive consumers becomes so apparent in the theatre of Fadel Jaibi and Raje Farhat from Tunisia, Bouselham Daif from Morocco, Lina Saneh and Rabie Mroue from Lebanon, the renown Al-Hanager youth theatre productions from Egypt. While the legitimating of postcolonial performance cultures in relation to the European canon has been a major concern for the international theatre research community in the last decades, Arabo-Islamic artists and scholars are faced with a different task, namely that of negotiating the passage of modernity with a particular attention to the complexities of the current postcolonial situation. The panel seeks new discourses to explore the complex interrelationship within and across the boundaries of contemporary Arabo-Islamic theatre forms, and assumes the quality of personal quests and participation in the public contemplation of Arabo-Islamic changing identities. It is a call for more critical attention to an observable theatre movement in the making that has become so visible also in Arabo-Islamic contexts.

**TUE 27, 5.00 – 6.30 pm, Room 6 (A 021)**

**PANEL DISCUSSION (WG INTERMEDIALITY):**

**FIGURING INTERMEDIALITY FROM THE PERSPECTIVE OF MODERNITY**

Participants: Klemens **Gruber**, University of Vienna, Austria & Chiel **Kattenbelt**, University of Utrecht, Netherlands & Ralf **Remshardt**, University of Florida, USA & Marina **Turco**, University of Utrecht, Netherlands & Kurt **Vanhoutte**, University of Antwerp, Netherlands

Chair: **Sigrid Merx**, University of Utrecht, Netherlands

The Intermediality working group panel in the main programme of the conference takes the form of a facilitated discussion. This features around five members of the group, before opening to the floor. The discussion starts from the assumption that much of what we see in contemporary theatre practice in our digital age can be traced back to the historical avant-garde. Both the historical avant-garde as a practice and modernity as a concept are crucial for our understanding of contemporary theatre, especially with respect to the role media and technology play in creating and exploring new (and in that sense “modern”) modes of perception. One could claim that many of the visionary ideas of the historical avant-garde, expressed in manifestos and programmatic texts, have only recently finally materialized in performance with the help of digital technologies.



At the same time we witness the digital re-enactment of early modern technologies and apparatuses, challenging us to think contemporary performance art beyond postmodernism and re-evaluate modernity as a critical perspective. Different members of the working group will begin the proceedings with short statements. A facilitated discussion will ensue, and everyone present is welcome to join in as the discussion develops.

TUE 27, 5.00 – 6.30 pm, Room 7 (A 213)

**PANEL: MOVING OUT OF THE MODERN: CORPOREAL RESISTANCE AND GENERATION OF “OTHER” BODIES AND AMBIVALENT MODERNITIES**

Speakers:

Part I: Naomi **Inata**, Freelance Dance Critic, Japan & Hayato **Kosuge**, Keio University, Japan & Katherine **Mezur**, University of Washington, USA

Part II: Ivy I-chu **Chang**, National Chiao Tung University, Taiwan & Ya-Ping **Chen**, Taipei National University of the Arts, Taiwan & Manabu **Noda**, Meiji University, Japan

Chair: Katherine Mezur, University of Washington, USA

In this panel we deeply question the ongoing Western hegemony over histories, theories, and practices in the performing arts and performance studies and transnational exchanges through specific studies of butoh in national and transnational contexts. Drawing on the themes of the conference, these panel papers take up different positions on modern, modernization, and modernity in and through the Japanese performance form, Butoh. In each case, what is “modern” shifts, fractures, transforms, re-stages itself, and adds a different relationship to the “Western” moderns and the variously photographed, gendered, pre-modern, and “choreographed” moderns. Our papers suggest various, conflicting, and/or antagonistic views of how dance artists negotiate bodies, politics, and aesthetics. These studies raise those questions so often intoned in Japanese and other Asian literary and cultural and military histories: What is “Modern” or “Modernity” outside of its Western European and American base? Why modern? What does butoh do to Modernity? What happens if we look at these different performative examples and carefully consider how they might intervene with the Western hegemonic “modern”? What is at stake if we consider the force and power (corporeal politics) of these bodies and practices? Our papers raise these questions and go further to suggest new avenues of inquiry through bodies and theory-in-action. Butoh moves: outside, beyond, against, and over moderns, modernizations, and modernities. To what degree have butoh and butoh-influenced bodies to been re-figured, even disembodied to meet the standards of Western modern bodies and corporeal cultures? How has butoh generated new bodies and different anti-moderns?

THU 29, 8.30 – 10.00 am (Part I) & 10.30 – 12.00 am (Part II), Room 3 (A 119)

**PANEL (WG ASIAN THEATRE):**

**FOCUS ON 1916: ASIAN-WESTERN MODERNIST INTERACTIONS**

Speakers: Matthew Isaac **Cohen**, Royal Holloway University of London, UK & Chua Soo **Pong**, Chinese Opera Institute, Singapore & Carol **Fisher Sorgenfrei**, University of California, Los Angeles, USA

Chair: Carol Fisher Sorgenfrei, University of California, Los Angeles, USA

World War I destroyed old certainties and led to new visions. Modernism is one such response. Understanding interactions between Asian and Western cultures is crucial in regard to Modernist origins. Many scholars emphasize Western appropriation and misinterpretation of Asian culture, fueled by exoticism, Orientalism and colonialism. Until recently, Asian modernism was routinely dismissed as merely copying Western models, and/or lamented as the abandonment of traditional genres. This panel sees both sides of the interaction as far more complex. We focus on the social, political and artistic shifts during the crucial war year of 1916 to anchor our discussions of Asian-Western modernist performance.

WED 28, 10.30 – 12.00 am, Room 2 (A 120)

**PANEL (WG CHOREOGRAPHY AND CORPOREALITY):**

**SPECTERS OF MODERNISM – BODIES, DEMOCRACIES, HISTORIES**

Speakers: Barbara **Gronau**, Free University Berlin, Germany & Lena **Hammergren**, University of Stockholm, Sweden & Jens Richard **Giersdorf**, Marymount Manhattan College, USA & Yutian **Wong**, San Francisco State University, USA

Chair: Thomas F. DeFrantz, Massachusetts Institute of Technology, USA

This panel investigates the disparities of intellectual discourses as exercised in different locations and the political impact of these differences on how the construction of knowledge shapes the practices of choreography and theory. Lena Hammergren's

paper critiques a universalized notion of democracy that informs the principles of the “open source movement” as applied to choreography in Europe. By layering critiques of seemingly exclusive American concepts of identity politics and German notions of universal historiography, Yutian Wong and Jens Richard Giersdorf work through contradictory effects of theoretical labor in representations of real and fictitious East German Vietnamese folkdances. By addressing the multiple ways in which the politics of dance are conceived as an analytic and activist category in different geographic, artistic, and intellectual locales the papers confront the stakes with which particular approaches become dominant and institutionalized paradigms for situating artistic practice within political and academic structures.

**TUE 27, 5.00 – 6.30 pm, Room 3 (A 119)**

**PANEL (WG HISTORIOGRAPHY): MODERNITY, MODERNISM AND PREJUDICE IN THEATRE HISTORIOGRAPHY**

Speakers: Thomas **Postlewait**, University of Washington, USA & Viktoria **Tkaczyk**, Free University Berlin, Germany & David **Wiles**, Royal Holloway University of London, UK

Chair: **Jim Davis**, University of Warwick, UK

This panel emanates from the Theatre Historiography Working Group. Since its establishment in 1993, the working group has aimed to encourage critical debate on methodological and epistemological problems related to the history of theatre and performance. In accord with this year’s theme of the working group – “Prejudice” – this panel will consider how prejudice is involved in describing and periodizing modernism/modernity. An emphasis on the visual will be considered as a characteristic modernist prejudice.

Chair: Jan Lazardzig (Free University Berlin, Germany)

**TUE 27, 3.30 – 5.00 pm, Room 6 (A 021)**

**PANEL (WG MUSIC THEATRE): DECOMPOSING OPERA**

Speakers: Tereza **Havelková**, Charles University Prag, Czech Republic & Clemens **Risi**, Free University Berlin, Germany & Nicholas **Till**, University of Sussex, UK & Pieter **Verstraete**, University of Exeter, UK

Chair: **Dominic Symonds**, University of Portsmouth, UK

In this panel, we focus on both historical and contemporary aspects of opera’s relation to modernity. Under the overarching theme of “decomposing opera” we propose to investigate opera’s various responses to the movements of modernization. We propose four short presentations (each of 15 minutes) divided over two parts followed by discussion. The order of the presentations follows a historical itinerary from 1930s up until today. In the first part, presentations by Pieter Verstraete and Tereza Havelková decompose two modernization projects in opera through historical and geographical reflection upon sociopolitical developments in Turkey, Germany and Czechoslovakia. Apart from their specific case studies, these papers will also provide ample theoretical basis for the discussion. The second part focuses on more recent issues related to mediatization, as anticipated in Havelková’s paper, examining the obsession with the live event in opera as “high art” in comparison to its televisual and digital afterlife in popular culture. In this context, presentations by Nick Till and Clemens Risi will attempt to dismantle some of the myths surrounding the live event in opera (such as the unamplified voice), demonstrating them to be an aspect of the aesthetic categories and hierarchies that underpin our relationship to modernity and a technologized world.

**THU 29, 5.00 – 6.30 pm, Room 7 (A 213)**

**PANEL (WG PERFORMANCE AS RESEARCH): EXHAUSTING MODERNITY – REPETITION, TIME AND GENERATIVE PROCESSES**

Speakers: Annette **Arlander**, Theatre Academy Helsinki, Finland & Mark **Fleishman**, University of Cape Town, South Africa & Baz **Kershaw**, University of Warwick, UK

Chair: **Anna Birch**, Royal Scottish Academy of Music and Drama, UK

The title of the panel “Exhausting modernity” – organized on behalf of the working group Performance as Research – refers to Teresa Brennan’s work (2000), which analyses the exhaustion pervading modern capitalism in psychic, social and environmental terms. According to her the foundational fantasy, assuming ourselves as subjects in a world of objects, is intensified in modernity. Commodities function after the manner of fantasies, making the subject more likely to see what it has made, rather than feel itself to be connected with, or part of, what has made it. Commodities make living substances inert relative to the energetic movement of life. It is this “slower movement” which is the key to the exhausting nature of modernity. The less animate the environment is and the slower time becomes in natural reality, the greater the ego’s need to speed things up. However,

we are not doomed to repeat, we can judge modernity as that process which needs to be reversed here and now, Brennan provocatively states. If the indissolubility of individual and environment is taken seriously, every action, every thought has effect. How about performance as research?

[TUE 27, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

**PANEL (WG TRANSLATION, ADAPTATION AND DRAMATURGY):  
CREATIVITY, FIDELITY, TRANSFORMATION**

Speakers: Bernadette [Cochrane](#), University of Queensland, Australia & Szabolcs [Musca](#), University of Bristol, UK & Katalin [Trencsényi](#), Eötvös Loránd University, Hungary

Chair: Kurt Taroff, [Queen's University Belfast, UK](#)

This panel, a presentation of the working group in Translation, Adaptation, and Dramaturgy, will explore Translation as a broad term, describing the process as one that begins when an author puts pen to paper with his or her particular cultural context in mind, and continues through the process of any and all productions of that work. This includes productions in the original context – where the language of reading must be translated to the multi-faceted language of the stage; as well productions in different places and times, where language, cultural literacies, and temporal concerns must be grappled with in the process. The papers included explore the varied processes of translation and adaptation, and consider the crucial role of the dramaturg in facilitating this “translation” to the stage. Rather than seeing these processes of writing, translation, rehearsal, production, and audience reception as separate and discrete, the work of our group seeks to view the process as more of a continuum, one that is perpetually at work.

[TUE 27, 10.30 – 12.00 am, Room 8 \(M 110\)](#)

Vedkumari [Patel](#) & N.K. [Chauhan](#)

**FUSION OF MODERNITY AND TRADITION IN BHAVAI – THE FOLK  
THEATRE FORM FROM GUJARAT**

[TUE 27, 5.00 – 6.30 pm, Room 4 \(A 016\)](#)

See N.K. [Chauhan](#)

Ramarao [Peddi](#)

**TRADITION AND MODERNITY – GLIMPSES FROM THE COLONIAL INDIAN  
THEATRE**

[University of Hyderabad, India](#)

The present paper deals with the dichotomy of tradition and modernity in Indian theatre practice with a special emphasis on the 19th century which saw the rise and growth of modernity in India. Under the British Empire, modernism as a philosophy and practice started affecting the Indian intelligentsia as early as the beginning of the 19th century. It marked a new phase in the cultural practice influencing both drama and theatre. Until then the South Indian theatre practice had been primarily based on mythology, caste system and an oral tradition catering to the needs of rural masses. In contrast to traditional theatre practices, modernism introduced the proscenium space, contemporary social issues, written text, and the participation of women in the performance and catered to the cultural needs mainly of the emerging middle class in the urban centres. Modern theatre practice which was patronized and encouraged by the British aristocrats in the initial phase boomeranged by questioning the governance of the British in India. As a result the British introduced with the Dramatic Performance Act in 1876 legislation to “prohibit Native plays which are scandalous, defamatory, seditious or obscene”. As retaliation to this act, many regional Indian theatres used “tradition” as a powerful form using mythology as the text with the underlying subtext of contemporary hegemony.

[WED 28, 3.30 – 5.00 pm, Room 2 \(A 120\)](#)

Martynas [Petrikas](#)

**HOW TO STAGE MODERNITY. IMAGES OF THE SOCIETY IN INTERWAR  
LITHUANIAN THEATRE**

[Vytautas Magnus University, Lithuania](#)

In 1918 Lithuania reemerged on the European map as an independent state after more than a century of absence. During the intense 1920s and 1930s the country had to speed up to adopt key features of modernity because the society was eager to become “truly

European". Theatre together with the cinema and an increase in travel to and from abroad served as a tool to help freshly made Lithuanian urbanites navigate through the sophistication of European modes of conduct, appearance and lifestyle. The aim of my paper is to explore the emanation of "the authoritarian reflex" (Ronald Inglehart), which possibly appeared in interwar Lithuanian theatre development. As a main source of inquiry I have chosen stage settings for Kaunas State Theatre performances presented between 1920 and 1940. In the course of the period they reveal a curious pattern of inclination firstly towards portraying images of urban sophistication and lastly towards a celebration of rural simplicity.

[FRI 30, 3.30 – 5.00 pm, Room 1 \(A 125\)](#)

Katharina [Pewny](#) & Evelyn [Deutsch-Schreiner](#) & Peter M. [Boenisch](#)  
**DRAMATURGIES IN-BETWEEN EAST AND WEST: EXCHANGES,  
 INSTANCES, METHODOLOGIES**

Panel: Dramaturgy Abroad and Back: Transnational Reflections on a Modern Western Theatre Paradigm – A Curated Discursive Panel Discussion

[FRI 30, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

See Peter M. [Boenisch](#)

Daniela [Pillgrab](#)

**OSCILLATING BETWEEN STASIS AND KINESIS: SERGEJ EISENSTEIN  
 FILMS MEI LANFANG – A CONNECTION OF BODY TECHNIQUES AND  
 MEDIA TECHNIQUES**

[University of Vienna, Austria](#)

At the beginning of the 20th century, a new medium, cinematography, provides the ephemeral art of theatre with new possibilities of documentation: by playing with the non-dissolvable connection of still and motion, stasis and kinesis, body images and kinematics film brings movement and tempo in entirely new ways into the focus. In March 1935, Soviet film director Sergej Eisenstein makes use of the new medium's potential for a special documentation of body techniques: he films several dance sequences with the Peking Opera actor Mei Lanfang, who was in Moscow for guest performances, to record gestures, movements and attitudes on celluloid. The idea of the "new" resonating in the term modernity had found its expression in Russia in the second decade of the 20th century in the avant-garde movement. Vanguard experiments had been developed analogous to technical progresses that brought not only new apperceptions of time and space: in preoccupation with new techniques, new body concepts in the arts evolved. In spring 1935, when Sergej Eisenstein films Mei Lanfang, the avant-garde is already over. The "New Soviet Man" is part of a new socialist reality, which finds its artistic expression in the Socialist Realism announced in 1934. Within this art method, henceforth the only one permitted of the Soviet Union, there is no space left for formalistic or bio-mechanical experiments. My paper takes the meeting between Eisenstein and Mei Lanfang as a starting point for considerations on the interweavings of body techniques and media techniques, body images and kinematics, stasis and kinesis.

[FRI 30, 3.30 – 5.00 pm, Room 2 \(A 120\)](#)

Riitta [Pohjala-Skarp](#)

**THE GENEALOGY OF MODERN TRAGEDY – BÜCHNER'S EARLY  
 ALTERNATIVE**

[University of Helsinki, Finland](#)

The rise of modern tragedy is usually seen in the plays by Henrik Ibsen. Ibsen is also a central figure in Raymond Williams's *Modern Tragedy*. Williams, however, in his book ignores an earlier playwright, even though the chapter "The tragedy of revolution" could have brought up the best possible example: Georg Büchner and his *Danton's Tod* from 1835. Williams's *Modern Tragedy* only in part helps to assess Büchner's play as a tragedy. Therefore I also use Slavoj Žižek's philosophy and psychoanalysis. Interpretations trying to reduce the play to Büchner's presumed political ideology are criticized in the paper. Büchner's dramaturgy creates a process in which each scene shakes the ideological positions in the play, implying that no exclusive truth can be read into it. The aim of the paper is to show that Büchner's play represents a tragedy of ambivalences. The crucial issue in tragedy is to preserve values. Tragedy is born precisely when something valuable is being destroyed. The emphasis is thus transferred to the play as a tragedy. The female characters are important: the drama deconstructs the hero and constructs

a tragedy heroine. The impact of Shakespeare is more important than the Aristotelian notion of tragedy in Büchner's dramaturgy. To analyze it, I use the models developed by Reid in *Shakespeare's Tragic Form* (2000). Büchner's dramaturgical alternative to modern tragedy met with response only in the 20th century. Revolution and tragedy are once more reunited in the dramaturgy of Heiner Müller.

[FRI 30, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Chua Soo **Pong**

### **THE NEW OPERA OF MEI LAN FANG IN SHANGHAI, 1916**

[Chinese Opera Institute, Singapore](#)

Adapted from a short story by Bao Tian Xiao, a popular writer of the time, Mei Lan Fang's third modern opera, *A Piece of Sackcloth*, was a great success at its premiere on 19 April 1916 at the Ji Xiang Theatre. It was the beginning of a long period of collaboration between Mei Lan Fang and Qi Ru Shan, an intellectual and close friend who would have a strong influence over Mei's artistic career in the next decades. In the winter of 1916, Mei Lan Fang presented two new operas, *Chang E Flying to the Moon* and *Dai Yu Burying the Flowers*, at the Tian Chan Theatre. For 45 days the theatre, with a seating capacity of three thousand, was packed. This paper examines the various factors which affected the theatre community in a period of great political and social changes. Both artistes and audiences were seeking new expressions to respond to the rapidly developing city of Shanghai. The innovations in script writing, composition, costume and set design, staging and music initiated by Mei Lan Fang in *A Piece of Sackcloth* set new trends and influenced contemporaries. Some of these changes clashed with the aesthetic principles of traditional theatre and were soon discarded, but the demand for change had a long lasting impact on Chinese opera developments in the years which followed.

See **Panel** (WG Asian Theatre): Focus on 1916: Asian-Western Modernist Interactions

Further speakers: Matthew Isaac Cohen, Carol Fisher Sorgenfrei

[WED 28, 10.30 – 12.00 am, Room 2 \(A 120\)](#)

Denis **Poniz**

### **AESCHYLUS' ORESTEIA AND THE NOTION OF BODY AND SPIRIT IN COMMUNISM**

[University of Ljubljana, Slovenia](#)

In 1968 the most influential contemporary Slovenian theatre director Mile Korun (b.1928) staged Aeschylus' *Oresteia* trilogy in the Slovenian National Theatre in Ljubljana. According to both Slovenian and foreign dramaturgists researching the history of contemporary theatre in south-east and central Europe, Korun's staging is one of the crucial productions for the understanding of the break from the socio-realist aesthetics which dominated that area and followed aesthetic theories from the Soviet Union between 1945 and 1970. In his comprehensive, accurate and theatrically provocative staging, Korun raised fundamental questions which are characteristic of Aeschylus' trilogy itself: what harmonic and disharmonic relations the human body and spirit display in Aeschylus, and how the body expresses the state of the spirit and vice versa. What can a two-thousand year-old image of the man-in-the-world communicate to the contemporary human in the "revolutionary" year of 1968? With his production Korun broke away from the socio-realist aesthetics which had underlined the collective, working, utilitarian body (both male and female) and reduced the spirit to the collective acceptance of an ideology. Korun's "freed body", which gives home to the "individual spirit", is placed in a structured space with an ongoing theatrical dialogue between the Classical author and his message and the world, which reveals the first fatal cracks in the up until then monolithic totalitarian communist structure. Our presentation aims at showing, with the aid of video fragments, the most important breaking points of the production, with an analysis of their theatrical significance.

[WED 28, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Benjamin **Poore**

### **YOU NEVER CAN TELL: BERNARD SHAW'S "GALVANIC LAUGHTER", FARCE, AND MODERNISM**

[University of York, UK](#)

My paper will support and develop the arguments made in Dr Kelly Jones's paper, exploring the influence of the strategies of self-conscious theatricality, found in the music hall entertainments, on the legitimate stage. Again, taking its cue from Marjorie Garber's reference to "crisis of category", this paper will explore how strategies of cross-dressing, audience involvement and generic instability – all features of the

theatrical entertainments of the popular music-hall stage – were variously employed, appropriated and exploited in Brandon Thomas's *Charley's Aunt* and George Bernard Shaw's *The Philanderer* (1893), *Press Cuttings* (1909), *Fanny's First Play* (1911), and *Passion, Poison and Petrification* (1905). The paper will draw upon this series of case studies to demonstrate the ways in which these playwrights – even whilst exercising authorial control over the stage play invite playful interference with the representations of gender, race, and the business of the “legitimate theatre” itself. Whilst refraining from assertions that the work of either dramatist can be viewed as modernist, this paper seeks to argue that if modernism can be, at least partially, defined as art which displays a formal suspicion of the claims of realist representation, and which attempts new modes of representation which are highly self-aware of their status as art and artifice, then music hall, as well Brandon Thomas's *Charley's Aunt* and Bernard Shaw's Edwardian experiments, can be seen to anticipate the modern.

Panel: Origins of English Dramatic Modernism

Further speakers: Diane Dubois, Kelly Jones

WED 28, 3.30 – 5.00 pm, Room 1 (A 125)

Thomas Postlewait

### THE FUNCTION OF THE IDEAS OF MODERNISM AND MODERNITY IN THEATRE HISTORY

University of Washington, USA

Since the early 20th-century theatre scholars and drama critics have attempted to identify the definitive features of modern or modernist drama and theatre. Many, perhaps most, scholars of modern drama and theatre have limited themselves, in the main, to one of these ideas, but some scholars, especially those who conceive of modern theatre in terms of theories of cultural materialism and revisionist Marxism, attempt to define and negotiate both ideas, with the concept of “modernity” serving as the foundation for “modernism”. In some cases, though, the definitions and the negotiations provide a confused and often unconvincing historical understanding on the traits, practices, and aims of modernist drama and theatre. As the descriptions, analysis, and arguments have developed over the decades, the processes of establishing the identity of modernist drama and theatre have left us with confusing methods of both identification and periodization. In response to these developments I want to challenge some of the operating definitions and assumptions that guide theatre scholars today in their historical narratives about the origin and development of modern theatre. I want to show that current histories and theories of “modernism” are based upon erroneous and counterproductive ideas of “modernity”. In particular, I want to argue against a pervasive narrative that not only celebrates the modernist artists for their opposition to the cultural, social, political, and moral values of the spectators and bourgeois society but also attacks modern society for its failure to understand and approve of the modernist agendas.

See **Panel** (WG Historiography): Modernity, Modernism and Prejudice in Theatre Historiography

Further speakers: Viktoria Tkaczyk, David Wiles

TUE 27, 3.30 – 5.00 pm, Room 6 (A 021)

Ina Pukelyte

### CRISIS OF “ART THEATRE” IN POSTSOVIET POST-SOVIET LITHUANIA

Vytautas Magnus University, Lithuania

The following article will deal with the questions of regarding Lithuanian theatre politics during the last twenty years in from the perspective of the Russian model of “art theatre” as defined by Stanislavski. First of all we shall analyze the difficulties of the transition period from the Soviet system to a democratic one. At the beginning of the period theatre lost its importance as a state propaganda tool and consequently lost the former financial support. A step towards new operational structures and formalization was observed in at the beginning of the 21st century. Only at that time period then was the Lithuanian strategy of culture was discussed at the a political level and a law defining the concept of theatre was finally established (2004). Confrontation between independent theatres and old state- supported structures is more and more visible and new financing and organizational forms are being looked for. The Cconstant decrease of in state funding leads theatre companies to search for money elsewhere: sponsorship, international co-productions and self-financing models are welcome. The Rrecent economic crisis leads has led Lithuanian theatre to a critical degradation level? of degradation – support for independent companies producing high quality performances is constantly decreasing, whereas state theatres get state support not for production of new performances but



for the infrastructure needs requirements – salaries are paid to employers who cannot produce performances because of the lack of money, buildings are maintained where less and less in which fewer and fewer activities take place. The actual current crisis demands redefining a redefinition of the mission of theatre nowadays. The following research paper will try to indicate the ways that can be explored in contemporary Lithuanian theatre politics.

[THU 29, 8.30 – 10.00 am, Room 4 \(A 016\)](#)

A. Gabriela **Ramis**

**WHERE IS THE PLAYWRIGHT? WHERE IS THE PLAY SCRIPT?: ODIN TEATRET, TEATRO DE LOS SENTIDOS AND COMPAGNIA PIPPO DELBONO**

[University of Washington, USA](#)

In the course of the 20th century, the importance of the performance text over the dramatic text has been asserted. This tendency has meant a new position of the word in the hierarchy of the diverse elements of the stage that is still valid today. Among the most outstanding theatre groups, this has had two consequences. One is that the practitioners fulfil the role of the playwright, usually resorting to literary genres such as narrative and poetry. The other is that when these groups register their work, they focus on the visual and auditive aspects of their performances, the history of their groups, or the theoretical principles that they apply. Rarely do they register their dramatic texts. This paper will analyze how three theatre groups, which are internationally renowned, consider the function of verbal language.

[FRI 30, 1.30 - 3.00 pm, Room 4 \(A 016\)](#)

Connie **Rapoo**

**RETRADITIONALIZED SOUNDTRACKS: CONSTRUCTIONS OF BOTSWANAN MODERNITY**

[University of Botswana, Botswana](#)

This paper seeks to investigate the Bakgatla-Ba-Ga-Kgafela ethnic people's contemporary ritual practices as an emblematic and defining instance of Botswanan modernist thought. The Bakgatla are a famous group that resides in both Botswana and South Africa, whose main leader lives in the town of Mochudi, Botswana. They offer modernist self-determination through song, music, ritualistic dramas, and rites of initiation. Recently, the Bakgatla revived their customary form of governance through an elaborate traditional ceremony of their king's enthronement as well as through reinstating their traditional initiation ceremonies. Participants from both Botswana and South Africa took part in these revisionist festivities, which were broadcast on television, on the radio, and reported in newspaper. Through sonic ritualistic acts, the Bakgatla perform colonial reversal. They elaborate sonic cues that echo a recuperative sense of African-ness by reframing the history and narratives of colonialism and modernity within a symbolist aesthetic. Their embodied experiences offer non-technological forms of mediation that interrupt the spectacularized Africa of the colonial imagination. Thus, they strategically perform African recuperation and self-determination. In this context, the indigenous past and the reconfigured modern space intertwine. This acoustic performance of collective cultural memory and identification demonstrates how embodied African acts of knowledge transfer are conjoined with mediatized cultures of archiving. I use the notion of "strategic re-traditionalization" to examine how the Bakgatla use revivalist aesthetics to construct their own history and identity.

[FRI 30, 3.30 – 5.00 pm, Room 6 \(A 021\)](#)

Samuel **Ravengai**

**"UNHAPPILY, WE ARE AFRAID OF IT": MODERNISM AS DERACINATION ON THE RHODESIAN / ZIMBABWEAN STAGE**

[University of Cape Town, South Africa](#)

Theatre was at the centre of the British expedition which the Crown sent to colonise Zimbabwe. While colonisation is essentially an economic enterprise, the inevitable conflicts that arise between the coloniser and the colonised are played out in the cultural arena with culture being appropriated as a mobilising force. For the Pioneer Corps and subsequently white Rhodesians, the essence of a colonial state was to be an organic extension of the metropolitan state. Culturally, Rhodesian theatre replicated the

bourgeois theatre of London's West End. The many theatre companies that mushroomed at various forts, towns and cities churned out farce, comedy, musicals and pantomime. Occasionally, Rhodesians appropriated Greek theatre to their repertory of plays and also produced Shakespeare and other European realist plays. Rhodesians seem to have been fossilised in this Victorian tradition. Being a class society (in its early days) Rhodesian theatre goers and producers preferred this theatrical convention as it played to the values and tastes of the metropolitan bourgeois class. When modernism became exportable in the 1930s, it found a conservative spectatorship unwilling to embrace it in Rhodesia. Defenders of the Rhodesian way of life saw themselves as a "fortress" for the values which other "Western societies had forsaken or neglected" (Godwin and Hancock 1993:36). Modernist plays were associated with the atheism and permissiveness of Europe. This kind of conservatism was carried over to Zimbabwe at independence in 1980 and modernist playwrights like Dambudzo Marechera were ostracised for writing against the grain.

THU 29, 10.30 – 12.00 am, Room 2 (A 120)

Kara Reilly

**RE-MEDIATING / REMAKING: NEW AND OLD SPECTRES IN AMERICAN ADAPTATION**

University of Birmingham, UK

This paper examines the ongoing trend of adapting "classic texts" in the contemporary experimental American theatre by companies such as Target Margin, Elevator Repair Service, and SITI Company. While these companies reject the perceived hegemony of the "classic" text as posited by Lehmann's "post-dramatic", they still choose to adapt high modernist American canonical texts. For example, Elevator Repair Service performs the entire text of American classics like *The Great Gatsby* verbatim. In *The Really Big Once* Target Margin re-examines the historical moment in which Kazan and Williams collaborated on *Camino Real*. SITI company's *American Document* remounts Martha Graham's famous dance piece. These examples suggest that the "ghost" of the canonical text and its spectre-like presence of authenticity persist, perhaps suggesting in derridean terms that there is nothing outside the text. At the same time, each of these companies encounters these texts from their contemporary moment, "remaking" them through collaboratively devised techniques. This is the aesthetic of contemporary American adaptation: not being able to escape the presence of the classic text, while at the same time remaking it in the contemporary moment. These adaptations offer a collage aesthetic of remediation that simultaneously rejects the hegemonic presence of the canonical text while also seemingly embracing and harnessing its aura to create a new performance. The resulting adaptations create performances that are neither postmodern nor postdramatic, but something altogether under-theorised.

Panel: The Promise of the New in the Old: From Modernist Ideals of Presence to Postmodernist Experiments in Remediation

Further speakers: Kimberly Jannarone, Liz Tomlin

TUE 27, 10.30 – 12.00 am, Room 5 (A 014)

Natalie Rewa

**"BREAKING THROUGH THE BLUE LAMPSHADE": CONTEMPORARY SCENOGRAPHIC DEBTS TO MODERNIST EXPERIMENTS**

Queen's University, Canada

Contemporary scenographic spatiality has some important links with modernist stage experiments. In operatic production these emerge as the privileging of the continuity of scenic composition with music rather than with narrative and description of place. A revolution in design for opera harkens back to the radical scenographic explorations of Adolphe Appia and the compositional investigations of Vassily Kandinsky and Kazimir Malevich. Such explorations of synaesthetic responses rooted in a search for a dynamism sought also to spatialize the visual with the aural. This new attachment to music as the scenographic dominant, rather than illustration was strongly reinforced by the advent of cinema as both competitor and exemplar for stage scenography. Thus, in our own time, productions of Wagner's *Ring Cycle* conceptualize the composers music as the dynamic engine for a kind of choreography of scenic elements. The work of Canadian designer, Michael Levine, responds scenographically to Wagner's music by employing squads of silent extras scenographically. They were prominent in his production design for the *Ring Cycle*, mounted by the Canadian Opera Company 2004–2006, in all 4 operas,



powerfully subordinating the illustrative design functions to rhythmic and kinetic ones. By contrast, the materiality in the approach by George Tsybins for the *Ring* mounted by the Het Muziektheater Amsterdam (1997–98) remakes the stage for the tetralogy as four constructivist installations and thereby replacing the stage by a dynamic machinery that has immediate implications for the choreography and reconceives the relationship of the stage with the orchestra pit and the auditorium.

Panel (WG Scenography): Spacing-out: Legacies of Modernity in Contemporary Scenographic Practice, an Impossible Survey

[TUE 27, 10.30 – 12.00 am, Room 3 \(A 119\)](#)

Helen E. **Richardson**

### **THE AVANT-GARDE IN THE AGE OF GLOBALIZATION**

[City University of New York, USA](#)

20th-century modernists sought new modes to grapple with age-old issues, as established forms lost their credibility in a world transitioning from local nationalistic agendas to global engagement. Western theatre artists from Artaud to Brecht and their followers turned to “exotic” forms in response to the western cultural crisis. This approach dominated the avant-garde throughout the 20th century. Today, as globalization takes over, exotic has become the norm and Disney, in partnership with former avant-gardist Julie Taymor, has capitalized on this with *The Lion King*. As well, theatre artists seeking to find their place as the next wave of the avant-garde find themselves marginalized by the constant innovation characteristic of global entertainment, which has subsumed the experimental into the commercial. Confronted with the ubiquitous technological landscape as their cultural form, theatre artists are now finding their “exotic” references in the day to day of phone conversations, or magazine, film, and soap opera texts, while embodying a “new sincerity”, which sentimentalizes the 20th century alienated vision of the human condition by making it the norm, rather than the exception. This paper examines the future of theatre in the Age of Globalization: what are its characteristics; what does it owe to the past; and what does it offer for the future, through looking at contemporary theatre makers such as US based performance artist Cynthia Hopkins and theatre company Nature Theatre of Oklahoma; the Dutch group Kassys; the French-Austrian group Superamas; and Studios Kabako of the Congo.

[TUE 27, 1.30 – 3.00 pm, Room 5 \(A 014\)](#)

Clemens **Risi**

### **OPERA: LIVE – FETISHIZED – MEDIATIZED**

[Free University Berlin, Germany](#)

Opera goes and scholars alike praise and sometimes fetishize the live dimension of opera. In this paper, I would like to discuss the ongoing debate about the differences between the live and the mediatized in opera with special focus on the operatic event and its perception. I will discuss whether, and how far, the fascination with the live event and its effects can be replaced, or even produced, by mediatized forms of operatic performances, be it on DVD or on YouTube. Special consideration will be given to two fields of examples: 1) the transmission of live performances (e.g., from the Metropolitan Opera House in New York or the Zurich Opera) via cinemas worldwide as well as television, and the strategies to create a (new?) live event for the cinema and TV audiences; 2) the growing reservoir of pirates on YouTube who put single scenes, arias or only moments of live performances online, filmed by themselves or other fans, making them available to fellow fans worldwide and commenting on them, thus creating a kind of documentation and mediatized transformation of one of the essentials of a live performance: the active perception, the chatting and talking, the discourse. This will lead to the final question: if these new developments can still be attributed to the legacy of modernist tendencies of the relation between art, the newly invented reproductive media and their influence on the perception processes, or if this playful appropriation of both the media and the opera could be better described by means of the postmodern.

See **Panel** (WG Music Theatre): Decomposing Opera

Further speakers: Tereza Havelková, Nicholas Till, Pieter Verstraete

[THU 29, 5.00 – 6.30 pm, Room 7 \(A 213\)](#)

Janne **Risum**

**SWAPPING NARRATIVES OF THEATRICAL HISTORY**

University of Aarhus, Denmark

My basic question is one of theatre historiography: if we agree that a global approach to the cultural and cross-cultural dynamics of theatre is desirable, how can we develop a corresponding narrative which is coherent yet open-ended? If one extreme is represented today by, for example Brockett's *History of the Theatre* (by now in its 10th edition since 1968) with its chronological storyline of Western theatre with ever more extensions added. Then a bid for what the other extreme is may look like surely is *Theatre Histories: An Introduction* (2006) by Zarrilli, McConachie, Williams, and Sorgenfrei in 2006. It has the development of the means of communication as its basic narrative, to which are attached a selected string of examples ordered of paratactically rather by cultural origin. The two narratives complement each other, but both run the risk of drowning the basic narrative in pluralism and detail. No doubt a global theatre history written from a, say, Chinese or Japanese perspective would look very different from either. However we may develop this discussion further by having a cross-cultural look at the field of possible narratives of theatre history in the plural, existing as well as possible ones. In particular I am interested in what we may learn from the experiences of such recurring cross-cultural model situations in the field of theatre such as guest performances, work demonstrations, seminars, or organizations such as the IFTR itself, and to which kind(s) of narrative they have inspired.

TUE 27, 10.30 – 12.00 am, Room 2 (A 120)

Jaqueline **Rodrigues de Souza**

**UNIVERSE PERFORMANCE: PRACTICE AS RESEARCH INTO MOVABLE AND SUSPICIOUS TERRITORIES**

Federal University of the State of Rio de Janeiro, Brazil

This paper intends to approach, through the analysis of practice research developed during the classes of the discipline "Language, Image and Media" (taught by Professor Dr. Wolfgang Bock at the Postgraduate Program in Theatre at UNIRIO and presented by means of a theatrical performance in the context of post-dramatic theatre), how the relationship of theatre with painting, film, performance and digital images can be measured and understood as a paradigm of procedures for the experience of the spectator in the contemporary theatrical scene. Such revitalization was based on a survey of some perspectives on Walter Benjamin, Aby Warburg and Erwin Panofsky debated during the course, plus the scenario of Hans-Thies Lehmann's Postdramatic Theatre. That allowed a preliminary inquiry into the appropriation of digital technology by the theatre, within the singular relational live establishment: Work of Art – Actor – Spectator, under the premise of theatre as "flesh and blood" art. This mainly involved a reading of the post-dramatic territory process as close to performance and not to representation. These discussions allowed articulation of some concepts which arise from Antiquity to Modernity – through direct observations made by Benjamin, Warburg and Panofsky – with some questions concerning the "liveness" and the issues experienced in the Work of Art; beyond the studies of the relationship of actor-spectator in the post-dramatic scene, from the perspective of its approach to "digital technology".

WED 28, 3.30 – 5.00 pm, Room 7 (A 213)

Meredith **Rogers**

**THE MILL COMMUNITY THEATRE COMPANY 1976–1984: A STUDY IN PROVINCIAL MODERNITY**

La Trobe University, Australia

In Australia the 1970s could be characterised as a decade of civic generosity and cultural expansiveness. In terms of theatre and performance that expansiveness was reflected in the emergence of the community theatre movement and a determination to re-imagine the audience/performer relationship as one of inclusion and shared agency. For James McCaughey and the Mill Community Theatre Project he founded in the regional city of Geelong, the late modern movement vocabulary of contact improvisation, and other choreographic approaches centred on "ordinary" movement were key techniques. Thus emerged a style of performance and a way of working with and in community that lead to a group of performances in which a formalist visual and movement aesthetic was brought into dialogue with local and particular interests and histories. The Mill's

location in a regional city replicated the liberating conditions sought by early modernist innovators such as Copeau. By being situated some distance from the perceived centre of the culture (Melbourne or Paris or New York) the company was free to report its triumphs while concealing its failures. A brief performance history of the company will serve as the starting point for reflections on the ways in which aesthetic modernism can be re-fashioned to serve particular social purposes, in renovating the theatre and its audiences rather than reinventing it.

WED 28, 10.30 – 12.00 am, Room 4 (A 016)

Freddie **Rokem** & Jeanette R. **Malkin**

### **JEWS AND THE MAKING OF MODERN GERMAN THEATRE – A PANEL DISCUSSION**

Tel Aviv University, Israel & Hebrew University of Jerusalem, Israel

This panel will discuss a range of issues raised by the book edited by Malkin and Rokem and recently published at the University of Iowa Press: *Jews and the Making of Modern German Theatre*. In addition to the two editors of this book, several of the authors in this collection of essays: Hans-Peter Bayerdoerfer, Erika Fischer-Lichte, Peter Marx, as well as Tom Postlewait, the editor of the Iowa UP series within which the book appears, and Marvin Carlson, who recently published a book on post-WWII German theatre, will participate in the panel. While it is common knowledge that Jews were prominent in literature, music, cinema, and science in pre-1933 Germany, the fascinating story of Jewish co-creation of modern German theatre is less often discussed. Yet, during the Second Reich and the Weimar Republic, Jewish artists and intellectuals participated in the creation of new German theatre idioms and venues, becoming part of the very fabric of German performance culture. Their involvement, especially in the theatre capital of Berlin, was of a major magnitude both numerically and in terms of positions of power and influence – as actors, directors, critics, and theatre theoreticians. Jewish influence was particularly prominent in the Cabaret and Expressionist theatre and some of the better-known Jewish artists include Otto Brahm, Max Reinhardt, Leopold Jessner, Fritz Kortner, Alexander Granach, Ernst Toller, as well as many others. The essays in this collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants and co-creators in the last third of the 19th and first third of the 20th centuries. They illuminate the influence of theatre on German-Jewish self-identity as well as the role of Jewish ethnicity in the creation of the modern and modernist German theatre.

Further panel discussion participants: Hans-Peter Bayerdörfer, Marvin Carlson, Erika Fischer-Lichte, Peter Marx, Thomas Postlewait

WED 28, 3.30 – 5.00 pm, Room 6 (A 021)

Magda **Romanska**

### **THE “POOR” THEATRE OF KANTOR AND GROTOWSKI**

Emerson College, USA

The paper focuses on Grotowski and Kantor’s uses of the space vis-à-vis their definitions of a “poor theatre”. Grotowski’s “teatr ubogi” and Kantor’s concept of “teatr biedny”, in English have been translated with the same word as “poor theatre”. However, there is a significant difference between the two words, which denotes radically different aesthetic views. For Grotowski, “teatr ubogi” meant theatre of poor means, as opposed to rich theatre with elaborate costumes and sets. The word “poor” denoted material poverty. It meant focusing on actors as principal mean of expression. Theatre became “a vehicle, a means for self-study, self-exploration; a possible of salvation”. The concept itself came from an article by J.M. Świącicki in *Tygodnik Powszechny*, which was not about theatre; Świącicki was a catholic who wrote about “poor” and “rich” methods in the Church practices. For Kantor, “teatr biedny” meant poor theatre, made of objets trouvés (found objects), but it also meager, pitiable, pathetic, and sad. It denoted a psychological condition that comes from one’s life experiences. Kantor’s elaborate sets, props and bio-objects, meant to create and evoke atmosphere which placed actors on equal footing with objects, exposing their selves as “small, poor, defenceless”. Kantor’s “poor theatre” meant to capture that sense of modern man’s fears, influenced by the history of the 20th century.

THU 29, 10.30 – 12.00 am, Room 5 (A 014)

Tiina **Rosenberg**

**GENDER AND SEXUALITY IN MERET OPPENHEIM'S PERFORMANCE ART**  
Lund University, Sweden

What is woman's role in the modernist avant-garde? Feminist art historians have long criticised the dominant masculinity of modernism. The problem, as I see it, is the unreflecting way in which history is written, and the way in which women are squeezed into theoretic models that really only affirm, and cater primarily for, men. The German-Swiss artist Meret Oppenheim (1913–1985) has been described, ad nauseam, as the muse of the surrealists. This paper discusses Oppenheim's work as an early form of feminist performance art. The sexuality and corporeality of Oppenheim's oeuvre emerged from modernist happenings and other boundary-crossing art genres that were characterised by a close relationship to both gender and sexuality. Throughout the happenings of modernism up to the present day, women artists, regardless of whether they declared themselves feminists or not, have presented their view of how culture exposes and perceives women's bodies with the aid of an explicit, clearly stated and exhibited body. This paper argues that Oppenheim's oeuvre represents a proto-feminist guerrilla performance that has become influential in the feminist enactment of gender and sexuality. With her objects and happenings she manages to draw the viewer's attention to various dissonances that are frequently gender-specific and often relate to women. History can be conquered from many different perspectives. One is to focus on Oppenheim's work in a feminist context. That would help to disperse the myth of Oppenheim as the muse of the male surrealists.

THU 29, 8.30 – 10.00 am, Room 7 (A 213)

Satyabrata **Rout**

**SHIFTING OF FOCUS IN POSTMODERN INDIAN THEATRE: BREAKING THE BOUNDARY OF TEXT**

University of Hyderabad, India

The extensive use of poetic imagery and symbolic metaphors made Indian dramatic aesthetics one of the finest form of arts. The *playwrights* of ancient India, through the power of their text and verses crafted an imaginary world of aesthetics in Indian Dramaturgy. During the colonial period, Shakespeare became popular among the elite Indians and was extensively played. Towards the middle of 20th century *the actor* took centre stage along with the *playwright*. This was the time of cross-culturalism in Indian theatre. This paper will deal with the importance of *Actor and the Text* with the advent of modern culture quoting references from the productions. In the postcolonial period, Indian theatre got liberated from the hands of rich and urban fundamentalists. There was a longing to *go back to the roots*. With the help of the rich heritage of Indian folk traditions, modern Indian drama found new theatrical idioms. The focus shifted bringing the *director* to the forefront. Post-modern Indian theatre can be categorized into four broader sections: 1) Searching for new angles in conventional realistic dramas; 2) finding roots in traditional and folk forms for new theatre idioms; 3) bringing all expressions of art and technology into theatre forms; 4) applied theatre and sociology (Theatre-in-Education, Theatre for society, Community theatre etc.). In the paper the emphasis will be on understanding the possibilities and limitations of this *new transition* which may decide the future of Indian theatre.

WED 28, 10.30 – 12.00 am, Room 8 (M 110)

Kati **Röttger** & Alexander **Jackob**

**ON REPRODUCTION AND REVOLUTION: ISSUES OF CRISIS AND CONFUSION IN THE OPERA DER FREISCHÜTZ**

University of Amsterdam, Netherlands

The paper will concentrate on the contribution of spectacular performances to social practices of imagination in the early 19th century. It will unravel how the ongoing spectacularization of operatic performances happened by the interplay of the increasing use of optical metaphors, technologies and devices along with melodramatic pictorial practices. Focusing on the example of the German opera *Der Freischütz* (1821) it will examine to what extent these practices not only helped to create the most powerful mass media events of that time. More important will be to understand in how far they

contributed to negotiate between moments of crisis and agency in a society where – in the face of the French revolution – aristocratic power slowly gave way to processes of democratization. Revaluating Debord's concept of the spectacle as an epistemological concept to analyse cultural historical moments of crisis in modernity the special relational focus on the terms of revolution and reproduction will serve to analyse more extensively the correlation of mythical, magical, archaic vs. revolutionary reproductions of a national pictorial programmatic in *Der Freischütz*. Going beyond Benjamin's well known article about *The Work of Art in the Age of Technical Reproduction* this approach aims to understand the impact of the spectacle on the imaginary construction of the social facing the historical tensions between progress and stillstand, rupture and continuity as core aspects of modernity.

Panel: Historicising the Spectacle: Crises of Modernity in the 19th Century

Further speakers: Jörn Etzold, Bram van Oostveldt & Stijn Bussels

THU 29, 10.30 – 12.00 am, Room 6 (A 021)

Judith **Rudakoff**

### **BODY OF WORK: THE ARTIST AS ART**

York University, Canada

"I am not a normal 'woman trapped inside a man's body'. This cultural sound-bite does not begin to encompass the complexity of my experience." These are the words of Nina Arsenault, transsexual icon and performance artist. In her creative work, perhaps better said, her body of work, Nina does not reduce her transformation from man to woman to a series of cleverly constructed vignettes. Nina is her body of work, inside and out, an audacious example of the artist as art. In this paper I will examine the artist as art, focusing on her avant-garde aesthetics which are rooted in, as the CFT delineates "a promise of the new". I will focus in particular on Arsenault's recent autobiographical play, *The Silicone Diaries*, which moves past confessions and transgressions to delve into a deeply personal psychological and emotional journey through Nina's Hall of Mirrors, a state of being that is part labyrinth, part grotesque fun house. This play is not, as she characterizes some autobiographical stage plays, an enacted series of greatest memories of her transition. Firstly, Nina's internal transformation is an ongoing, challenging work in progress. The *Silicone Diaries* presents Nina's frank and revealing story of one woman's relationship to a manufactured substance, silicone, and the exquisite meanings it has written on, through and throughout her body.

TUE 27, 5.00 – 6.30 pm, Room 5 (A 014)

Annabel **Rutherford**

### **"SNAKE HIPS TO GOTHIC" – MOVEMENT AND ART IN FOUR SAINTS IN THREE ACTS**

York University, Canada

In her opera *Four Saints in Three Acts*, Gertrude Stein poses the question: "What is the difference between a picture and pictured"? While much has been written and discussed about the verbal and musical aspects of Stein's opera, set to music by Virgil Thomson, far less attention has been given to the visual aspects – the set, by Florine Stettheimer and the choreography by Frederick Ashton. Yet it is through the visual that Stein's internal landscape was able to be externalised – visualised. With particular emphasis on choreography, this paper considers how, as a young choreographer, Ashton frequently found inspiration for his work from pictorial art. While his choreography for *Four Saints* was inspired by the rituals and religious processions he observed as a child in South America, it is also apparent that he was influenced by paintings by Giotto, El Greco, and Goya. Drawing from reviews, descriptions, and comments made by those involved in the first production of the opera, this paper considers how Ashton incorporated visual structure from pictorial art into the plasticity of choreography. From his series of *tableaux vivants* at the beginning of the opera to the long processions at the end, Ashton's plastic art and Stettheimer's cellophane-wrapped sets and costumes blended perfectly to externalise visually Stein's verbal landscape and turn picture into pictured.

Panel: Gertrude Stein & The Drama of Modernism

Further speakers: Brigitte Bogar, Christopher Innes

THU 29, 10.30 – 12.00 am, Room 8 (M 110)

Shelley **Salamensky**

**PERFORMANCE, EUGENICS, AND THE MODERN CORPUS OF THE JEW: KRAUS, HEIDEGGER, HITLER**

[University of California, Los Angeles, USA](#)

*The Last Days of Mankind*, the 800-plus-page play by Karl Kraus – failed actor; theatre and cultural critic; prodigious writer in all genres; 37-year editor-publisher, and generally sole author, of influential Viennese journal *Die Fackel*; café-society kvetch; anti-Semitic former Jew – consists entirely of “quotes”, real and manufactured, from the streets, coffeehouses, garrisons, spas, and other paradigmatic locales of World-War-I-era Europe. These quotes are presented as the governing voices, or voice – the exhaustive, exhausting effect is of the totality of quotes blurring into one – of Kraus’s times. For Kraus, this voice was far less precipitating provocation for, or emanation of, the events of the times, than it was the essence and the matter of times themselves, and the principal subject of the play. Due not only to its length and complexity but to Kraus’s own bans upon prospective directors Piscator and Reinhardt, the Nobel-nominated play was never staged in Kraus’s times – apart from his own voiced but non-embodied public readings from it – and has never been staged in its totality. In this presentation, I examine the links between Kraus’s theories and employments of language and performance in and around the play, in conjunction with his notions of encroaching modernity and the Jew. In addition, I trace ties from Kraus’s theories and work to pivotal writings by Heidegger and Hitler, arguing that language and performativity, treated as inherently Jewish forces, here prove central to the genealogy and expression of body-based eugenic doctrine.

[WED 28, 3.30 – 5.00 pm, Room 5 \(A 014\)](#)

Mercé **Saumell**

**LA ATLÁNTIDA. RESTORING A NURTURED PROJECT**

[Institut del Teatre de Barcelona, Spain](#)

Alex Ollé and Carles Padrissa, both members of the Catalan group La Fura dels Baus, which was founded in 1979, chose *La Atlántida* a theatrical cantata by Manuel de Falla who started that the score in 1928. Its epic narration was a very appropriate playing field of for La Fura’s aesthetic. Jacint Verdaguer’s Catalan text explores the myth of the sunken continent, a metaphor for sunken Europe in at the beginning of the 20th century. The words of this poet and priest, full of fire and compassion, were translated on the stage by strong and shocking images. Falla, Verdaguer and Josep Maria Sert, the architect and painter who designed the original scenography, never saw this opera finished on the stage in their lifetime. For this reason, when in 1996 La Fura received an invitation from the International Organizing Committee in Honour of Manuel de Falla to stage one of his works, they decided to do *La Atlántida* because this masterpiece also meant the historical restoration of a long nurtured project which was interrupted by the Spanish Civil War in 1936. The Falla’s exile and Sert’s misfortune prevented the staging of the piece. Sixty years after later, the première in Spain was possible at last. It was well performed, with strength and vitality including some acrobatic movements and a precise technology, in front of the Cathedral of Granada in on a summer evening.

[FRI 30, 1.30 – 3.00 pm, Room 5 \(A 014\)](#)

Graham **Saunders**

**“PRIZES FOR MODERNITY IN THE PROVINCES”: THE ARTS COUNCIL’S 1950–51 REGIONAL PLAYWRITING COMPETITION**

[University of Reading, UK](#)

As part of its contribution to the 1951 Festival of Britain, the Arts Council ran what can be seen in retrospect as an important playwriting competition. Disregarding the London stage entirely, it invited regional theatres throughout the UK to put forward nominations for new plays within their repertoire for 1950–1951. Each of the five winning plays would receive (what was then) the substantial sum of £100. Originality and innovation featured highly amongst the selection criteria, with 40% of the judges marks being awarded to “interest of subject matter and inventiveness of treatment”. This paper will assess some of the surprising outcomes of the competition and argue that it serves as an important nexus point in British theatrical historiography between two key moments in post-war Britain: this first being the inauguration of the Festival of Britain in 1951, the other being

the debut of John Osbornes *Look Back in Anger* in May 1956. The paper will also argue that that the Arts Council's play competition was significant for two other reasons. By circumventing the London stage, it provides a useful tool by which to reassess the state of new writing in regional theatre at the beginning of the 1950s and the question how far received views of parochialism and conservatism held true. The paper will also put forward a case for the competition significantly anticipating the work of George Devine at the English Stage Company in 1954, which during its early years heavily exploited the repertoire of new plays originally commissioned by regional theatres in establishing its own reputation as the centre of new theatre writing in Britain.

Panel: "Moments in Modernity": The Arts Council of Great Britain and the 1951 Festival of Britain

Further speakers: John Bull, Kate Dorney

[THU 29, 5.00 – 6.30 pm, Room 4 \(A 016\)](#)

Willmar **Sauter**

### **ART AGAINST THE LAW**

[University of Stockholm, Sweden](#)

In August 2009, a Swedish artist was fined for staging a suicide attempt on a bridge in Stockholm. This event was videotaped and used in an installation. The public debate about this event was split – some were enraged about the misuse of public resources (police, hospital), others supported it as a kind of political activism. After a hundred years of avantgardism, artists are still subject to public control. This paper will discuss juridical, societal and aesthetic aspects of the event(s). Some clips of the film will be shown on DVD.

Panel (WG Theatrical Event): Play, Performance, Ritual and Politics

Further speakers: Bruce McConachie, Barbara Orel

[THU 29, 8.30 – 10.00 am, Room 1 \(A 125\)](#)

Elizabeth **Schafer**

### **HAM FUNERALS. PATRICK WHITE IN THE THEATRE**

[Royal Holloway University of London, UK](#)

Patrick White the novelist is securely a modernist; however, the stage histories of most of his plays suggest that modernism is a less useful label for White's plays in performance. This paper will focus on *The Ham Funeral* and will analyse the play's elevation to the rank of "Australian classic" alongside the implicit criticism to be detected in the production choices of successive directors of the play.

[FRI 30, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Katja **Schneider**

### **NO DANCE, NO MUSIC, NO COSTUME, NO DANCERS IN THE SOCIETY OF THE SPECTACLE**

[LMU Munich, Germany](#)

"There was no dance, there was no music, there was no costume and no dancers." This quotation by the French choreographer Jérôme Bel illustrates a phenomenon which came up in the 1990s when choreographers mistrusted the conventions of their art form and questioned, in a radical way, the conventions, methods, tools and goals of what they were doing: how to deal with the body on stage, the theatrical codes, the virtuosity of dance, the hierarchy of a dance group, the working process and – last but not least – the relationship between audience and stage. The radical involvement with these problems connects the choreographers of the 1990s to the artists from the 1960s onwards (German "Tanztheater" and American Postmodern Dance): above all the question whether any movement can be dance movement, secondly the idea of collaborative work, and thirdly the strategies of dealing with modernist concepts. On the other hand contemporary choreographers refer to modern icons (like Mary Wigman or Dore Hoyer) and present re-enactments as a hybrid art form. In my paper I would like to discuss on which basis contemporary choreographers accessed to modern and modernist concepts in theoretical discourse as well as on stage.

[THU 29, 5.00 – 6.30 pm, Room 9 \(A 022\)](#)



Helmar **Schramm**

**“DOUBT”. NOTES ON A CULTURAL HISTORY OF RISKY KNOWLEDGE**

Free University Berlin, Germany

The background of this paper is the cultural-historically varying figures of doubt that have inscribed practices of knowledge and art since the early modern period. Here, the need for security is given expression as well as a strong feeling for threatening risks. Linked to factors of doubt are situations of contingency, impulses for the formation of the new, as well as the beginning of the end of established certainties. In a countermove, radical forms of doubt call a rhetoric of dazzlement, techniques of fortification and exclusion into action. On the other hand, the mere articulation of doubt occasionally requires an art of masquerade, of deception, diversion, dissimulation. In addition, the principle of doubt probes dramatic conflicts and tragic errors within existing communities as well as the conflict between knowledge and power. Doubt is connected with theatrical dimensions of risky knowledge, and precisely this opens up perspectives onto its localisation in the intensive interface of action and decision in everyday life, science, art, politics, law and religion. The paper focuses on modernity in the light of the 17th century as an age of the systematic cultivation of doubt in the course of the establishment of totally new forms of knowledge and technologies.

TUE 27, 10.30 – 12.00 am, Room 6 (A 021)

Takanobu **Settsu**

**ACTING WITHOUT END – TWO COMEDIES OF KARL VALENTIN**

Waseda University, Japan

It is well-known that the young Bertolt Brecht (1898–1956) was influenced by Munich comedian Karl Valentin (1882–1948). Valentin, who played a leading active role in the German Theatre from 1910–1940, was an actor and comedian and was called the “Bavarian Charlie Chaplin”. He wrote over 400 works, monologues, dialogues, couplets, dramas and movies, and we can find his vestiges all over Munich. A lot of writers, dramatists and actors in Germany paid homage to him. Brecht particularly was one of Valentin’s biggest admirers, when he (Brecht) lived in Munich. According to the German scholar Hans Mayer, Brecht wrote lyrics under the influence of Frank Wedekind, but was influenced more by Valentin as a dramatist. Brecht studied some of Valentin’s techniques which had an alienation effect on audiences, specifically: a question of language; laughter; meta-theatre; perversity of inanimate objects etc. These are factors which can be seen in the theatre of the absurd, and there are many scholars who regard Valentin as a pioneer of this genre. I think that the characteristics of the modernity in Valentin’s comedies are “incompleted dialogue” and “endless acting”. I want to give a presentation on how his comedies have exerted influence on modern theatrical performances in reading *The removal (Der Umzug)* (1938) and *Worries of a family (Familien Sorgen)* (1943).

TUE 27, 1.30 – 3.00 pm, Room 4 (A 016)

Vibha **Sharma**

**FROM “CULTURES OF MODERNITY” TO MODERNITY OF CULTURE: CRITIQUING THE VERTICAL SHIFT IN POSTCOLONIAL INDIAN AESTHETICS**

Aligarh University, India

Among the variants of human civilization which are powered by modernity/modern/modernism, “culture” is a significant one. According to Raymond Williams (1983) culture can be used to refer a general process of intellectual, spiritual and aesthetic development, a particular way of life, whether of a people, period or a group, or the works and practices of intellectual and especially artistic activity. Culture in the third definition refers to what structuralists and post-structuralists call “signifying practices”. To speak of popular culture usually means to assemble the second and third meanings of the word “culture”. The second meaning would allow reference to such practices as holidays, celebration of festivals and youth cultures. The third definition allows one to speak of films, pop music, theatre, and dance as examples of culture. The “popular culture” of independent India perfectly exemplifies the “impact of postcolonialism on constructions of modernity/the modern, and on modernist self-fashionings”. These self-fashionings can be felt to be working very vociferously since the economic liberalization in 1991. Films, television, electronic media and related cultural practices have led to the shaping of self-fashioned modernity in India, which is multifarious in its manifestations and dimensions. This paper aims to study the influence of films and other forms of entertainment, along with an analysis of the vertical shift of cultures of modernity embedded within the popular culture, on modern theatricality in India.

TUE 27, 5.00 – 6.30 pm, Room 4 (A 016)



Kirsten **Shepherd-Barr**

**WOMEN, EVOLUTION, AND THEATRE**

University of Oxford, UK

Building on recent work on the representation of the female body in performance in the late 19th and early 20th century in relation to science (such as studies by Jane Goodall, *Performance and Evolution*, and Rae Beth Gordon, *Dances with Darwin*), this paper will explore how women playwrights of the era engaged with ideas of biological determinism, eugenics, and evolutionary theory in their treatment of female characters. The paper will take plays by Elizabeth Robins and Susan Glaspell as case studies—two significant playwrights and performers whose work has not been examined together or, indeed, in the context of science. By bringing them together, I hope to illuminate their long-term impact on the representation of the female body on stage in ways that have often been overlooked.

THU 29, 8.30 – 10.00 am, Room 7 (A 213)

Anna **Sica**

**AN EVIDENCE OF MODERNITY: ELEONORA DUSE'S LIBRARY**

University of Palermo, Italy

The great Italian tragédienne Eleonora Duse (1858–1924) was accustomed to refer to her books as her own artistic “wardrobe” and highly valued possession. Her biographers have given some rough information about her library after the dismantlement, in 1915, of her women’s cultural club, The Actresses’s House, in Rome. For the most part, it has been believed that her library was lost forever. Indeed, the collection was moved in Cambridge in 1918, and stored in New Hall College (presently Murray Edwards) since 1962. In the last two years I have reconstructed the entire Eleonora Duse Collection in Cambridge. The results of my investigation demonstrate that, firstly, Duse made a point of reading extensively as part of her self-imposed discipline as an actress. So fine was the balance she achieved between study and technique, that she researched any possible aspect of background that was available to her in preparing for all her theatrical roles. Secondly, although Duse was famous as the most celebrated actresses in the world, she should be also appreciated as one of the most remarkable intellectual minds of her time. Among the pages of these hitherto neglected books I have found handwritten notes by Duse; a few of them are verse in the rough, which emphasize her many accomplishments as well as being “the divine actress”.

FRI 30, 10.30 – 12.00 am, Room 7 (A 213)

Avra **Sidiropoulou**

**THE STAGE CLAIMING THE TEXT: NEO-DRAMATIC WRITING AND THE LEGACY OF BECKETT'S “PERFORMANCE PLAYS”**

Aristotle University of Thessaloniki / University of Peloponnese, Greece

This presentation purports that, along with the theatre artists’ desire to accommodate different forms of art and media within the same text, reversing the traditional roles of “author-supreme play” and “author-servile” performance has helped advance not only new ways of devising stage narratives, but also extraordinary forms of writing, as well. Thus the paper examines the emergence of a certain type of neo-dramatic writing from the 1990s onwards, arguing that in it the boundaries between playwriting and mise-en-scène as scenic writing seem increasingly blurred. Accordingly, it traces the immense influence that Beckett’s revolutionary integration of performance into the dramatic text, as well as his interest in issues of self-representation and mediation through technology, exercised on recent experiments in dramatic form. By bringing up select examples from the work of some contemporary neo-dramatists, such as Caryl Churchill, Martin Crimp and Simon Stephens, among others, this analysis tries to register not only the playwrights’ ongoing need to explore the new dramatic text’s performative potential, but also to identify some of its predominant structural, linguistic and stylistic foundations, arguing that the fragmentation of character, fracturing and distortion of narrative, and mistrust for conventional representation that characterize these forms of writing are part of the inevitable development and opening up of dramatic writing towards the ambiguity and abstraction that best seem to express our 21st-century sensibilities.

FRI 30, 1.30 - 3.00 pm, Room 4 (A 016)

Marja [Silde](#)

### PERFORMING HABITUS

[University of Helsinki / Theatre Academy Helsinki, Finland](#)

In the 1980s, Finland went through a cultural and social change, which produced a totally new kind of appearance of bodily based performing culture. It was visible both in the fields of art, as well as in other areas of society. In my paper, I will juxtapose three different kinds of performing practices: 1) Physical theatre which tested one's bodily endurance in performance, especially in performances directed by Jouko Turkka in the Theatre Academy Helsinki. 2) Simultaneously with the development of physical theatre, contemporary performance art broke through. In my study, the performance group called "Homo \$" had its background in theatre. 3) The new bodily culture also penetrated the club culture, where different kinds of "performances of the self" took place. Here, the social change behind these phenomena will be discussed from the standpoint of reflexive modernization (Beck, Lash). I explore the process of constructing a performer through the concepts of habitus (Bourdieu, Mauss) and reflexive body techniques (Crossley). By analyzing the interview material I compare how, in different performing fields, the interviewees conceptualize their experience of embodiment. What kinds of skills, abilities, attitudes, intensities or emotional qualities do they appreciate concerning the act of performing? What sort of interaction with other performers, audience, space and material environment are valued? That is to say: what kind of performing habitus these fields produce? And finally, how can we utilize these notions in order to develop models of new actor training for the use of post-dramatic theatre?

Panel: Actor Pedagogy and Kinesthetic Imagination. Revisiting Modern Psychophysical Heritage

Further speakers: Esa Kirkkopelto, Petri Tervo

[WED 28, 10.30 – 12.00 am, Room 3 \(A 119\)](#)

Ildikó [Sirató](#)

### MODERNITY OF ANCIENT MYTHS ON STAGE – THEATRICAL EXAMPLES FOR PARALLEL USAGE OF MANKIND AND/OR NATIONAL MYTHS AND CONTEMPORARY IDEOLOGIES

[National Széchényi Library / Hungarian Dance Academy, Hungary](#)

The paper analyses some Hungarian productions of "physical theatre" on themes of e.g. Kalevala or ancient Greek dramas together with contemporary thought of climatic disaster recovery or social ideologies. There was a really interesting and successful performance of Kalevala, which began a new era, style and trend in Hungarian theatre in 2008. Authors of that performance are continuing their way to Post-Modern (?) "Gesamtkunst". In the submission will be given some visual examples, too, about last years performances of ForteDanse Group and play-writer Balázs Szálinger

[WED 28, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

Kim [Skjoldager-Nielsen](#)

### REDEMPTION THROUGH SECULAR REINVENTION: MODERN LITURGICAL DRAMA IN SWEDEN

[University of Copenhagen, Denmark](#)

Liturgical drama was rediscovered and renewed in the Swedish Church of the 1950s and 1960s. It was a result of widespread dissatisfaction with the fossilization of liturgical practice. Spearheading the so-called "liturgical movement", theologian and dramatist Olov Hartman recognized not only the necessity of "a secularized listening" in theology, for it to successfully interact with modern society, the artist was also to be seen as a welcomed critical opponent to congregational practice of faith. In his own dramatic production, Hartman wanted to fulfil the promise of ritual through reinvention of the liturgical drama. Hartman knew it would take something other than re-enactment of medieval tradition to revitalise ritual; the source of its renewal had to be found within contemporary liturgical practice itself. Then the inclusion of artistic drama in liturgy could act as "a gust of wind blowing through the church gate". Hartman's thoughts have been passed on and developed in the praxis of liturgical drama in the Cathedral of Lund during the last 50 years. In my paper I will discuss the innovative ontology of Hartman's poetics, its avant-garde and "prophetic" potential. I shall pay particular attention to a performance based on a play by the Norwegian neo-existentialist Jon Fosse (*I Am that I Am*, 2004/5) and discuss how the play within its liturgical frame facilitates a "holy/un-whole" event (Aronson-Lehavi & Gal), which might accommodate the heterogeneous needs and unresolved beliefs of a late- or post-modern congregation.

[TUE 27, 3.30 – 5.00 pm, Room 5 \(A 014\)](#)

Wonjung **Sohn**

**BEYOND A BINARY FRAME: CHINESE AESTHETICS AND AN ALTERNATIVE CONCEPT OF REPRESENTATION**

Royal Holloway University of London, UK

Debates continue concerning whether postmodernism is a challenge to the modernist aesthetics of subjectivity, or whether it is fundamentally a continuation of modernism. At the heart of these debates is the enduring tradition of mimesis, which is firmly based on alterity, particularly of the “I” against the “Other”, and it is my belief that various “post-” theories that challenge modernism largely remain within this frame. Feral’s assertion that binary awareness is crucial to theatricality only confirms how deep the roots of the binary tradition of thought are. My question concerning postmodern challenges against modernism aims at a deeper level beneath their superficial differences, and asks if it is possible to discover ways of looking at theatre which transcend the dichotomy that haunts scholars to this day. In this paper I propose the aesthetics of Chinese painting as an alternative frame. A prominent aspect of Chinese aesthetics is that there is no clear division between the “I” and the “Other”: between the original and the copy, illusion and reality. So far as they exist, these concepts coexist in reconciliation rather than in conflict. This is due to the suggestive and expansive characteristics of artistic representation. Focusing on paintings of the Sung era I will examine how this initiates a mode of perception that differs significantly from the Western. I will then explore its validity as an alternative frame through which to look at so-called postmodern theatre, taking some stage performances of Forced Entertainment as my example.

THU 29, 8.30 – 10.00 am, Room 8 (M 110)

Sabine **Sörge!**

**BETWEEN DANCE AND THEATRE: ARCHETYPE AND THE MODERNIST LEGACY**

Aberystwyth University, UK

This paper investigates archetype and the modernist legacy in 20th-century theatre and dance. Juxtaposing Jerzy Grotowski’s archetypal confrontations of myth to teachings in American modern dance – as for example Martha Graham’s “inner landscape” or Anna Halprin’s psycho-kinaesthetic visualization process of self –, the paper examines how 20th-century dance and theatre discourses on archetype have mutually influenced each other and shaped notions of modern corporeality still significant today. Archetype will be discussed in terms of the concept’s relevance for modern dance and dance theatre as it touches upon questions of embodiment (semiotic and phenomenological readings), ritual and cultural identity; environment and the collective unconscious.

TUE 27, 1.30 – 3.00 pm, Room 3 (A 119)

Christel **Stalpaert**

**RE-ENACTING MODERNITY: FABIAN BARBA’S A MARY WIGMAN DANCE EVENING (2009)**

University of Ghent, Belgium

In *A Mary Wigman Dance Evening* the young Ecuadorian choreographer Fabian Barba re-enacts nine solos that were performed by the pioneer of modern dance during her first tour through the United States in 1930–1931. Barba establishes a dance-concert contract with the audience, using the modernist representational codes current at the time. He did not aim at a faithful or accurate reproduction, however. In relocating the Wigman archive into his body, in transferring the collected video material and photographs into an embodied presentation, the Wigman idiom dialogues with the corporeal memory and living archive of the performer’s body; his physicality as a male dancer, his habits, his training in Quito (Ecuador) and P.A.R.T.S. (Brussels). Besides, rather than glorifying and preserving a Mary Wigman idiom, Barba aims at an embodied re-enactment that at the same time highlights the historical, physical and mental gap in the re-enactment of the collected archival material. In this sense, he follows a mode of collecting as it has been described and/or practiced by Benjamin (the rag picker), Borgès (whose proposition of a Chinese classification of animals delighted Foucault), and Deleuze. Strolling the ruins of the history of modern dance, Barba avoids the narrative patterning of history and knowledge. He does not try to conceal death or ruination by merely romanticizing the era of modern dance, but highlights how easily the formerly fashionable and glorious becomes antiquated, how easily the formerly comfortable (representational codes) becomes strange.

FRI 30, 10.30 – 12.00 am, Room 8 (M 110)

Jurgita **Staniskyte**

**STRATEGIES FOR LEAVING MODERNITY: THE CASE OF LITHUANIAN THEATRE**

Vytautas Magnus University, Lithuania

The transformations of contemporary Lithuanian theatre, especially the changes that occurred after the transformations of the sociopolitical situation suggest not so much the redundancy of theatre in contemporary society, but rather the considerable shifts in its functions and aesthetics. Having lost its exceptional status in society, the theatre was forced to reconsider its potential for influence in the transitional social and cultural situation and to develop a new model for interrelationships with reality. During the period under discussion, Lithuanian theatre began searching for sources of renewal, turning as much to the national history as to the experiences of Western theatre, at the same time trying to recycle or to deconstruct the modern theatrical traditions. The emerging postmodern formations most visibly appeared in or, one should say, even destabilized the areas of theatrical structure that were the most problematic throughout all modern Lithuanian theatre history and were already described as “troublesome territories”: the identity of theatre and its social positioning, the problematic relationships between drama text, director and spectator, and the relationship between the actor’s identity, body and role. This research outlines the ways in which the break from the modern tradition of Lithuanian theatre (soviet and pre-soviet) was articulated and embodied in postmodern performances. With the help of concrete examples and case studies the paper will demonstrate what strategies and tactics of “leaving modernity” are applied and how different cultural meanings of modernity are negotiated in contemporary Lithuanian theatre.

THU 29, 8.30 – 10.00 am, Room 5 (A 014)

Anna **Stecher**

**FROM CHINA TO EUROPE – IN ONE CIRCLE. ON THE LIVING MEMORIES PROJECT BY TIAN MANSHA, KE JUN AND WU HSING-KUO AND CONTEMPORARY EXPERIMENTAL FORMS OF TRADITIONAL CHINESE OPERA**

LMU Munich, Germany

With the invention of Chinese spoken drama as the modern form of Chinese theatre in 1906, traditional Chinese Opera began to rethink its artistic possibilities for the 20th century, which became a century of dialogue, confrontation and mutual enrichment of two different theatre forms. How do Chinese theatre makers today deal with it? In my paper, I would like to analyse the operatic works of Tian Mansha, Ke Jun and Wu Hsing-kuo presented at the Marstall Theatre Munich in February 2010, which were respectively described as “experimental Sichuan-Opera”, “new concept Kun-Opera” and “contemporary legend Beijing-Opera”. In doing so, I would like to focus particularly on the following questions: How do the artists deal with the traditional unreal concept of time and space? How do they work with conventional formulas of movement, such as the circle, and of music? What happens to role types? What role do scenes from traditional opera play? Thus, I will try to identify different levels of meaning and link them to the present situation of theatre in China.

FRI 30, 10.30 – 12.00 am, Room 6 (A 021)

Julia **Stenzel**

**MODELLING MODERN PUBLIC SPHERES. PERFORMANCE OF THE ATHENIAN POLIS IN VOR- AND NACHMAERZ GERMANY**

LMU Munich, Germany

After the landmark production of Sophocles’ Antigoné in Potsdam in 1841, almost everybody involved in productions of Greek drama talked about public spheres: from romanticist to liberalist authors, from German politicians to English critics. All of them claimed a fresh start for the performance of Greek tragedy and linked it to a change in contemporary theatre, literature and culture. Although their notions were conceptually and historically intertwined, their aims were considerably different, if not competing. In this regard, the performances were aesthetic experiments. But they were societal experiments as well. They engaged audiences and performers in a space of shared experience and political debate. The paper is concerned with the self-fashioning of those who were involved in the productions as well as with contemporary reactions in discourse and performance: The Antikenprojekte in Prussia in the 1840s are often described in terms of antiquarian reconstruction. In contrast to this view, the

experiments are productively to be seen as experiments with historically different concepts of spectatorship as well as societal interaction. They opened the stage for reenactments in terms of repetition and (parodistic, even satirical) variation; in this way, they functioned as a projection screen for images of the public sphere in general. From this point of view, it seems inevitable that working on the 19th century's reenactments of Attic drama results in writing a pre-history of modern theatre. And writing such a pre-history implies writing a "meta-history", that is, a history of theatre-historiography, a history of definitions and descriptions of theatre.

See Panel: A Pre-History of Modern Theatre

Further speakers: Jan Lazardzig, Meike Wagner

**TUE 27, 1.30 – 3.00 pm, Room 6 (A 021)**

**Nigel Stewart**

### **DANCE AND THE EVENT: JOHN JASPERSE'S *GIANT EMPTY* AND THE DISCLOSURE OF BEING**

Lancaster University, UK

This paper develops a Heideggerian understanding of how corporeal techniques and stage technologies contribute to the spectacle of modernity, and especially how the spectacle of sexual difference is constructed through the spatial processes of choreography and scenography. But the paper also argues that such processes, if pushed to an extreme, can deconstruct those identitarian differences through the radically finite, dynamic unfolding event of dancing itself. To do this the paper explores John Jasperse's *Giant Empty* (2001-3) through Heidegger's key notion of Ereignis, translated by Malpas (2006) as "event", "belonging", "opening" and "disclosure". If Ereignis (and related notions of kinesis, energeia and dynamis) ultimately involves a radical apprehension of "groundless opening-up" (Zimmerman) then *Giant Empty* is exemplary. For at first this work painstakingly organizes moving bodies in relation to stage objects so as to articulate differences (e.g., fe/male, homo-/heterosexual), but such differences are disarticulated as the whole spectacle – movement, costume, set, the floor itself – is literally disassembled. Finally there is nothing on stage but an "ensuing sense of vastness – a 'giant empty'" (Jasperse). If, according to Heidegger, technology (which characterises modernity) reifies beings into masterable entities, then *Giant Empty* is anti-modern in its refusal to do the same. But inasmuch as the show's final sense of vastness is an opening for the disclosure of human there-being, the show's material processes which create that possibility are true to Heidegger understanding of technology's very essence.

**TUE 27, 1.30 – 3.00 pm, Room 3 (A 119)**

**Mara Stylianou**

### **TADEUSZ KANTOR – THE THEATRE OF TRANSGRESSION: EVENT & FREEDOM**

University of Athens, Greece

"The existing conditions call for political theatre that challenges globalization of the image in the service of the capital and the culture of industry" (Michal Kobialka). In the theatre of Tadeusz Kantor, Memory and History create a space where the impossible and inexpressible is expressed; a post World War II mnemonic topography, where human beings' presence and identity were seen as transgressions, being hounded to extinction for having committed the crime of being. In this anatomy of memory, theatre is a negative whose pale copy is the world. Contradiction and provocation, ceremonies and rituals, shrines and profanation – all take place at the border, at a point where some frontier has been crossed; at a topos where the multiplicity of meanings engenders a variety of associations, without enforcing the spectator's definite interpretations, thus proving the insufficiency of the narrative structure and embodying its messages in visions. At this borderline position, the spectacle unfolds beyond words, at the level of universal theatre. Kantor's theatre practice is autonomous and lawless, an activity from the edge, radical and innovative, "a blasphemy in the face of authority". In a total conditioning system based on consent, his theatre is an act of resistance and challenge, of insubordination and revolt; a protest against authority oppression and arrogance; a rebellion against oblivion and indifference. This paper aims to set out the actuality of Tadeusz Kantor's theatre practice, by reference to its political essence, its transgressive element and its substance as a sheer event and act of freedom.

**THU 29, 10.30 – 12.00 am, Room 5 (A 014)**

Melis **Sulos**

**THEATRICAL POLITICS: THE USE OF EUROPEAN MUSIC AND DRAMA FOR THE OTTOMAN “MODERNIZATION”**

[Bogazici University, Turkey](#)

The 19th-century Ottoman world witnessed radical institutional, social and cultural changes. “The new self” was trying to be formed with the invented traditions and borrowed western forms. With the Edict of 1839, and the reign of Abdülmedid (1823–1861), consumption of western drama gained a considerable importance in the Palace’s agenda of westernization. Music, opera and drama are perceived as the symbols of the European high culture by the Ottoman intellectuals. Therefore, in order to cope with the Western civilizations “in their own terms”, Ottoman elites attributed an essential role to the opera and theatre performances. Indeed, the intense consumption of western opera and drama in the palace was beyond the political agenda. It was a social phenomenon determining and changing the everyday life in the second half of the 19th century. This research paper discusses the role of western theatre in the modernizing Ottoman world and in its international politics. It aims to observe how the consumption of the western performances in the Ottoman Palace invests in Ottoman “modernization” project, and to see the role attributed to the opera and theatre in Sultan’s international politics by observing Abdülaziz’s first trip to Europe as a case study. By looking at Abdülaziz’s visit to Europe in 1867 and the visits of European sovereigns to the imperial centre, Istanbul, in 1869, I argue that the theatrical performances are reformulated and incorporated in the diplomatic reception ceremonies during the second half of the 19th century.

[TUE 27, 3.30 – 5.00 pm, Room 2 \(A 120\)](#)

Carmen **Szabo**

**BURLESQUING THE CANON: ALTERNATIVE PERFORMANCES OF SHAKESPEARE’S PLAYS IN 19TH-CENTURY LONDON AND BEYOND**

[University of Sheffield, UK](#)

Starting from contemporary theories of parody and satire, this essay will discuss the position of the burlesque as distinct form of theatrical representation, within the framework of 19th-century London popular theatre scene. It will explore the contemporary Victorian attitudes to burlesque, with special focus on Shakespeare burlesques, vibrant because of their exuberant humour, but controversial because they seemed to imperil the sanctity of Shakespeare as a national icon. Within this framework, a close analysis of the text and production history of W. S. Gilbert’s play *Rosencrantz and Guildenstern* will attempt to shed light on the problems and prejudices met by burlesque plays and playwrights on the Victorian theatre scene. The work will also touch upon the close relationship between burlesque acting and the development of physical theatre in the 20th century in England.

[TUE 27, 1.30 – 3.00 pm, Room 4 \(A 016\)](#)

Berenika **Szymanski**

**THE ORANGE ALTERNATIVE OR THE RIOT OF DWARFS**

[LMU Munich, Germany](#)

Since the French Revolution the striving for democracy has been one of the vital elements of Modernity. In the 1980’s the people of Poland demanded freedom and political change in their country by staging their discontent with the communist system, which was led by the Polish United Workers Party. Besides the strikes and the demonstrations of the famous Solidarność-Movement, there were artistic forms of protest, like the happenings of The Orange Alternative, which also played a decisive role in Poland’s transformation into a democracy. In my presentation I will focus on the happenings staged by The Orange Alternative and I will analyse how the protest of this group was staged and with how much creativity it criticized life in communist Poland. Furthermore I will examine how audience-actor-relationships were established and how spaces were redefined.

[THU 29, 8.30 – 10.00 am, Room 5 \(A 014\)](#)

Kurt Taroff

**SCREENS, CLOSETS, AND ECHO-CHAMBERS OF THE MIND: THE STRUGGLE TO REPRESENT THE STREAM OF CONSCIOUSNESS ON STAGE**

Queen's University Belfast, UK

In 1908, as many of his Symbolist compatriots were imagining a theatre stripped to its bare essentials, Nikolai Evreinov envisioned a far different stage. In his effort to portray the world as it is experienced within the human mind, Evreinov saw the designer as a crucial compatriot. "The author of a modern drama", he wrote, "will pedantically demand of the set-designer an instantaneous transformation of the cheerful landscape into a meaningless medley of a clamorous green, unnerving yellow and sullen olive, and he will be right in his pedantry". Just as Evreinov's ideas were beginning to circulate in Russia, Edward Gordon Craig began rehearsals for his production of *Hamlet* at the Moscow Art Theatre. The production was to be the first practical test of Craig's movable screens, a method that would allow for seamless transition between scenes. Craig seemed to want access to the inner workings of his central character, as Stanislavsky noted: "Craig is staging Hamlet as a monodrama. He looks at everything through Hamlet's eyes" (Laurence Senelick). The interest of Evreinov, Craig, and others in depicting the world as lived in the psyche corresponds with the thought of psychologist/philosophers William James and Henri Bergson, whose ideas on the "Stream of Consciousness" and "Duration" were to prove instrumental to modern literature and drama. This paper will examine the confluence of these ideas and their effect on the modern stage. Furthermore, the paper will trace how the rapid advance of stage technology made theatrical representations of such concepts conceivable.

TUE 27, 1.30 – 3.00 pm, Room 7 (A 213)

Susan Tenneriello

**SPECTACLES OF THE PROGRESSIVE CITIZEN AT LONDON'S GREAT WHITE CITY, 1908–1914**

Baruch College, USA

One significant aspect of modernization involved the growth of spectacle entertainments within and beyond theatrical culture throughout the 19th and into the 20th century. As forward-looking expanse, spectacle genres flooded cultural activity, engulfing the spectator-citizen in multimedia effects, graphic narratives, and mass pageantry. Most significantly, spectacle projected a sense of actuality, being swept into the energy of modernity. Emblematic of "civil" progress among industrial nations, spectacle's spectacle flourished in three-dimensional spaces. Once spectacle burst out of the "picture frame," physical environments enacted a new spatial medium of power and citizenship – of future momentum. One outgrowth is highlighted in the increasing popularity of government sponsored multinational public expositions from 1851 onward. I focus on a series of "allied" expositions held on permanent exhibition grounds at Shepherd's Bush, London prior to the outbreak of WWI. The 140-acre *Great White City* was designed by Hungarian Imre Kiralfy, a leading producer of site specific spectacles and exposition design. Nearly 8.5 million people attended the first Franco-British Exhibition of 1908. France, Russia and Britain celebrated the Imperial International in 1909, followed by the 1910 Japan-British Exhibition. North and South America were featured at the Latin-British Exhibition of 1912, and on the eve of WWI the 1914 Anglo-American Exhibition – heralded to mark a century of peace and progress. These expositions commingled arts, culture, science, technology, and industry from "developing" nations worldwide. I consider transformations to a pseudo public sphere which were engineered with an interactive layout to dazzle and impress visitors with a stake in mass modernization. I propose the production values displayed in exposition sites broadcast changing definitions of national belonging and borders, reconfigured by immersive perspectives in which visitors move through and around a self-reflecting, dynamic, and ever-changing physical environment.

TUE 27, 1.30 – 3.00 pm, Room 2 (A 120)





Petri [Tervo](#)

**FIGURES OF PHYSICALITY: ACTOR PEDAGOGY AND THE KINESTHETIC MOVEMENT**

[Theatre Academy Helsinki, Finland](#)

This paper discusses the figures of physicality in actor training. I suggest that the physicality of the modernist kinesthetic movement can be analyzed as a masculine reaction against fin-de-siècle neurasthenia and other “epidemics of the will”. This reaction included exercises, which separated the [male] body from its urban, social context, connecting it to natural forces. A sensory and kinetic organism takes shape against the background of disorganization of social relations, communities, systems of belief and habits of perception. Kinesthetic movement can also be put into historical perspective by using Norbert Elias’s notion of the history of manners. The bourgeois civilized body – homo clausus – was born as a reaction against the theatrical body of court virtuoso, as well as against the emotional, feminine body and the carnivalesque, energetic and excitable body of the lower classes. This created a historical effect of disembodiment, which was further exacerbated by the psychologization of the 19th-century bourgeois body. By using director Jouko Turkka’s teaching methods (biomechanics and bioenergetics) from the 1980 Theatre Academy Helsinki as an example, I attempt to show how extreme physicality shifts the focus from the gestural imitation to the bodily testing of emotion. I understand this shift as connected to the modernist kinesthetic movement, which reacted against the disembodiment by transferring symbolic authorship to the moving body.

Panel: Actor Pedagogy and Kinesthetic Imagination. Revisiting Modern Psychophysical Heritage

Further speakers: Esa Kirkkopelto, Marja Silde

[WED 28, 10.30 – 12.00 am, Room 3 \(A 119\)](#)

Nadja [Thoma](#)

**THE MODERN CITY AS A STAGE FOR HIP-HOP CULTURE**

[University of Vienna, Austria](#)

In this talk I would like to share some preliminary thoughts on how young artists in Germany use the public spaces of the modern city as a stage for various kinds of performances. I will focus on the growing role played by hip-hop in shaping identity, ethnicity and modernity. Thus, I will analyse the different ways in which hip-hop is used by youth to conceptualize and reformulate their relationship towards society through the four constitutive elements of hiphop: rap, DJ-ing, b-boying/b-girling and graffiti. To achieve this I will address a number of questions including the following: How and why has hip-hop culture achieved its current popularity in Germany? How is hip-hop mobilized as a platform to express political and social issues? What kinds of meanings do youth create of the world and themselves through hip-hop, and how do they use urban spaces as artistic stages and communication platforms, often invisibly to outsiders?

[TUE 27, 10.30 – 12.00 am, Room 4 \(A 016\)](#)

Nicholas [Till](#)

**POP STAR TO OPERA STAR: HIGH ART LITE**

[University of Sussex, UK](#)

The recent British TV show *Pop Star to Opera Star* is the latest contribution to a now well-worn genre in which people are challenged to undertake a professional activity in which they have no prior skill (such as orchestral conducting or ballroom dancing). *Pop Star to Opera Star* neatly highlights the way in which the concepts of high and popular culture are mutually sustaining, and in which opera has itself come to stand for high art within the cultures of modernity. The opera critic for the right-wing *Daily Telegraph* newspaper, who has consistently attacked the popularisation of opera by popera stars such as Russell Watson and Katherine Jenkins, predictably weighed in with his usual imprecations against the use of amplification by such singers as evidence of their inauthenticity. In this paper I will draw on theorists of technology such as Heidegger to suggest that the fetishisation of the unamplified voice in opera is a symptom of a broader cultural fear of technology and mediatisation, and that the relatively recent concept of “high” art, within which opera has attained “cultic status” (Tambling), came into being as a reactive response to modernity. Musical performance remains one of

the few apparently un-cheatable craft skills. Like dancing, singing depends purely upon the body as instrument, creating a clear relationship between the singing voice and concepts of autonomous subjectivity. Popular challenge programmes slyly devalue the cultural capital associated with such skills, whilst at the same time implicitly upholding the hierarchies of socio-cultural distinction and aspiration which underpin capitalist modernity.

See **Panel** (WG Music Theatre): Decomposing Opera

Further speakers: Tereza Havelková, Clemens Risi, Pieter Verstraete

[THU 29, 5.00 – 6.30 pm, Room 7 \(A 213\)](#)

Viktoria **Tkaczyk**

### **THE THEATRE AND THE LECTURE HALL. A HISTORY WITHIN AND ACROSS MODERNITY**

[Free University Berlin, Germany](#)

In his *Saggio sopra l'opera in musica*, published in 1762, the Italian art critic Francesco Algarotti sketches a theatre in which various representatives of science and the arts come together; he terms this a “solemn lecture hall” [una solenne udienza]. Algarotti thus aligns himself with the tradition of the “theatrum”, a term that since the late 16th century has been used to designate not only playhouses but also a range of spaces for the ordering, representing and archiving of knowledge. The design and reception of these theatres is oriented towards the lexical definition of the “theatrum” as a “showplace”, i.e. as a site of the production of visual evidence. Algarotti, on the other hand, uses his description of theatre as a lecture hall to pursue a model of education that projects the ear as a central organ of recognition and the theatre as a space for the oral communication of knowledge. The talk will use this finding as a point of departure in order to search for hitherto neglected traces of the acoustic in the history of theatre architecture. In particular, it thematises the topos of “good hearing”, which became standard in the European theory and praxis of theatre construction around 1750 and continued in the collaborations of theatre architects and acousticians in the 19th and 20th centuries. Against the backdrop of such concerns, the talk aims to discuss why the historiography of modern theatre architecture continues to focus on visual aspects, while the acoustic has remained widely neglected up until now.

See **Panel** (WG Historiography): Modernity, Modernism and Prejudice in Theatre Historiography

Further speakers: Thomas Postlewait, David Wiles

[TUE 27, 3.30 – 5.00 pm, Room 6 \(A 021\)](#)

Liz **Tomlin**

### **THE POSTDRAMATIC OVERLAP: FROM MODERNIST PRESENCE TO POSTMODERNIST DECONSTRUCTION**

[University of Birmingham, UK](#)

This paper will argue that Hans Thies Lehmann's framing of late 20th century performance as “postdramatic” positions certain key strategies of late 20th-century work, not as postmodern, but as developments of modernist aesthetics, in that the “old” in which it positions itself against, is not modernist performance, but rather the same dramatic, text-based tradition which Artaud himself was seeking to overturn. Despite the overt theatricality of artists such as Reckless Sleepers and Uninvited Guests, there are strong traces of the same drive against the illusionism of the dramatic theatre that was present in Artaud's manifesto, and recurring strategies which are clearly designed to respond to Artaud's call for, in Derrida's words, a stage which would “no longer operate as the repetition of a present, will no longer re-present a present that would exist elsewhere and prior to it”. The paper will then go on to explore how Derrida's self-reflexive imperative is adopted by certain artists, such as Forced Entertainment and Vincent Dance Theatre to interrogate the contradiction at the heart of such attempts to evade the representation of the dramatic model. In summary, the paper hopes to offer a re-framing of the postdramatic as a stage of late modernism which begins to shift into a postmodern aesthetic only when a rigorous philosophical self-deconstruction of its own potentially totalising aesthetic is undertaken.

Panel: The Promise of the New in the Old: From Modernist Ideals of Presence to Postmodernist Experiments in Remediation

Further speakers: Kimberly Jannarone, Kara Reilly

[TUE 27, 10.30 – 12.00 am, Room 5 \(A 014\)](#)

Joanne **Tompkins**

### **SPATIALISING MODERNITY IN AND WHILE LONDON BURNS**

University of Queensland, Australia

While the form of site-specific theatre could be considered to post-date modernism in, among other things, its habit of spurning theatre venues in favour of location(s) that are more directly related to a production's aesthetic and narrative subject matter(s), it nevertheless can provide a useful medium to explore the major issues associated with modernity. This paper analyses Platform's 2006 production, *And While London Burns* which "audiences" download onto an MP3 player. Written and directed by John Jordan and James Marriott, it begins whenever a participant arrives at 1 Poultry Lane, near Bank tube station and hits the MP3 player's "play" button. It proceeds through London's financial district for 70 minutes against a backdrop of "London" itself. Part love story gone wrong, part history lesson, *And While London Burns* could be compared to the quintessential modernist text, James Joyce's *Ulysses*, which also traces a walk through a large city (Dublin). But unlike *Ulysses*, the London production points out each relevant venue to the participant, even providing an opportunity to look inside, where possible. Further, the history lessons that *And While London Burns* relates are very much connected with the excesses of modernity: it uses a postmodern device (the MP3 player) and a modernist aesthetic to map modernity in London, critically examining its material effects along the way. This paper addresses the effects of multiple layers of mapping as a means of identifying the implications of modernity, interrupting historical narratives of progress, and disrupting linearization models of modernity.

FRI 30, 1.30 – 3.00 pm, Room 8 (M 110)

Gero **Tögl**

### **THE BAYREUTH FESTIVAL AND THE ART OF THE LABORATORY**

LMU Munich, Germany

In my presentation, I would like to discuss Richard Wagner's establishing of the Bayreuth Festival (1876) in comparison to Bruno Latour's case study on Louis Pasteur. In his essay *Give me a laboratory and I will raise the world* (1983) Latour shows how the famous French microbiologist establishes a test arrangement that allows him to (a) establish a coherent connection between the macrocosm of the French farms and microcosm of his laboratory to isolate and identify the Anthrax bacillus, as well as develop a vaccination against it, and (b) create a public sphere that allows him to transform the French agricultural system, in which he positions his laboratory decisively as the only producer and distributor of the vaccination. My aim is to show that Wagner's mission participates in a similar way in the production of the German nation by the means of an "Invention of tradition" (Phillip Ther 2009). In the context of this mission, Wagner assembles a socio-economic actor-network (*Patronatsgesellschaft*, *Bayreuther Blätter*, *Festspielhaus*, etc.) that allows him to establish himself as the spokesman of an "Artwork of the Future" and a new concept of *Volksgeschichte* [folk history]. The microcosm of the stage of the *Festspielhaus* becomes the means of a transformation of the macrocosm of society as perceived by the international group of followers Wagner assembles to witness his productions and proliferate his artistic ideology.

TUE 27, 5.00 – 6.30 pm, Room 2 (A 120)

Katalin **Trencsényi**

### **THE DEVIL IN THE DETAILS**

Eötvös Loránd University, Hungary

Translation, adaptation, interpretation – these are the three stages of dealing with a foreign language text intended for the stage. But they are not distinct. They very often exist next to each other in the theatre making process, and even coincide. In my lecture I intend to examine the overlap between adaptation and the director's own interpretation when creating the "performance text". I will compare two recent Chekhov productions to illustrate this. The Tim Carroll led Factory (based in London) produced an improvised staging of the *Seagull* which didn't rely on any translations with the aim of getting closer to the spirit of the original. Whereas Yuri Kordonsky in his production of *Fatherless* (Örkény Theatre, Budapest) rewrote and re-edited *Platonov* drawing on the knowledge of Chekhov's later plays and characters. In revealing the thinking and working methods behind these two radical stagings, I'm trying to see where, if anywhere, the line is between interpretation and adaptation.

See **Panel** (WG Translation, Adaptation and Dramaturgy): Creativity, Fidelity, Transformation

Further speakers: Bernadette Cochrane, Szabolcs Musca

TUE 27, 10.30 – 12.00 am, Room 8 (M 110)

Melissa **Trimingham**

**THE MODERNIST STAGE AT THE BAUHAUS**

University of Kent, UK

This paper addresses the question of genealogy and legacy in the Modernist agenda, relating the Modernism of the Bauhaus art school to performance in a postmodern era. It will also touch upon the staging of bodies through technology, and the influence of popular theatre, both of which phenomena were strongly manifested in the Bauhaus. The focus is primarily upon the contribution by the “master magician” Oskar Schlemmer to a performance aesthetic which eschewed the dominant Expressionism of the contemporary avant garde stage. Schlemmer in contrast drew upon a visual art aesthetic that guided performance towards a Constructivist influenced staging of aesthetic form, whilst preserving Expressionistic ideals: in doing so opened up philosophical questions which have become central to postmodern performance: namely phenomenology, embodiment and the experience of the performer. These issues have hitherto scarcely been recognised as present within the Bauhaus, as they unravel the Modernist project of optimistic progress, intellectual (and, in the case of the Bauhaus, aesthetic) certainties and reliance on and delight in technology as a tool to advance humanity. Ironically, much of the theatre of the Bauhaus was indeed shaped by these ideals and as a result has been largely buried in history – the Reflected Light Plays of Hirschfeld Mack for example, the Mechanical Ballet of Joost Schmidt. This paper argues that Schlemmer’s work still resonates today: it has suffered from lack of critical attention and deserves to be re-evaluated and repositioned within the legacy and genealogy of Modernism.

**FRI 30, 3.30 – 5.00 pm, Room 1 (A 125)**

Isabel **Valverde**

**ALTERNATIVE EMBODIED INTERFACES: CROSS-CULTURAL PERFORMANCE TOWARDS AN INCLUSIVE POSTHUMAN CORPOREALITY**

Institute for Humane Studies and Intelligent Sciences, Portugal

In a stage of not only adapting to but also shaping the recent electronic medium and its interfaces, performance and dance artists have been investing in continuing their conceptual and aesthetic positioning, particularly regarding the role of corporeality and embodiment within the digital matrix. Whereas the main tendency is to adapt traditional concepts to the always-new modes, or vacuous-based interactivity, other approaches emphasize a constructive critical reflexion on its possibilities and problems regarding the embodied interaction in performance and dance-technology. They propose alternative applications and technological innovations aiming for a larger societal impact, mostly by integrating isolated electronic devices and systems or creating new ones with the goal of truly expanding the corporeal subject and community potentials. My objective is to discuss an example of the latter attitude through the analysis of some works of dance-technology, including my own collaboration with Todd Cochrane, and other domains of research collaboration with the same purposes: to develop choreosomatic approaches integrating the design of intelligent and aesthetic interfaces that promote an interconnected and creative integrated development of all embodied perceptions and experiencing. Invested in this corporeal research and involvement with electronics in the making of work are theoretician artists and developers involved in new dance/postmodern techniques and principles, movement therapies and analysis, Somatics, theories of the body, biomedicine and HCI. Questioning and constructively responding to the dominant conservative tendencies, transitioning or including established or innovative HCI and perpetuating these values in updated packages, they attempt a change of mentality towards a posthuman corporeality.

**WED 28, 10.30 – 12.00 am, Room 7 (A 213)**

MAIN PROGRAM



Marie **Vandenbussche**

**THE CRISIS OF REPRESENTATION IN FRENCH THEATRE PRODUCTIONS TODAY: WHICH ARE THE TRANSITIONS FROM THE CRISIS OF DRAMA AT THE END OF THE 19TH CENTURY TO THE POSTMODERN CONTEXT?**

Université de Poitiers / Université de Paris III, France

Since the crisis of drama at the end of the 19th century, it has become more and more difficult to conceive dramatic forms that could pretend to apprehend reality in its whole – even through combinations of epic, lyric and dramatic elements. The collapse of totality which took place at the end of the 19th century as a consequence of industrialization, among other reasons, is even more acutely perceived in the area of post-industrialization. In the words of Jean-Luc Nancy, “there is no longer any world: no longer a mundus, a cosmos, a composed and complete order (from) within which one might find a space, a dwelling and the elements of an orientation”. In this perspective where all that exists is irreducibly singular and therefore disconnected, theatrical reality cannot present anything but itself. As Maryvonne Saison puts it, reality can then only be pointed out as unreachable otherness. What practices of representation does this ideology imply? How do they extend modern experiments? We look at such examples as the rewriting of Chekhov’s *Three Sisters* by the French playwright and director Joël Pommerat or *Toute la vie* by another French playwright and director, Pascal Rambert – a play which is influenced by Ibsen’s *Peer Gynt*.

TUE 27, 10.30 – 12.00 am, Room 1 (A 125)

Denise **Varney**

**NEW AND LIQUID MODERNITIES IN THE REGIONS OF AUSTRALIA**

University of Melbourne, Australia

This paper considers recent Australian performances that deal with modernism, modernity and modernization from multiple perspectives including indigenous, migrant and “forgotten groups”. I discuss performances that incorporate aesthetic and techno modernism in dance, music and drama that is resistant to modernity as experienced through the history of colonialism and forced institutionalization of the 19th and 20th centuries. These performances vary from parodic celebrations of identity and popular culture as in the Northern Territory teenage Chooky Dancers of Elcho Island whose interpretation of *Zorba the Greek* was a YouTube hit, to the “liquid” modernity of North Western Australian company, Marrugeku’s, *Burning Bright* and the traumatic storytelling of Sydney’s Urban Theatre Projects’ *The Fence*. Other performances include the Chooky Dancers *Ngurrumilmarrmiriyu (Wrong Skin)* and Tony Briggs’ *The Sapphires*, an upbeat story about a family of country and western singers. The paper considers the relationship between these new modes of indigenous and migrant performance and the 2008 and 2009 Federal Government apologies to the Stolen and Forgotten Generations. The 2009 Forgotten Generations Apology was to the 500,000 children, who grew up in institutions between the 1920s and 1960s. Do these performances represent a surge of “post-apology” energy or do the apologies respond to advances in the self-modernization and self-fashioning of forcibly “underdeveloped” groups. The paper will conclude with some thoughts on new, liquid and resistant modernities from the regions of Australia.

See **Panel: Asia-Pacific Modernities – Liquid Modernity in the Regional Theatre Space**

Further speakers: Barbara Hatley, Chris Hudson

WED 28, 3.30 – 5.00 pm, Room 8 (M 110)

Rajiv **Velicheti**

**MONOPOLIZING MODERNITY. URBAN MIDDLE CLASS AND “MODERN” “INDIAN” “THEATRE”**

University of Hyderabad, India

That certain fractions (Bourdieu) of the urban middle class monopolize the power to define, validate and control cultural production is a common phenomenon in all modern societies. This paper examines the manifestations of this phenomenon in the colonial and post-colonial formulations of ideas about “Modern Indian Theatre” – in the debates regarding what is “modern” and what is “Indian”; and in the historiographies of Indian Theatre. The urban, English-educated middle class established itself as the decision-maker on cultural matters during the colonial period, as the custodian of the national identity and a challenger to colonial dominance. After Independence, the same class realized that they were a negligible, though a vocal minority in a democracy with universal suffrage, and they held on to their cultural influence as the only political and social space they could control. The paper demonstrates that the dominant notions of “Modern

Indian Theatre” as selective, excluding the majority of the performance practices either as non-modern or non-Indian or non-theatre. The social, economic and aesthetic results of this exclusion makes the practice of “modern Indian theatre” into an amateur activity of a continuously shrinking group of urban practitioners and audiences, resulting in persecution complex and defiant indulgence in the formal, rarefied experimentation. The paper also looks at alternatives available and questions whether postmodern experiments are offering a way out or a continuation of the monopolizing effort.

WED 28, 3.30 – 5.00 pm, Room 2 (A 120)

Pieter **Verstraete**

### **MODERNIZING “THE TURK”, OR WHAT IS TURKISH, THROUGH OPERA**

University of Exeter, UK

Despite its thriving developments in Istanbul from the 19th century onwards, opera in Turkey has always been perceived as a somewhat disheartening art form, which was part of Atatürk’s wide-ranging political reforms during the first Republican Period of the 1930s. The unhurried corrosion of the Ankara Opera House under the constant intrusion of cars on the newly designed highway in front of its concrete stairway is only one example of the place that opera has been allocated to in Turkish society today. However, after the 1980s coup d’état with the copious migrations of Turkish workers to Central Europe, opera appears to re-invent itself in modernist self-fashioning, thereby playing out some of the stereotypes of Westernization that underpin opera’s precarious status. From a “Western” point of view, the sonic bombardment of opera in Turkey (both “within” and “outside” the opera space) as well as its self-exoticisms of Turkish music in European history open up new perspectives for composers to renegotiate music and performance traditions in Turkey and Europe. Seen in this light, the recent production of *Tango Türk* by Dutch director Lotte de Beer and Turkish composer Sinem Altan at the Neuköllner Oper provokes a self-reflective understanding of the complex relationship between opera as part of Turkish modernization movement and a lived past mediated through opera. The opera’s retelling of Turkish migration through the eyes of a specter from the past, but even more compellingly through Turkish tango music, invites me to particularly explore the spatialisations and material effects of opera’s modernization project.

See **Panel** (WG Music Theatre): Decomposing Opera

Further speakers: Tereza Havelková, Clemens Risi, Nicholas Till

THU 29, 5.00 – 6.30 pm, Room 7 (A 213)

Christopher **Vorwerk**

### **MANAGING FOR QUALITY – BUT WHAT IS QUALITY?!**

Yale School of Drama, USA / LMU Munich, Germany

Though quality is an issue which is quite frequently talked about in the context of the theatre and its management as an institution, at the same time, quality is also a notion which so far has been highly unregarded, both in academic thinking and writing about theatre management. This research paper, thus, examines the scattered existing definitions of quality of (a) theatre, which have been made so far in the respective fields of theatre management, cultural economics, controlling as well as leadership theory. These definitions are then used to identify key characteristic characteristics of quality as a concept, which then are matched to the central definition of quality as it is conceived within the field of quality management. A closer look is given taken at the peculiarities of this professional definition of quality and its application to theatre. This examination of quality definitions is part of a larger research project considering the chances and risks of applying quality management approaches and principles to theatre organizations. Within this context, the application of the professional definition of quality can be considered as one of the key elements to opening up the concepts of quality management for a reasonable use within theatre institutions. This larger project aims at to giving theatres tools for better performance in the competition for audiences and resources as well as to equip them with a means to challenge outside evaluations currently threatening the autonomy of theatres all over the world.

THU 29, 10.30 – 12.00 am, Room 4 (A 016)

Meike **Wagner**

**ADUMBRATIONS OF MODERNITY. THEATRE AND MEDIA HISTORY IN EARLY 19TH-CENTURY GERMANY**

LMU Munich, Germany

Theatre practice and theoretical discourse on German theatre between 1800 and 1850 bear visible traces of a struggle for a theatre transforming into a political medium. The medial functions of theatre appear connected to the emergence of modern ideas of the public sphere. I assume that European history between 1800 and 1850 constituted an experimental phase of the public. New medial configurations were being established, e.g. the development of the mass press and the institutionalization of the theatre. Historical research shows the ongoing re-negotiations between the theatre, the press and the state authorities on the questions of what can be pronounced publicly and what should have an impact on the public. In my paper I will present a case study on the work of the journalist Moritz Gottlieb Saphir, who was the most influential theatre critic in Berlin between 1825 and 1829. His theatre reviews were provokingly current and incisive, presenting a hitherto unexperienced medial format for the readers at that time. Saphir thus was involved in numerous struggles between the state censorship, the theatre directors and his concurring colleagues from the press. By investigating these conflicts I will demonstrate how the public sphere became a contested battleground at the time, leading finally to a modern concept of the press and the theatre, which provides the basis for what we conceive of as "modern theatre" today.

See **Panel: A Pre-History of Modern Theatre**

Further speakers: Jan Lazardzig, Julia Stenzel

**TUE 27, 1.30 – 3.00 pm, Room 6 (A 021)**

Tanya van der **Walt** & Tamar **Meskin**

**FRONTLINES: TRAVERSING THE MODERN AND THE POST-MODERN THROUGH HISTORY AND/IN THEATRE**

Durban University of Technology, South Africa & University of KwaZulu-Natal, South Africa

FrontLines was the product of a theatrical collaboration between the Drama and Performance Studies programme (UKZN, Durban) and the Drama Studies programme (DUT). This paper examines the process by which the performance was created, and interrogates the connections between modern and post-modern theatrical paradigms in the making and content of the work. The core thematic concern of the production was dramatically to explore notions of war and conflict, and in particular, the human cost of such conflict, in a wide range of global and local contexts. In interrogating the production itself, we examine the finished performance product in terms of its structure and content. The material used for the project is derived from real testimony from combatants, civilians and eyewitnesses, interspersed with published and original poetry and music. The style of the work resonates within the postmodern ethos, and draws on physical theatre styles (Stevenson et al, 2002), discourses from the theatre of images (Shevtsova, 2007, Pickering & Woolger, 2009, Birringer 1991) but also engages such seminal Modernist ideas as Brecht's Epic theatre methodologies (Willett, 1978, 1984). The paper explores the metaphorical journey that facilitates the transferring of life and history into the written/performative text, and subsequently into translated stage action. The core premise is to explore the potential inherent in the act of processing history through the present frame, in order to understand the notion of our shared humanity, in spite of the divisions and differences that are so evident within our social milieu and which drive conflict.

**THU 29, 5.00 – 6.30 pm, Room 5 (A 014)**



Stefanie Watzka

**DRESSING UP FOR MODERNITY? ELEONORA DUSE BETWEEN THE CORSET AND THE RATIONAL DRESS MOVEMENT**

University of Mainz, Germany

Looking at the Italian virtuosa Eleonora Duse (1858–1924), starting in the 1880s, i.e. the early years of her international career, and ending with her first retirement from the stage in 1909, one thing is noticeable: not only did her acting improve and even become a kind of archetype for a modern style of acting; but at the same time her stage costumes underwent a huge change. In the early 1890s her dresses were mostly a mirror of the uniformity that dominated the female stage costume of the time and broadly consisted of fashionable and elegant dresses as well as a corset. But during the time of her growing success the stage costumes changed in the same way her acting did: Eleonora Duse's stage costumes were continuously becoming individualised. She surrendered the corset and her dresses lost their foremost fashionable character. By taking a close look at this aesthetic process I would like to show in which ways different contemporary economic, social and political tendencies as well as intellectual discourses had an influence on the Italian actress's stage costumes and how their development can be understood as a paradigm of modernity and modern theatre.

THU 29, 10.30 – 12.00 am, Room 7 (A 213)

Franziska Weber

**FEELING LIVE**

LMU Munich, Germany

Technical innovation of the fin de siècle, in particular new media, telephone, radio and television and artistic innovation, such as forms of complex concurrence in Cubism, created a tension in which the view of man as an autonomous, organic entity had to be reconsidered. Today, in a time of global networking and universal digitalisation which seek to integrate everything into the endless expanse of virtual reality, the theatre has become akin to a laboratory. In the here and now, thanks to the increasing interwovenness of present production, technical reproduction and current simulation, it is in a position to be able to considerably expand the spectrum of its experiments for human indulgence. This conjures up, more than ever, an image of the live spectacle as a moment of absolute self-assurance, while the seeming incongruity between the real presence of the human body on the one hand and the hi-tech, multimedial surface on the other is highlighted time and time again. In view of the realignment of both our consciousness and our physical sensitivity within an increasingly complex reality, this is precisely why the dimensions of a live event should once more be carefully considered. A consequence of this could be an ability to grasp the true essence of life experience in a global world as we enter into a totally new consciousness of the present.

WED 28, 3.30 – 5.00 pm, Room 7 (A 213)

Shu-Mei Wei

**BEYOND THE NOW AND HERE: A CASE STUDY OF A DREAM LIKE A DREAM**

Ching-Yun University, Taiwan

Many religious ceremonies are highly theatrical in nature and the origin of theatre is often associated with ancient rituals. The paper explores the impact of Buddhistic tradition on notions of theatrical time-space and of representation. Inspired by mandala, the signature cosmos sign of Tibetan Buddhism, the Taiwanese Production *A Dream Like a Dream* challenges the audience's physical and cognitive capacities: the performance takes more than 7 hours. The narrative lacks a centralizing storyline and dramatic action by tradition. All that happens on stage is past memory; the characters come in and out of various contexts; consequently, the theatrical time-space is constantly corrupted, collapsing into the dramatic time-space. Seated in the centre, the audience

is surrounded by the actors performing on circular raised platforms. All actors remain visible throughout the performance. When not performing, they walk around the audience at a steady pace like sleepwalkers. In addition, each character is played by at least two actors. These strategies problematize the presence in theatrical representation, inviting the audience to reflect on their ways of watching and interpreting. *A Dream Like a Dream*, though heavily invested in the age-old philosophy of Buddhism, illustrates the performative aspect of postmodern theatre; hence, it presents a valuable case for the investigation of the postmodern in the old.

[FRI 30, 10.30 – 12.00 am, Room 6 \(A 021\)](#)

Maria Helena **Werneck**

### **THE REINVENTION OF MODERNITY AND THE THEATRE IN BRAZIL**

[Federal University of the State of Rio de Janeiro, Brazil](#)

The play *Macunaíma* was staged four times in Germany during the 1980s, opening an international tour, which took place after the play had been presented on Brazilian stages. Based on Mário de Andrade's (1928) novel, one of the landmarks of the Brazilian modernist movement, the staging of *Macunaíma* shifts the synthesis of primitive elements of Brazilian culture to a new historicity, sparked by the second wave of modernization in Brazil, which evolved towards the end of the dictatorial governments in 1964. Through analysis of the iconography related to *Macunaíma* (especially photographs of the performances), the hypothesis that the conception of the play is based on the idea of a restart, of a search for origins and the examination of Brazilian Indian myths is investigated. Such a conception, however, adheres to contemporary methods of theatre-making based on improvisations and on the writing of the scenic text. In the aesthetics of the production there is research of archaic elements mixed with a new modern theatrical intelligence, when theatricality is freed from a mimetic representation – a characteristic of the beginnings of the modern theatrical tradition – and preference is given to a narrative led by poetic imagery, which is found in the actor's voice and body. Reference to real places (the forest, the Brazilian Indian village, the big city) is discarded and part of the Brazilian collective imagination is put on stage. From the scenic narrative, an enchanted world is reborn as a criticism of the kind of modernity which alienates, changes and erases identities.

[TUE 27, 3.30 – 5.00 pm, Room 1 \(A 125\)](#)

E.J. **Westlake**

### **NATIONALISM, FASCISM, AND FOLK DRAMA IN NICARAGUA: THE VANGUARDIA'S APPROPRIATION OF *EL GÜEGÜENCE***

[University of Michigan, USA](#)

Nicaragua's Vanguardia movement was launched in the late 1920s by Pablo Antonio Cuadra and a group of his classmates and friends. It was dedicated to finding new cultural expressions of Nicaragua's national character. To that end, the group began to perform poetry and plays in the early 1930s in the style of avant-garde cabarets of Europe, such as those of the Futurists and Dadaists. Like the Futurists, many of the group openly embraced Fascism, and made declarations of support of Nicaragua's dictatorial regime. During this time, Cuadra began writing about *El Güegüence*, a hybrid Spanish-Nahuatl dance drama performed by the Mangué people of the southwestern Nicaragua highlands. Within it, he found evidence of something that he felt was essentially Nicaraguan and it became the cornerstone of the Vanguardia's nationalist agenda. On one hand, the dance drama gave the movement new language that Cuadra felt liberated them from Spanish. He also embraced Primitivism to some degree, appropriating a fetishized indigenous identity. Finally, Cuadra admired the title character, a trickster, liar, womanizer, and thief who stands up to foreign occupiers. This paper seeks to explore the qualities of *El Güegüence* that made it appealing to the right-wing Vanguardia movement and makes the dance drama a focal point of 21st-century nationalist discourse.

[TUE 27, 5.00 – 6.30 pm, Room 8 \(M 110\)](#)

Birgit **Wiens**

## **THE PERFORMATIVITY OF LIGHT: TRANSCULTURAL PERSPECTIVES**

LMU Munich, Germany

This contribution looks back at the times of Adolphe Appia and Émile Jaques-Dalcroze at Dresden-Hellerau. In the history of European theatre, their work marks a paradigm shift (an early shift from representational aesthetics to performativity) and the beginning of modern scenography. Appia replaced the coordinations of linear perspective by a modular concept of space (using “practicable”); another key innovation was his use of light, based on a new electric lightening system. This system (by Alexander von Salzmann) allowed for the first time an indirect (and steerable) lighting. On the walls of the hall there were thousands of light bulbs hid behind transparent canvases; additionally – also a novelty – there were moveable spotlights. Based on this technical innovation, and according to Appia’s artistic claims, light became a “co-player”. In the eyes of his contemporaries, the new experience must have been overwhelming, and according to the German-Jewish philosopher Martin Buber almost a religious one: “(...) this space (...) is shaped by a principle whose name we do not yet know and of which we know only a symbol drawn from the senses: the creative light”. With regard to Appia’s heritage, my contribution will discuss phenomenologies of light in contemporary scenography. How do we interpret light in the Digital Age? Has “light” become a global, universal concept, or are there (still) cultural differences in the ways we perceive and deal with it? I will focus my reflections on Three Atmospheric Studies (Forsythe/Finch) and Algebra of Place (Hotel Pro Forma).

TUE 27, 10.30 – 12.00 am, Room 7 (A 213)

Claudia **Wier**

## **HANS KRASA, AVANT-GARDE INTERNATIONALISM, AND THE LEHRSTÜCK BRUNDIBÁR**

Eastern Michigan University, USA

Subsequent to the premiere of Hans Krasa’s *Brundibár* (1938) in the the Prague Jewish Boy’s boys’ orphanage called Hagibor, he and the residents were transported to the Terezín internment camp just outside of Prague. The children of the camp performed *Brundibár* over 55 times even after Krasa, and many of them, were transferred to and murdered in Auschwitz. In this paper I speculate that Krasa’s sole children’s opera was written as a form of “Lehrstück” (learning piece) in order to engender critical thought in the actors while promoting “social interaction and cooperation [as opposed to] self-actualization and competition”. (Murray 76) For Bertolt Brecht, this basic “Lehrstück” tenet was meant to counter a capitalist agenda by stimulating actors and audience members to “...question ideological standpoints... [by] ...practicing their self-determining skills”. (76) Whether Krasa entirely bought Brecht’s political perspective on capitalism or not, he and librettist Adolf Hoffmeister, chose to collaborate on *Brundibár* during the moment of the Nazi rise to power, and there is discernable evidence of Brecht’s influence on the piece. Krasa worked within the context of the kaleidoscopic formation and dissolution of 1930’s political and artistic movements. Both Krasa and Hoffmeister were aware of the tremendous success of Kurt Weill and Brecht’s school opera *Der Jasager (The Yes-Sayer)* (1930) and its political underpinnings. *Der Jasager* was Weill’s most successful composition to date having been performed over 100 times alone in Germany. It was performed in Prague in 1932. (Drew 934).

FRI 30, 10.30 – 12.00 am, Room 5 (A 014)

David **Wiles**

## **THE PROBLEM OF PERIODIZATION**

Royal Holloway University of London, UK

This paper will report on discussions due to take place in June amongst contributors to a *Cambridge Companion to Theatre History*. We shall consider what kind of narratives about modernism should be put before students. The Munich “Call for Papers” sets out a triad of modernity/modernism/modernization for which it cites the authority of Jameson. Since Jameson’s preamble dismisses my own current research field (citizenship) as an irrelevance, I am immediately alert to prejudice, whilst my project situates itself perhaps too comfortably within Habermas’ conception of modernity as an unfinished project. Behind Jameson’s elegant deconstructions lies a residual economic determinism, whereby (economic) modernity begets (cultural) modernism) which provides ideological foundations for (exploitative) modernization, and modernity is considered ultimately

“singular” because capitalism is singular. Eisenstadt’s “multiple modernities” and Charles Taylor’s “two theories of modernity” give more space to the autonomy of culture. I shall argue that the concept of the “modern” necessarily distinguishes a world that is conceived to be ours from a world that is conceived to be classical, yet the logic is often arbitrary. When Racine in France is regarded as “classical”, but Shakespeare is seen in the UK/US as “early modern”, the period concepts illuminate present values more than historical actualities. In an interesting manoeuvre, the old triad of classical-medieval-renaissance has been replaced by premodern-modern-postmodern, witness to a constant taste for cyclic narrative patterns. Conceptualizing “modernist” theatre may be a way of setting out the pedagogue’s aesthetic values rather than reporting on any prevailing socio-cultural practice.

See **Panel** (WG Historiography): Modernity, Modernism and Prejudice in Theatre Historiography

Further speakers: Thomas Postlewait, Viktoria Tkaczyk

**TUE 27, 3.30 – 5.00 pm, Room 6 (A 021)**

Emma Willis

**LOST IN OUR OWN LAND: RE-STAGING CULTURAL LOSS AS BLOCKBUSTER TOURISM**

[University of Auckland, New Zealand](#)

Tourism is emblematic of the development of modernity understood as “intellectual, technological and economic revolution”. Beginning with the Grand Tour the idea of the modern has often been tied to concepts of mobility and the acquisition of new knowledge from affective encounters with otherness. This otherness may be understood as inherently standing outside of the modern. In this way the project of the modern tourist has been fraught from the start. These traveling figures signify modernity but at the same time often reject, albeit temporarily, modern values in favour of seeking out an authentic pre-modern. To explore this idea I will discuss a tourism entertainment entitled *Lost in Our Own Land*, which has been regularly performed in Christchurch, New Zealand since 2008. This restaging of an early 19th-century Maori inter-tribal conflict known as the Musket Wars, might be described as “blockbuster tourism” – it unfolds as a three-hour long interactive spectacle complete with battle re-enactment and a feast. The performance ties a bloody period of Maori history to the colonial arrival of the British, using the staging to give an account of cultural loss. At the same time, however, the performance, which is targeted at well-heeled foreign tourists, necessarily makes Maori culture its object of exchange with the paying audience. Through an analysis of *Lost* I would like to explore the tensions that underlie modern tourism, which in this specific case, are intimately tied up in trajectories of both modern political/economic/technological expansionism and the idea of self-fashioning through self-staging.

**TUE 27, 3.30 – 5.00 pm, Room 4 (A 016)**

Monika Woitas

**COMPOSING MODERN LIFE. URBANISM AND MUSICAL CONCEPTS IN PETRUSCHKA (1911) AND PARADE (1917)**

[Ruhr University Bochum, Germany](#)

“It is rooted in the sensations of contemporary life and culture and not merely in personal sentiments and emotions.” What Boris Asafjev wrote in his *Book about Stravinsky* (Leningrad 1929) was also observed by other critics after hearing *Sacre du Printemps* or *Petruschka*. This new music sounded like “the roar of cities and harbors” (Paul Rosenfeld, 1920) or simply as like “real life itself” (Nikolai Miaskovsky, 1910) because Stravinsky transformed urban principles like simultaneity of noises, growing dynamism, or the steely rhythm of machinery into music. Some years later in *Parade* a further variation of this musical urbanism was presented not only in musical terms (by Erik Satie) but was also visualized in set and costumes by Pablo Picasso: real noises as like ship-horns, typewriters or pistol shots were integrated in the score, and “Managers” looking like cubist portraits of Paris and New York were stampingstamped across the stage. Stravinsky’s and Satie’s/Picasso’s approaches are representing two possibilities of composing “Modern Life”. Therefore the paper will discuss central aspects of musical (and scenical) urbanism by focussing on *Petruschka* and *Parade* as prototypes for this transformation as well as for the beginnings of modernism in early 20th-century music.

**FRI 30, 1.30 – 3.00 pm, Room 5 (A 014)**

Yutian **Wong** & Jens Richard **Giersdorf**

## **IDENTITY POLITICS AND UNIVERSAL HISTORIOGRAPHY**

[San Francisco State University, USA & Marymount Manhattan College, USA](#)

“Identity Politics and Universal Historiography” scrutinizes two related aspects of political intervention in choreographic practice: the nationalized creation of ethnic differences and the canonization of cultural production. The subject of this presentation, the East German choreography *Spring in Vietnam!* celebrated the figure of the Vietnamese revolutionary, a figure more familiar to U.S. audiences as “Charlie” the dead or deadly Viet Cong. The inclusion of the Vietnamese revolutionary within the repertory of the East German Folk Dance Ensemble marked the parameters of socialist deployments of “the national” and “post-colonial”. Both categories operated as a mode of claiming ideological sameness with nationals marked by racial-as-cultural difference (Asian, Africa, Latin America) through their definition as a unified revolutionary force in Marxist/Leninist doctrine of the developing post-colonial countries. The representation of Vietnamese subjects as political entities (the revolutionary) stands in drastic contrast to the reception of Vietnamese subjects in the U.S. and Western Europe who inhabit Orientalized space as atemporal exotics or more commonly, desperate refugees. Intersecting this difference in the construction of the Vietnamese subject in East German and US discourse with the creation of dance canons as nationalized discourses forces the rethinking of the political reach of theoretical frameworks such as U.S.-based identity politics and German traditions of universal historiography.

See **Panel** (WG Choreography and Corporeality):

Specters of Modernism – Bodies, Democracies, Histories

Further speakers: Barbara Gronau, Lena Hammergren

[TUE 27, 5.00 – 6.30 pm, Room 3 \(A 119\)](#)

Hana **Worthen**

## **CASTING HUMANISM IN POSTWAR FINLAND: ARVI KIVIMAA'S 1968 ANTIGONE**

[Columbia University, USA](#)

Both in Germany and in its allied nations, one aspect of postwar culture involved coming to a new accommodation with modernity, modernism, and modernization, all of which might be seen to be complicit in the Third Reich's ideological, social, and technological programs. In Finland – officially not an “ally” of the Reich, but a “co-belligerent”, fighting alongside Germany against the common Russian enemy – postwar culture and its institutions visibly negotiate against the legacy of association with the Reich's cultural agenda, not only the close affinity between German and Finnish arts, but, more significantly, the implied racial connection among the “Nordic” brothers-in-arms. In this paper, I consider one stage production deeply marked by this tension, the Finnish National Theatre's 1968 production of Sophocles' *Antigone*, directed by the director of the National Theatre itself, Arvi Kivimaa, and designed by the celebrated Czech scenographer Josef Svoboda. Kivimaa asserts an apolitical *Antigone*, staged as the vehicle for the transmission of unquestioned, universal values. But Kivimaa's “humanism” is a troubled term, and clearly negotiates with the legacy of the Reich's racist notions of the “human”. Indeed, both in Kivimaa's own rhetoric, and in material published alongside the production, *Antigone* claims to cleanse “humanism” of its historical significance, an assertion rendered more complex by the production's visual field, Svoboda's urgently contemporary, “brutalist” scenic design. Staged in a moment of epochal transition Kivimaa's *Antigone* attempts to recuperate “humanism” as a complex act of cultural forgetting, one surprisingly challenged by the extremely periodizing rhetoric of Svoboda's visual design.

[WED 28, 10.30 – 12.00 am, Room 1 \(A 125\)](#)

William Worthen

**POSTMODERN, POSTHUMAN, POSTDRAMATIC: A POSTCARD**

[Columbia University, USA](#)

Stabilizing the modes of writing, orthography, grammar and syntax, but also stabilizing conceptions of the “literary” work of art, for half a millennium print has been inseparable from our understanding of language itself and also exemplary of the relation between cultural and technological change. For this reason that changes in our relation to writing, particularly those posed by digital technology, have sweeping consequences, and consequences for our understanding of the purchase of dramatic performance, performance using writing. Much of the relation of performance to modernity is inflected with the categories of print culture; indeed, performance studies achieved considerable disciplinary leverage through an often-brilliant, though just as often overstated or oversimplified, conception of the political, ideological, and performative limitations of the printed word. Here, I want to unpack a series of conceptions that figure in the representation of writing and performance, relationships we use to frame the sense of the post (print, dramatic, human) present in distinction to a modernist past, by distinguishing between print and performance. For while modernism was characterized by a fundamentally textualized, though nonetheless fragmentary, conception of the human, and so of drama and its performance, the claims of contemporary digital culture often claim to reposition those categories: temporality and periodicity, the human, and the relation between writing and performance.

[TUE 27, 3.30 – 5.00 pm, Room 7 \(A 213\)](#)

Piotr Woycicki

**POST-CINEMATIC PERFORMANCE AND THE “CAUSAL TURN”**

[Lancaster University, UK](#)

In this paper I will look at Pete Brook’s and Imitating the Dog’s recent post-cinematic show *Kellerman*, a show inspired by recent developments in String Theory and their philosophical interpretations. I will begin by discussing the relationship between intermedial theatre and performance practices inspired by philosophical approaches to the 20th-century scientific developments, namely in the field of quantum physics and theory of relativity. In the first instance I shall contextualize how Erwin Schrödinger’s research on entropy and Albert Einstein’s theory of the space time continuum have influenced the post-modern practitioners such as John Cage, Richard Foreman, The Wooster Group in their pursuit of a performance whose emphasis on interruptions and simultaneity challenged the modernist notions of causality – as a principle underlying all events in nature. In the second instance I will analyze how *Kellerman*, explores the concept of time and temporality as excess space, with reference to Eternalism and Block Universe Theory, philosophies derived from the aforementioned scientific developments. I will then contextualize the show in terms of the recent advancements in String Theory and Leonard Susskind’s theory of “anthropic landscape”, that I will argue re-visit and have affinities with some of the enlightenment and early modernist philosophies such as universal design theory and dream to cohesively explain the totality of the universe from first principles. Within this context, I will investigate the role and modes of engagement of intermedial theatre, with what potentially may surmount to a “causal turn” in western contemporary culture.

[THU 29, 5.00 – 6.30 pm, Room 8 \(M 110\)](#)

meLê Yamomo

**STAGING MODERNITY: WESTERN CLASSICAL OPERA AND MODERNITY/ (IES) IN SOUTHEAST ASIA**

LMU Munich, Germany

In this paper, I intend to locate the emergence and development of western classical opera in Southeast Asia in the larger discourse of modernity/(ies). Here, I will be referring to two periods of modernization in the region: the first period is connected to the modernization in Europe with its consequential influence in the colonial capitals; the second period is related to the modernization in Southeast Asia directly linked with the onset of globalization. By looking at this phenomenon I intend to trace how this cultural practice as a symbol of modernity parallels how the modernist agenda (of the colonial and postcolonial states) and operatic practices are imposed, borrowed, assimilated and/or rejected in the region.

TUE 27, 5.00 – 6.30 pm, Room 2 (A 120)

Zhiyong Zhao

**THE STAGING OF CHINA'S ALTERNATIVE MODERNIZATION: INSIGHTS FROM LAO SHE'S PLAYS AT THE BEIJING PEOPLE'S ART THEATRE**

Central Academy of Drama, China

As many scholars have pointed out, "modern" China, having encountered a vehement attack from the "modern" civilization of the West, started its own modernization process. This modernization practice differed significantly from the one developed under Euro-American historical conditions and cultural context. It continuously manifested differences and led to conflicts with the Euro-American model. Many canonical works, from the Yan'an Period of the 1940s to the Socialist Revolution Period of the 1950s and 1960s, provided us with a cultural expression of the Chinese modernization process. This paper will begin with a discussion of Lao She's plays from the 1950s. In the 1950s, the three plays written by Lao She and staged by the Beijing People's Art Theatre – *The Tea House*, *Longxu Ditch*, and *Rickshaw Boy* – provided an effective discourse of legitimacy for the newly founded People's Republic, and served to construct a citizen's identity for the modern state. Since 2000, plays such as *Myriad Twinkling: Lights of the City*, *New Beijingers*, and *Wotou Club* have attempted to extend Lao She's tradition, but as they were unable to respond to current social and political problems in China's integration into global capitalism, their ideological discourse was full of contradictions. Through this comparative study, the author will demonstrate that the alternative modernity China (or Chinese theatre) pursued in the 1950s and 1960s as resistance against Euro-American modernity is facing a crisis of collapse in the post Cold War era.

FRI 30, 1.30 – 3.00 pm, Room 6 (A 021)





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## NEW SCHOLARS' FORUM OVERVIEW

**ROOMS**    **WED 28**    **THU 29**  
**1.30 –**    **1.30 –**  
**3.00 PM**    **3.00 PM**

Room 1  
(A 125)

**Empowerment / Efficacy / Ethics**

**Brecht's Legacy**

Room 2  
(A 120)

**Identity / Ethnicity**

**American Feminisms**

Room 3  
(A 119)

**Modern Dance and Beyond**

**Bodies / Corporealities**

Room 4  
(A 016)

**Performing Cities**

**Theatrical Institutions and their Contexts**

Room 6  
(A 021)

**Popular Performances and Folk Traditions**

**Adaptation: Crossing Genres and Cultures**

Room 8  
(M 110)

**Modernism / Anti-Modernism**

**Postmodern Aesthetics**

**WED 28**    **THU 29**    **FRI 30**  
**10.30 –**    **10.30 –**    **10.30 –**  
**12.00 AM**    **12.00 AM**    **12.00 AM**

Room 9  
(A 022)

Workshop I  
**"Cultures of Modernity"**

Workshop II  
**"International Publishing"**

Workshop III  
**"Visiting Archives and Special Collections"**

1.30  
—  
3.00 PM

**Room 1 (A 125)****Empowerment / Efficacy / Ethics**

Chair: Janelle Reinelt (University of Warwick, UK)

Myrna-Alice Kiesbüye (University of Bern, Switzerland): Perspectives on Collaborative Audience Development  
Faustina Brew (University of Education Winneba, Ghana): The Mirror and Its Image: Reflections for Change in Evelyn Anfu's *Edibles and Disposables*  
Polash Larsen (University of Melbourne, Australia): Stories in the Kitchen: Performance in Domestic Spaces as Anti-modernist Activity  
Danielle Szlawieniec-Haw (York University, Canada): Ethics of Representing Trauma

**Room 2 (A 120)****Identity / Ethnicity**

Chair: Anneli Saro (University of Tartu, Estonia)

Minka Paraskevova (Queen Margaret University, UK): Translating Into Scots: Gender and Cultural Identity in the Dramatic Adaptations of Liz Lochhead  
George Panaghi (City University of New York, USA): The Theatrical Unmodern: The Decline of New York City's Immigrant Theatre Culture  
Sofia Varino (City University of New York, USA): Put Your Hand Inside My Wound: Posthuman Corporealities in Cherrie Moraga's *Heroes and Saints*  
Saul Garcia Lopez (York University, Canada): Do Global Markets Care about Race? Casting in Mainstream Theatre and Telenovelas in Mexico

**Room 3 (A 119)****Modern Dance and Beyond**

Chair: Joanne Tompkins (University of Queensland, Australia)

Gillian Sneed (Stony Brook University, USA): Ways to Strength and Beauty: Modernism, Gender, and the Choreography of Leni Riefenstahl  
Lotta Harryson (University of Stockholm, Sweden): Modernity Expressed in the Dance of a Swedish Lyrical Theatre in the mid-20th Century  
Riikka Korppi-Tommola (University of Helsinki, Finland): Cultural and Stylistic Encounters in Finnish Modern Dance during the 1960s  
Debanjali Biswas (University of London, UK): Her Body, Her Story and History: Situating Maibis in the Ritual-Performance of Lai Haraoba in Manipur

**Room 4 (A 016)****Performing Cities**

Chair: David Whitton (Lancaster University, UK)

Joao Carrolo (University of Amsterdam, Netherlands / University of Warwick, UK) and Victoria Mountain (University of Helsinki / University of Tampere, Finland / University of Warwick, UK): Negotiating the Negative: Inscripting Absence and Memory in the Contemporary City  
Seojae Park (University of Bristol, UK): Tourist Gaze as Audience Experience in Venice  
Dorothea Volz (University of Mainz, Germany): Staging Places – Staging Identity? Scenes of Venice at the End of the 19th Century  
Jake Hooker (City University of New York, USA): The Berlin Moment: Displacement, Mythology, and Imagination in Expatriate(d) Performance

**Room 6 (A 021)****Popular Performances and Folk Traditions**

Chair: Stephen Wilmer (Trinity College Dublin, Ireland)

Christina Ritter (University of Kentucky / for/word company – Artistic Director, USA), Christopher Roche (Ohio State University / for/word company – Artistic Associate, USA) & Jennifer Schlueter (University of Oregon / for/word company – Artistic Director, USA): Pasts of Modernity: The For/word Company and *The Little Book*  
Mohammad Althaf (University of Hyderabad, India): Transforming Folk Game into Theatre Games for Children – Encounters and Appropriations  
Mathias Bremgartner (University of Bern, Switzerland): Hamlet Is Back and He Is Not Happy!

**Room 8 (M 110)****Modernism / Anti-Modernism**

Chair: Yasushi Nagata (Osaka University, Japan)

Sebastián Calderón Bentin (Stanford University, USA): Baroque Theatricality in Latin America  
Matthew Yde (Ohio State University, USA): The Utopian Modernism of George Bernard Shaw  
Francesca Spedalieri (Ohio State University, USA): Teatro Totale: The Future of Italian Futurism  
Mark Swetz (Central School of Speech and Drama, UK): Blind Spectatorship: Non-Visual Accessibility and Modern Drama

# 1.30 – 3.00 PM

## Room 1 (A 125)

**Brecht's Legacy**

Chair: Balakrishnapillai Anandhakrishnan (University of Hyderabad, India)

Christine Korte (York University, Canada):

Vivifying the Contradictions: Ongoing Processes of Struggle in Contemporary Political Performance Praxis

Lara Stevens (University of Melbourne, Australia): The Politics of Aesthetics: Brechtian Dialectics in Tony Kushner's *Homebody/Kabul*

Olga Kekis (University of Birmingham, UK): Brecht Adapts *Antigone*: How Sophoclean Tragedy and Brechtian Epic Theatre Can Go Hand in Hand

Arora Swati (University of Warwick, UK): Street Theatre in Delhi: Traditions and New Perspectives

## Room 2 (A 120)

**American Feminisms**

Chair: Gay Morris (University of Cape Town, South Africa)

Pamela Decker (Ohio State University, USA): Chicago and Machinal: Two Modernist Plays as Postmodern Predictions of Gender

Vivien Aehlig (University of Erlangen-Nürnberg, Germany): Subjectivity and Postmodern Panic in Johanna Went's Performance Art

Melissa Lee (Ohio State University, USA): *The Royal Family*: American Parody in the Age of Terrible Honesty

Ian Pugh (Ohio State University, USA): Feminism and the Fight for Control of Gender Identity in Sophie Treadwell's *Machinal*

## Room 3 (A 119)

**Bodies / Corporealities**

Chair: Hanna Korsberg (University of Helsinki, Finland)

Haruka Noda (Osaka City University, Japan): Butoh and Corporeal Mime: Alternative Thoughts on the Modern Concept of the Body

Lonneke van Heugten (University of Amsterdam, Netherlands / University of Warwick, UK) & Jocelyn Chng (University of Amsterdam, Netherlands / University of Tampere, Finland): Dancing Around Femininity: Between Self-Exoticism and Self-Expression

James Lange (University of Calgary, Canada): Degeneration, Eugenics, and Industrialization in Elizabeth Robins and Florence Bell's *Alan's Wife* (1893)

Jasmin Binder (LMU Munich, Germany): *BodyImageMediaWorlds*

## Room 4 (A 016)

**Theatrical Institutions and their****Contexts**

Chair: Christina Nygren (University of Stockholm, Sweden)

Joscha Chung (Taipei National University of the Arts, Taiwan): Cultural Elitism and the Birth of Chinese Spoken Drama: Wang Zhongsheng and His Tongjian School

Asta Petrikiene (Vytautas Magnus University, Lithuania): Subsidized Theatre: Precondition for Modernization or Conflicting Interests

Satu-Mari Korhonen (Theatre Academy / University of Helsinki, Finland): Modifying Conventional Practices –

A Narrative Construction of Meeting the Difficulties in an Institutional Theatre

Natalia Alejandra Sanchez Muñoz (Université de Luxembourg, Luxembourg / University of Los Lagos, Chile): Modernization of Theatre Institutions in Chile

## Room 6 (A 021)

**Adaptation: Crossing Genres and Cultures**

Chair: Farah Yeganeh (University of Quom, Iran)

Julia Pajunen (University of Helsinki, Finland): Director Kristian Smeds' *Tuntematon Sotilas* (*The Unknown Soldier*) as a Theatre Scandal and Initiator of Societal Conversation

Magdalena Zorn (LMU Munich, Germany): The *LICHT* Opera Cycle: About the Roots of Spiritual Music in Karlheinz Stockhausen

Emer O'Toole (Royal Holloway University of London, UK): Translation and Agency: A Study of Pan Pan Theatre Company's *The Playboy of the Western World*

Monica van der Haagen-Wulff (University of Technology Sydney, Australia): Dancing in the Contact Zone

## Room 8 (M 110)

**Postmodern Aesthetics**

Chair: Sophie Proust (Université de Lille, CNRS/ARIAS Paris, France)

Joy Kristin Kalu (Free University Berlin, Germany): Theatricality and Repetition: How the Modern Notion of Repetition Paved the Way for a Postmodern Aesthetic

Denis Leifeld (University of Erlangen-Nürnberg, Germany): Performing Post-Modernism

Nora Niethammer (LMU Munich, Germany): Dramaturgic Characteristics of the Plays by René Pollesch

Michael Anderson (City University of New York, USA): Performance Theory: Benjamin and Phelan

Justin Poole (University of Maryland, USA): Toxic Dreams and "the McDonalds Avant-Garde": Europe's New Fringe Aesthetic

# 137 NEW SCHOLARS' FORUM ABSTRACTS

IN  
ALPHABETICAL  
ORDER

Vivien **Aehlig**

## **SUBJECTIVITY AND POSTMODERN PANIC IN JOHANNA WENT'S PERFORMANCE ART**

[University of Erlangen-Nürnberg, Germany](#)

Modernity is often described as a process that encourages the disciplining of the body in order not only to increase corporeal efficiency, but also to produce the modern subject as an autonomous and rational entity. This concept of subjectivity as essence has been variously questioned in the shift to postmodernity – not least by postmodern feminist thinking and art. Yet uneasiness seems to have remained with regard to the livability of decentered subjectivity. My paper takes this observation as the starting point to explore how American feminist performance artists have negotiated this problem since the late 1970s. One performance artist is of special interest here. Johanna Went creates shows that typically include a variety of junk objects, fantastic costumes and artificial blood. Accompanied by the deafening noise of punk music, Went takes to the stage as an “unruly woman”. She tosses her body into dramatic convulsions, dances and jumps across the stage. She mumbles enigmatic sentences, shrieks and screams. Typically her performances also include destructive actions, such as ripping objects apart. I argue that Went stages a subject that is constantly in the making and resists boundaries as illegitimately limiting. What is striking about her performances though is their menacing quality. Her grimacing, spasmodically twitching stage persona appears constantly to be in utter panic. This leads to a tentative thesis that my paper will further elaborate: Johanna Went’s performances defend decentered subjectivity as a prerequisite of freedom. Yet they also show its affective dimension to be rather unsettling, thus questioning the livability of decentered subjectivity.

[THU 29, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Mohammad **Althaf**

## **TRANSFORMING FOLK GAMES INTO THEATRE GAMES FOR CHILDREN – ENCOUNTERS AND APPROPRIATIONS**

[University of Hyderabad, India](#)

Games are a universal part of the human experience, for all cultures, genders and ages. Theatre games play an essential role in the development of children as individuals and as members of society. Games capture and hold the attention of children for hours as they try to achieve success. Games and simulations can also serve as powerful, active tools for teaching practical and technical skills. Children acquire complex skills from games. My current work on transforming folk games into theatre games for children’s theatre practice drew me to a process through which I have encountered a series of questions with regard to the cultural backdrop of the games and the transformability of games into a different function with the principal objectives grounded in the principles of children’s theatre training. Here there is a confrontation of two different contexts. As these games have to be removed from their cultural context and incorporated into theatre practice for an audience different from the game’s natural context, the task of the researcher is multifaceted. The paper will discuss this process, the questions that emerged from it and the appropriate substitutions that evolved to make games for a modern practice.

[WED 28, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

Michael **Anderson**

## **PERFORMANCE THEORY: BENJAMIN AND PHELAN**

[City University of New York, USA](#)

In aesthetic theory the two concepts of reproduction and representation often work together in order to examine the final work of art. Within the work of art, the questions of authority, authenticity, reproducibility, absence, and permanence must be examined. While these questions extend to all art forms, this paper will examine them in the context of the theatrical performance. This paper aims to look at the psychological disappearance of theatre while maintaining its complete reproducibility, its authenticity of representation, and its authority of presence by specifically examining the theories of Peggy Phelan and Walter Benjamin. While Phelan examines performance as an experience that disappears simultaneously when performed, Benjamin is working within a framework of the performance aura disappearing due to the mechanical and technological advances. In looking at the idea of reproducibility in conjunction with the role of disappearance in the theatrical performance, Phelan and Benjamin both observe the loss of the once-in-a-lifetime moment, whether it is the aura or the memory. Benjamin is claiming a loss if the aura is not maintained, while accepting and exploring the mechanical advantages of extending the life of the aura to a new non-natural aura. Phelan proclaims that even if the

reproduction is present the re-representation of it will continuously disappear and have to be personally psychologically reproduced, while losing its aura. Within this dialogue, the importance of authenticity in reproduction and representation in a disappearing art will hopefully establish authority and some permanence within the performance or work of art.

THU 29, 1.30 – 3.00 pm, Room 8 (M 110)

Jasmin **Binder**

### **BODYIMAGEMEDIAWORLDS**

LMU Munich, Germany

My paper will talk about “BodyImageMediaWorlds”. The main aim is to explore the aesthetic of visuality in different theatrical works. For this undertaking, the heterogeneous works of Andreas Kriegenburg and Stefan Pucher will be a representative choice as objects of analysis. The paper will have as its theoretical focus Hans Belting’s historic-cultural and interdisciplinary approach of an “Image-Anthropology” which is dominated by three historically variable coordinates: image, medium and body. This approach sees the human being shaped by its culture and history as the “location of the images”. The human body is therefore the producer and the coordinating point where an image finally becomes an image. It is a living medium for visual mementos and the memory can be seen as an archive of images. Therefore one can assume a “cultural image memory” within the same community or culture. The paper will identify the different particular styles of visuality that the above-mentioned directors use to appeal to their audience’s collective cultural image memory.

THU 29, 1.30 – 3.00 pm, Room 3 (A 119)

Debanjali **Biswas**

### **HER BODY, HER STORY AND HISTORY: SITUATING MAIBIS IN THE RITUAL-PERFORMANCE OF LAI HARAOPA IN MANIPUR**

University of London, UK

My paper looks at the nature, effect and influence of corporeal techniques in relation to the Maibis or priestesses in Lai Haraoba. This ritual is celebrated in Manipur, in North East India and it ensures social gathering, distillation of culture and religious sentiments. Celebrated in the harvest season, these traditions are associated with Manipur’s oldest myths. Lai Haraoba not only describes the cosmology and the history of the region, but also subtly and intricately indicates how the ritual is related to the history of dance and the distribution of political power in this region. I specifically look at the role of the Maibi, her performance tradition, her body and her state of trance as a cultural condition that is a part of the myth for the participating mass. Maibi is the central actor in the process of a Lai Haraoba. She inhabits the cultural space and becomes a key in preserving the parameters – physical and moral – of the community. The space and society are mutually constitutive and the fluidity within the space is generated by the Maibi. Her body has come to bear cultural meanings through a complicated process of appropriation and, in recent times, her body has subsumed the ritual, the performative, the political and the symbols of Lai Haraoba and the Meitei community.

WED 28, 1.30 – 3.00 pm, Room 3 (A 119)

Mathias **Bremgartner**

### **HAMLET IS BACK AND HE IS NOT HAPPY!**

University of Bern, Switzerland

In a short dream-sequence in the movie *Last Action Hero* (John McTiernan, USA 1993), the young protagonist Danny, while watching the Laurence Olivier film adaptation of Shakespeare’s *Hamlet*, imagines a film version in which the title role is played by his idol Arnold Schwarzenegger. In his opinion, the Hamlet performed by Olivier is far too weak and indecisive. With the words “Don’t talk, just do it!”, Danny shows his disapproval of the Olivier-Hamlet. Instead, he imagines Schwarzenegger playing the part: his Schwarzenegger-Hamlet is not a self-reflexive intellectual, but an avenger without mercy or moral doubts who simply shoots everyone down. This reading of the prince of Denmark, the dramaturgical reduction of the revenge tragedy and the foregrounding of extensive violence, is not singular in popular culture adaptations of Hamlet and is known in high culture movies as well. The paper focuses on the few cinematic Hamlet adaptations that partially defy the tradition of the psychological reading of the main character (e.g. Aki Kaurismäki’s *Hamlet Goes Business*, 1987). The emphasis of the revenge tragedy and the downplaying of Hamlet’s inner moral conflict open the play up to different cinematic genres such as the action movie (e.g. Xiaogang Feng’s *The*



*Banquet*, 2006). Instead of following the tradition of their celebrated predecessors, these movies connect back to the tradition of cruelty and violence on the Elizabethan stage and therefore strengthen aspects of the play, which are often only rated as secondary in filmic and theatrical performances.

WED 28, 1.30 – 3.00 pm, Room 6 (A 021)

Faustina **Brew**

**THE MIRROR AND ITS IMAGE: REFLECTIONS FOR CHANGE IN EVELYN ANFU'S *EDIBLES AND DISPOSABLES***

University of Education Winneba, Ghana

The dynamic relationship between theatre and society has been addressed by many theatre scholars. Nevertheless, the question as to whether theatre, applied or unapplied, is efficacious has not been concretely resolved. Balme (2008) has stated that research into theatre audiences is minimal compared to the ubiquitous assertion that theatre cannot thrive without its audience. He has attributed this to the methodological difficulties that audience research poses as empirical research is mostly used in the fields of psychology and sociology. This research seeks to explore the effect of literary theatre on various audiences who watched the play *Edibles and Disposables* by Evelyn Anfu. Respondents were variously selected from the four nights of performance at the Amu Theatre, University of Education, Winneba in October 2009. *Edibles and Disposables* has been selected for this research because it is didactic and seeks to address several unacceptable social vices as well as undesirable cultural adulteration currently on the ascendancy in Ghana. This study will use quantitative research methodology. Empirical data collected from selected audiences will be used to assert the extent to which this performance has contributed to the perceptions and social behaviours of respondents. The paper will make references to principles of observational learning, social learning and vicarious reinforcements as explained in social cognition theories.

WED 28, 1.30 – 3.00 pm, Room 1 (A 125)

Sebastián Calderón **Bentin**

**BAROQUE THEATRICALITY IN LATIN AMERICA**

Stanford University, USA

Spanning the 17th and 18th centuries, the baroque represents a transformative phase in European and Latin American intellectual history, encapsulating modern and anti-modern sensibilities across varied artistic practices and diverse geographical locations. Whether or not the baroque represents a modernism *avant la lettre*, it nevertheless prefigures much of the developments of late 19th- and early 20th-century conceptions of modernity. Starting with an account of the work of Guarini, Lope de Vega, Calderón and Sor Juana, among others, this paper will focus on the role of baroque theatricality as one of the mediums for the discursive formation of the modern subject in Latin America. In the region, the development of ideas constitutive of the modern subject – reflexivity, individuality, autonomy – are bound up with a particular colonial theatricality in the form of plays, dances, autos sacramentales, banquets, fiestas, processions and carnivals. Ultimately, the paper will attempt to explore how a baroque sensibility, particular notions of the theatrical and a postcolonial legacy strongly influence the current (post)modern relationship between culture and politics in the region.

WED 28, 1.30 – 3.00 pm, Room 8 (M 110)

Joao **Carrolo** & Victoria **Mountain**

**NEGOTIATING THE NEGATIVE: INSCRIBING ABSENCE AND MEMORY IN THE CONTEMPORARY CITY**

University of Amsterdam, Netherlands / University of Warwick, UK &

University of Helsinki / University of Tampere, Finland / University of Warwick, UK

The contemporary official representations of memory seem to rest on a tension between a compulsive need to affirm and the absolute refusal to assign singular meaning. Work being done nowadays in the realms of architecture, the performative and visual arts, tends to suggest that hypermediated experiences of memory have found their material form in the construction of voids, absences and burials. This negative affirmation of memory, so clear in the works of Libeskind, Gerz, Hoheisel, and Whiteread, seems to be at odds with the urge for material inscription of individual existence in the public sphere. The panic of oblivion, forged in the impersonality and anonymity of contemporary urban life, suggests a possible counterbalance to the present memory obsession. This paper seeks to explore the tensions between presence and absence in the contemporary city. Drawing upon examples of official and individual authorship in the representation of the

notion of existence, it puts the contemporary engulfing of monumentality up against inscriptions of individuality in the public realm. Ultimately, we attempt to address the literal and figurative implications of absence in the urban context vis-à-vis assertions of individual identity.

WED 28, 1.30 – 3.00 pm, Room 4 (A 016)

Jocelyn **Chng** & Lonneke van **Heugten**

**DANCING AROUND FEMININITY: BETWEEN SELF-EXOTICISM AND SELF-EXPRESSION**

University of Amsterdam, Netherlands / University of Tampere, Finland & University of Amsterdam, Netherlands / University of Warwick, UK

The practice of the dance form known variously as belly dance, Oriental dance, or danse du ventre, has thus far been given limited but growing attention in academic circles. With disputed origins and an ambivalent social status, scholars have located it “at the intersection of the contested site of high-brow culture and popular culture” (Shay and Sellers-Young 16). Inextricably and problematically linked with this contested position, belly dance is thought to exemplify and reaffirm ideas of womanhood for practitioners and audience alike. This paper examines, through an analysis of the discourse surrounding the dance form outside of its Middle Eastern context, how ideas of womanhood are constructed, embodied, and perpetuated through this practice. It also discusses the ability of the dance form to negotiate and subvert such ideas. As a trans-global phenomenon, the shadow of Orientalism and cultural imperialism looms over belly dance, raising the question of whether it can break away from a limiting identification with “Middle Eastern culture”. As both writers practice the dance form at an amateur level, their personal experiences in different cultural contexts (The Netherlands and Singapore, respectively) will serve as an additional basis for this research.

THU 29, 1.30 – 3.00 pm, Room 3 (A 119)

Joscha **Chung**

**CULTURAL ELITISM AND THE BIRTH OF CHINESE SPOKEN DRAMA: WANG ZHONGSHENG AND HIS TONGJIAN SCHOOL**

Taipei National University of the Arts, Taiwan

Despite calling itself an educational institution, the Tongjian School 通鑑學校 was by nature a theatre company which lasted about four months in late Qing China. It was the first group which focused on creating a new form of spoken theatre in mainland China and, inevitably, had to look for a new audience. Based on contemporary sources, this paper aims to examine the roles of the rarely studied Tongjian School and its leader, Wang Zhongsheng, as important founders of Chinese spoken drama. The achievements and failures of this new form of theatre practiced between 1908 and 1911 demonstrated what difficulties spoken drama faced in China while trying to establish itself with very limited roots from Chinese theatre conventions. Wang Zhongsheng's search for his modern audience began in Shanghai and found an enthusiastic crowd in Beijing for a short time. The popularity of Wang's new theatre soon came to an end, however, as the theatergoers' curiosity died out. The reason for Wang's eventual failure in the theatre market was his tendency to communicate solely with the intellectual stratum. Having chosen an unfamiliar style and a dialect which was only known to the educated few in Chinese society at that time, the legendary characters and innovative stagecraft Wang performed did not help to maintain the audience's interest. From a historical point of view, however, the artistic elitism in Wang's works led the way to the radical anti-traditionalism of the May Fourth literati a decade later.

THU 29, 1.30 – 3.00 pm, Room 4 (A 016)

Pamela **Decker**

**CHICAGO AND MACHINAL: TWO MODERNIST PLAYS AS POSTMODERN PREDICTIONS OF GENDER**

Ohio State University, USA

Sophie Treadwell's 1927 expressionist drama *Machinal* and Maurine Dallas Watkins' 1926 comedy *Chicago* have much in common. Both plays feature female characters who murder either to escape the social confines of their lives or to seek greater fortune as a media celebrity. After each play enjoyed a successful run on Broadway, they were nearly forgotten and ignored for decades at a time. However, a 1996 Broadway revival of Bob Fosse's musical version of *Chicago* and its subsequent 2003 Academy Award-winning film placed Watkins' play back in the American theatrical consciousness; the 1990 New York and 1994 National Theatre revivals of *Machinal* introduced Treadwell's work to new

audiences. Ever since, both *Chicago* and *Machinal* have been consistently produced on stage. What is it about these two plays, both firmly belonging to the American 1920s in dramatic style and content, that speaks to contemporary audiences? My paper proposes that these two modern plays, both written by women journalists working in a male-dominated industry, foreshadow postmodern ideas of gender of the late 20th and early 21st centuries, while still reflecting the culture of 1920s America. Using gender theory as well as historical research to compare two seemingly different eras, I find that the 1920s and our current age are marked by two crises of performance: performances of femininity when traditional notions of gender become unstable or undesirable and performances for a news/entertainment media that increasingly influences public opinion and material consumption.

[THU 29, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Saul Garcia Lopez

**DO GLOBAL MARKETS CARE ABOUT RACE? CASTING IN MAINSTREAM THEATRE AND TELENOVELAS IN MEXICO**

[York University, Canada](#)

My research concentrates on the history, structures and mechanisms that have facilitated the near-exclusion of Mestizo and Indigenous actors in the casts of mainstream theatre as well as telenovelas (soap operas) in Mexico. This paper will deploy concepts from political economy to explain and understand current casting policies. The purpose of this presentation is to identify key economic, cultural, social and historical events that reinforce and reproduce racial discrimination and self-subjugating casting practices. What are the economic-historical events that have contributed to this phenomenon? Is there a connection between the economic fundamentals of the global market and the casting practices in the entertainment industry? How do the global market place and theatrical/TV production translate into casting practices that are at odds with the ethnic characteristics of most Mexicans? What are the political implications for Mestizo and Indigenous actors of the hegemonic pro-white ideology in theatrical and TV production?

[WED 28, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Monica van der Haagen-Wulff

**DANCING IN THE CONTACT ZONE**

[University of Technology Sydney, Australia](#)

I am an Australian contemporary performance and installation artist with a long history of Indonesian dance training and a research background, in particular in Cirebonese mask dance. My paper outlines my experience as a Western body dancing in the “contact zone” (Pratt 1992) with traditional Indonesian mask dancer Ibu Sawitri. I trace my journey of engagement with Ibu Sawitri as initially driven by the need to “save” a “dying” art form from “extinction” (in keeping with a colonialist concept of benevolence) to viewing it as a cross-cultural dance of shared space in which our subject positions and identities are in an ever-evolving choreography of re-articulation. Referencing Spivak, Heidegger and Chambers, perhaps the more important question to ask ourselves in the face of the Other is: “Can I speak myself?” Speaking our “self” in the process of engagement with the Other is in the end all any of us can hope to achieve. I cannot speak for Ibu Sawitri. What I can do however is speak about how I remember my own personal experience of engagement with her and how that challenges and changes the foundations on which I now stand and that I am hopefully with this process “systematically unlearning my postcolonial, intellectual, female privilege” (Spivak 1988).

[THU 29, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

Lotta Harryson

**MODERNITY EXPRESSED IN THE DANCE OF A SWEDISH LYRICAL THEATRE IN THE MID 20TH CENTURY**

[University of Stockholm, Sweden](#)

In this paper I want to examine the process that Swedish dance undertook in a change from a dependence on social dance-forms. At four moments, 1920, 1938, 1950, and 1960, there were obvious changes in dance towards a pure ballet repertoire. During the whole period the repertoire included operas, operettas, musicals, stories for children, and pure ballet performances, both classical and modern ballet as well as jazz. During most of the last century, the ideology of western dance as an art form focused on autonomy. Dance,

which occurred in almost every performance at Stora Teatern, was part of musical theatre plays and has largely been neglected. I have searched for a theory that would capture the complexity of this dance, representing the modern as either social modernity or aesthetic modernism. In Fredric Jameson's text two perspectives of modernity are distinguished, one descriptive and one ontological, which I find fruitful for my study.

WED 28, 1.30 – 3.00 pm, Room 3 (A 119)

Lonneke van **Heugten** & Jocelyn **Chng**

**DANCING AROUND FEMININITY: BETWEEN SELF-EXOTICISM AND SELF-EXPRESSION**

THU 29, 1.30 – 3.00 pm, Room 3 (A 119)

See Jocelyn **Chng**

Jake **Hooker**

**THE BERLIN MOMENT: DISPLACEMENT, MYTHOLOGY, AND IMAGINATION IN EXPATRIATE(D) PERFORMANCE**

City University of New York, USA

In his book *American Expatriate Writing and the Paris Moment: Modernism and Place*, Donald Pizer examines how, for many writers, Paris in the 1920s and 1930s represented what their homeland could not: freedom of thought and action nurturing the full expression of the creative imagination. How those expatriates gave modernist shape to their generative, dislocated impulses embodies the myth of "the Paris moment". The 1920s saw the equally vibrant period of the Weimar Republic in Germany, which was brought to a premature close by the rise of the Nazi party. This paper argues that, in part due to Hitler's repressive regime, and the subsequent post-war creation of two Germanys, Berlin has had to wait until now for its equally transnational "moment". Since 1989 artists from around the world have flocked to reunified Germany. They have come for the cheap rents and the chance to be "working artists", but, I argue, they have also come to capitalize on reunification, which contains the energies of both familiar capitalist West and mythologized communist East. Additionally, Berlin exemplifies the cluttered melange of contemporary, globalized urbania, and its artists reflect that in Berlin's landscape of "high" and "low" art: the clean lines of Michael Thalheimer's Deutsches Theater next to the "trash aesthetic" of the expatriate-fueled performance scene that has been growing in the Turkish enclave of Neukölln. This paper examines the artistic attack of the generation of expatriate performance artists who have made fin de siècle Berlin their "place".

WED 28, 1.30 – 3.00 pm, Room 4 (A 016)

Joy Kristin **Kalu**

**THEATRICALITY AND REPETITION: HOW THE MODERN NOTION OF REPETITION PAVED THE WAY FOR A POSTMODERN AESTHETIC**

Free University Berlin, Germany / International Research Training Group InterArt

In my paper, I will argue that the philosophical discussion of repetition in the modernist texts of Kierkegaard and Nietzsche also proves to be a discussion of theatricality. Both philosophers focus on theatrical contents or dramatic structures of their writing in order to examine repetition. Not only does their writing become aestheticized in a way that resembles postmodern aesthetics, it also raises questions about the limits of representation, which, about a hundred years later, fuel the debates about postmodern art and performance. Kierkegaard's thoughts on repetition are centered on a theatre performance he repeatedly watches in order to find out whether repetition exists or not. Describing the constant change of the performances, he unveils the interdependence of repetition and difference 100 years before poststructuralism. Nietzsche uses his thoughts of the Eternal Return of the Same in *Zarathustra* to continue his discussion of the opposing art principles of the Dionysian and the Apollonian. Finally, it is his concept of endless repetition that allows the reunion of the representational and the orgiastic. Postmodernism, its visual and performing arts, greatly depend on structures of repetition. Aesthetic principles and technical procedures of reproduction and seriality finally terminate an aesthetics of genius predominant since the late 18th century. I would like to show how the modern notion of repetition paved the way for and inspired the postmodern performative turn in art and theatre.

THU 29, 1.30 – 3.00 pm, Room 8 (M 110)

Olga Kekis

**BRECHT ADAPTS ANTIGONE: HOW SOPHOCLEAN TRAGEDY AND BRECHTIAN EPIC THEATRE CAN GO HAND IN HAND**

University of Birmingham, UK

"We know that the barbarians have their art. Let us create another", writes Bertolt Brecht in 1948 in his *Short Organum for the Theatre*. Barbarians in this context are the ancient Greeks, as well as the Englishmen of the Elizabethan age who tried "to grasp the immense and splendid feelings" of the heroes in the plays of Sophocles or Shakespeare. However, in the same year, Brecht decides to adapt one of these examples of "barbaric art", Sophocles' *Antigone*, and re-write it so that it reflects his proto-Marxist viewpoint, aiming in that way to have a direct and decisive political impact on his audience. The result shows how a "tragedy", the very epitome of the Aristotelian tragic model against which Brecht defined his epic theatre, can become a political play that reflects the post-war horrors and the concerns of modernity. In this paper I look into Brecht's relationship with tragedy to explore how he experiments with a canonical text to produce an adaptation which works within the particulars of a post-war, defeated, (East) Germany, and how he transposes Sophocles' play on divine and earthly law into a blunt text about state terror. Furthermore I consider how Brecht's *Antigone* seeks not to reflect social reality but to change it, using the shock tactics of avant-garde modernist aesthetics.

THU 29, 1.30 – 3.00 pm, Room 1 (A 125)

Myrna-Alice Kiesbüye

**PERSPECTIVES ON COLLABORATIVE AUDIENCE DEVELOPMENT**

University of Bern, Switzerland

Cultural Mediation, in German "Kulturvermittlung", is considered to be the new magic word in cultural circles in Switzerland. But what does this expression imply? It is related to ideas of accessibility, democratisation and education. In the field of theatre, the most common practices are pre- and post-performance discussions, guided "behind-the-scenes" tours or practical workshops. Children and youngsters in particular are targeted as the "audience of tomorrow". But is it mainly the audience that needs help to access theatre, or does cultural mediation rather hold the potential to change theatre institutions, to keep them in motion? Arguments for the necessity of cultural mediation vary and are highly dependent on the social factors involved. I take this prevailing situation as a starting point for a critical discourse analysis. How is cultural mediation discussed and what are the recurring strategies for its justification? Furthermore, I analyse two projects of theatrical mediation in detail by using the methods of participant observation and qualitative interviews. Both projects focus on adults and aim for active engagement of the public. They are promoted by the Swiss Arts Council Pro Helvetia and labelled as pilot projects. Where can the possibilities and limits of these new approaches be found?

WED 28, 1.30 – 3.00 pm, Room 1 (A 125)

Satu-Mari Korhonen

**MODIFYING CONVENTIONAL PRACTICES – A NARRATIVE CONSTRUCTION OF MEETING THE DIFFICULTIES IN AN INSTITUTIONAL THEATRE**

Theatre Academy / University of Helsinki, Finland

This presentation will introduce an ongoing dissertation study on the renewal efforts of a Finnish institutional non-profit and publicly funded theatre. It is a longitudinal case study, which started as a development project in Rovaniemi Theatre – Lapland Regional Theatre. The object of the study is the northernmost professional theatre situated on the polar circle in Finland, and the northernmost regional theatre in the EU region. The hypothesis is that institutional theatres are built to carry out a certain kind of concept of activity, which is based on a received artistic ideology. The concept of activity of any theatre provides a prototype for the process of making theatre art. Conventional theatre processes are text-based with a director as the main interpreter, although these traditions are multiple. The manager of the Rovaniemi Theatre is the creator of Finnish improvisation theatre and therefore keen to revise conventional text-based practices. This is a challenge for the actors in Rovaniemi Theatre, who have life-long experience based on a Stanislavsky's tradition and not much chance for further education. As a scholar I want to analyse what kind of problems theatrical productions and work groups may encounter when practices are modified towards process and group-based working methods in an institutional theatre setting. My paper will present one narrative account of productions and the problems that appeared during certain processes at the Rovaniemi Theatre. The study will be constructed from various data: observation diaries, audio-taped meetings, video-taped development sessions.

THU 29, 1.30 – 3.00 pm, Room 4 (A 016)

Riikka **Korppi-Tommola**

**CULTURAL AND STYLISTIC ENCOUNTERS IN FINNISH MODERN DANCE DURING THE 1960s**

[University of Helsinki, Finland](#)

A radical change took place in Finnish modern dance during the 1960s. The focus of my paper is the fusion of national and international encounters, where different cultures and styles meet. New international currents and visitors came mainly from the United States: Martha Graham (1962), Merce Cunningham (1964), Alvin Ailey (1965) and Donald McKayle (1967). The Graham Company visit, as the representative of the International Cultural Exchange Programme during the Cold War, was a watershed. I will discuss the reception of the Merce Cunningham Company visit in the context of Finnish dance. The atmosphere of the 1960s as well as the contemporary modernism of music and visual arts subtly intertwined with Finnish modern dance, which at that time was also called free dance. The challenges for the bodies of the dancers were newly arrived dance techniques.

[WED 28, 1.30 – 3.00 pm, Room 3 \(A 119\)](#)

Christine **Korte**

**VIVIFYING THE CONTRADICTIONS: ONGOING PROCESSES OF STRUGGLE IN CONTEMPORARY POLITICAL PERFORMANCE PRAXIS**

[York University, Canada](#)

This paper traces the aesthetics and praxis of a politicized Western theatre from Brecht to our current historical juncture. It will examine the ways in which one vein of European political theatre – from modernity and post modernity – has been committed to critiquing hegemony through the content of its productions. Simultaneously, however, it can be argued that the ways in which politicized productions are realized sometimes enables the hierarchical or patriarchal features of a preceding historical era to persist – for example, in the notion of the director as the male genius/auteur. Thus, a disjuncture is created between the politics and critique of hegemony the theatre production is attempting to present, and the praxis/process experienced by the actors, participants and even spectators. Using Jameson's theories of post-modernity we ought to ensure that a critique of a politicized post-modern performance aesthetic is able to adequately engage with the labour processes that buttress the aesthetic. This means that scholarship ought to consistently incorporate the accounts of the embodied experience of everyone involved in a production in order to fully assess the political nature of the performance. Drawing on the work of Boal, Bourdieu, and bell hooks, this paper will look at where political praxis in the theatre has been successful, and instances where perhaps a contradiction surfaces between theory and praxis.

[THU 29, 1.30 – 3.00 pm, Room 1 \(A 125\)](#)

James **Lange**

**DEGENERATION, EUGENICS, AND INDUSTRIALIZATION IN ELIZABETH ROBINS AND FLORENCE BELL'S *ALAN'S WIFE* (1893)**

[University of Calgary, Canada](#)

Degenerationism, the belief that humanity is regressing rather than evolving, was a leading trend of modernity. In my paper I will examine how degeneration is explored and deployed in Elizabeth Robins and Florence Bell's *Alan's Wife*. The most prominent response to fears of human degeneration was eugenics, and in *Alan's Wife* there are two overtly eugenic moments. First, in an example of positive eugenics, Jean opts to marry Alan primarily because he is physically fit and because she believes that her children will inherit his fitness. Second, in an example of negative eugenics, Jean kills her son because he is disabled, effectively preventing his "deformed" genes from persisting in the gene pool. Jean's two decisions are not uncomplicated eugenic acts consciously designed to combat degeneration. For instance, her decision to marry Alan because of his physical fitness is also her decision not to marry Jamie for his mental fitness. Her decision to kill her son, on the other hand, can be seen as moral degeneration, an atavistic regression to a "primitive" time when mothers "did such things". In my paper I will posit that in *Alan's Wife* degeneration is uniquely connected with industrialization. Alan is killed by "the new saw" designed "to improve on the old ways", and because an explanation of Jean's son's disability is the trauma that Jean suffers when she sees Alan's mangled body, it is "the new saw" that robs society of Alan and his offspring

[THU 29, 1.30 – 3.00 pm, Room 3 \(A 119\)](#)



Polash [Larsen](#)

**STORIES IN THE KITCHEN: PERFORMANCE IN DOMESTIC SPACES AS ANTI-MODERNIST ACTIVITY**

[University of Melbourne, Australia](#)

This paper will explore strategies by which artist/audience behaviour can be said to be resistant in the context of a modernist capitalist hegemony viewed through a materialist analytical lens. The paper will use John Bolton's *A Man Was Being Chased across a Field by a Tiger...* as a case study to examine an artist's stated objective to pursue "a closer, less self-conscious" relationship with the audience through the use of a private space. The paper will go on to show that Bolton's specific choice of venue, genre and performance content are signifiers of resistant behaviour. The paper will conclude that the artist/audience relationship engendered by this type of event endeavours to create a pre-modern space in the absence of the machinery of corporate theatre.

[WED 28, 1.30 – 3.00 pm, Room 1 \(A 125\)](#)

Melissa [Lee](#)

**THE ROYAL FAMILY: AMERICAN PARODY IN THE AGE OF TERRIBLE HONESTY**

[Ohio State University, USA](#)

According to Kenneth Macgowan, American drama "came of age" in the post-World War I decade of the 1920s, a decade in which New York City, America's centre of industry and culture, surpassed London to briefly become the world's most populous city. In chronicling America's cultural legacy, historian Ann Douglas affirms her belief in a national psyche, identifying the 1920s "when America seized the economic and cultural leadership of the West" (*Terrible Honesty 3*) as its most revealing moment. For urban moderns, the essential spirit and timbre of the decade was "terrible honesty", a phrase Douglas borrows from Raymond Chandler for whom the note of terrible honesty signals the good in the crazy in any writer's work. The ethos of terrible honesty (bolstered by the popularity of Freudian psychoanalysis) extended to the stage, where comedy and parody not only provided the crazy, but in the modernist vein also challenged accepted gender stereotypes and cultural norms of the previous century. George S. Kaufman's and Edna Ferber's *The Royal Family*, a lampoon of the Barrymore family of actors which premiered in the waning years of the decade, spoofed its own; however, amidst the farcical household mayhem, *The Royal Family* – which, interestingly, has just enjoyed a hugely successful Broadway revival – engages a feminist agenda while encouraging self-examination. It is the self-conscious self-reflexivity of Kaufman and Ferber's aesthetic that also formally embodies a modernist ethos. This paper examines the 1927 comedy *The Royal Family* in terms of American modernist aesthetics on the Broadway stage.

[THU 29, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Denis [Leifeld](#)

**PERFORMING POSTMODERNISM**

[University of Erlangen-Nürnberg, Germany](#)

Postmodernism is deeply rooted in modernity. The German philosopher Wolfgang Iser even goes beyond this statement: in his eyes, we still live in modernity, but in a "postmodern modernity". The term "postmodern" means both a radicalization and continuation of the "modern". He explains this paradigm shift with different attitudes towards the ideas of pluralism and multiplicity – while modern thinking is concerned with the ongoing process of pluralisation, the postmodern notion accepts its radical emergence in the fields of culture, arts and everyday life. But what happens when the postmodern concept of radical pluralism is considered to occur within the subject itself? In my paper, I wish to highlight contemporary postmodern performances with a special focus on the performing subject. In theatre and performance art, the term "performer" has been introduced during this very shift from modernism to postmodernism. With the help of the philosophical thinking of Iser, I will try to analyze the kind of subjectivities performed in postmodern performances. One main question will be: What is the difference between a modern and a postmodern subjectivity? I will describe theatrical and daily situations in order to suggest that performing is not only a phenomenon of the arts but also one of everyday life. In both fields, the public is increasingly confronted with radical disturbances of standards, moments of multiplicity, and visions of radical pluralism. The concept of performing will be discussed as a key concept in our "postmodern modernity".

[THU 29, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)



Victoria [Mountain](#) & Joao [Carrolo](#)

**NEGOTIATING THE NEGATIVE: INSCRIBING ABSENCE AND MEMORY IN THE CONTEMPORARY CITY**

WED 28, 1.30 – 3.00 pm, Room 4 (A 016)

See Joao [Carrolo](#)

Nora [Niethammer](#)

**DRAMATURGIC CHARACTERISTICS OF THE PLAYS BY RENÉ POLLESCH**

LMU Munich, Germany

René Pollesch, playwright and exclusive director of his own texts, is one of the significant representatives of German postmodern theatre. Pollesch, who was artistic director of the Prater, one of the stages connected to the Volksbühne theatre in Berlin, from 2001 to 2007, stands out due to his radical approach to theatre – in both an aesthetic as well as a dramaturgical sense. Pollesch's work entirely breaks with traditional constants such as narration and subject. Due to the highly discursive character of his work, the audience member is confronted with and challenged by the need to find a new approach to the text, given the fact that, for example, Pollesch breaks up conventional models of communication. At the same time, the spectator is confronted with a direction implying in many moments that different roles and actual narration are given, which closes Pollesch's work off from playwrights like Elfriede Jelinek. My research attempts to develop practical terms to outline the structure of the texts and to demonstrate analogies that simplify intellectual access to the plays of René Pollesch and decode their complex dramaturgical characteristics. Sources are drawn from various disciplines such as psychoanalysis, philosophy and electronic music. This approach opens up an interdisciplinary field, which itself reflects the highly interdisciplinary work that Pollesch presents to his spectators.

THU 29, 1.30 – 3.00 pm, Room 8 (M 110)

Haruka [Noda](#)

**BUTOH AND CORPOREAL MIME: ALTERNATIVE THOUGHTS ON THE MODERN CONCEPT OF THE BODY**

Osaka City University, Japan

The aim of the present paper is to consider Tatsumi Hijikata's (1928–1986) Butoh and Etienne Decroux's (1898–1991) Corporeal Mime from a viewpoint of gravity-conscious performing arts. If it is true that they were developed under completely different cultural backgrounds – the former an exotic dance inspired by Hijikata's personal memories in his native Tohoku region and the latter a contemporary mime nurtured in modernist Paris – there is a curious resemblance in their concept of the body. An interesting point is that both Butoh and Corporeal Mime pay keen attention to the effect of gravity in performance; there are no aerial jumps, dazzling steps, or expressive gestures. Instead, in both performances slow and awkward movements are stressed as if they testify to our basic condition, that is, even in the space age human beings are bound to earth as living organisms. In fact, both Hijikata and Decroux thought that our physicality has deteriorated in modern convenient life. There is a difference, of course, in their attitudes toward gravity: for Hijikata, gravity serves as a missing link to connect body and earth, while Decroux's concept of "counterweight" intends to formulate a grammar of the body. Despite this divergence, their performance seems to offer a new perspective for the philosophical consideration of our body in terms of gravity.

THU 29, 1.30 – 3.00 pm, Room 3 (A 119)

Emer [O'Toole](#)

**TRANSLATION AND AGENCY: A STUDY OF PAN PAN THEATRE COMPANY'S *THE PLAYBOY OF THE WESTERN WORLD***

Royal Holloway University of London, UK

In 2006, the Dublin-based theatre company Pan Pan produced a Mandarin Chinese version of J.M. Synge's canonical Irish play *The Playboy of the Western World*. The production, which had an all-Chinese cast, played first in Beijing and later in Dublin. Gavin Quinn, the show's director, chose to set the adaptation in a "whore-dressers", or hairdresser/massage parlour/brothel, on the outskirts of contemporary Beijing. He penned an adaptation in English, and worked with Chinese translators to produce a performable Mandarin script. Quinn originally wanted the protagonist, Christy/Ma Shang, to hail from Xin-Jiang, the troubled Uyghur and Sinomuslim province in the North-West of China. However, as he told me in interview, he was advised against such a representation due to fear of Chinese state censorship. My interviews with two of

the Chinese translators of the play, Sun Yue and Zhaohui Wang, tell a different story. For the translators, the decision to shy away from a Muslim Christy had less to do with censorship than it did with respecting the sensitivities of Uyghurs. This paper will use Pierre Bourdieu's theory of cultural capital to interrogate the ethics of the intercultural collaboration that produced Pan Pan's Mandarin *Playboy*; it will ask to what extent the translators working with Pan Pan had creative control over the representation of Chinese culture that they helped to produce.

[THU 29, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

George **Panaghi**

### **THE THEATRICAL UNMODERN: THE DECLINE OF NEW YORK CITY'S IMMIGRANT THEATRE CULTURE**

[City University of New York, USA](#)

At the beginning of the 20th century, theatre was one of the many vibrant institutions of the large German-speaking immigrant community of New York City. The traditional explanation for the decline of that ethnic community – and its theatre – is the intense hostility German-Americans faced during the Great War, and the general attack on “hyphenated” Americans which manifested itself in the Americanization movement. This paper argues that the Americanization of German immigrants was not the result of acculturation, but rather a part of a more general process of homogenization tied to modernization. The theatre, however, was not simply a victim of the times. Attending and supporting self-consciously cultural institutions enabled German-Americans to integrate more rapidly with the American middle class. Americanization was not only a cultural transformation, but also a function of social mobility. At the same time, however, by facilitating the absorption of its audiences into the American mainstream, the ethnic theatre made itself increasingly redundant and irrelevant. This paper argues that theatre can be part of the experience of modernization, but it is itself ontologically incapable of full modernity. The decline of ethnic identity and of the theatre, then, are results of the tensions with modernity inherent in both.

[WED 28, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Minka **Paraskevova**

### **TRANSLATING INTO SCOTS: GENDER AND CULTURAL IDENTITY IN THE DRAMATIC ADAPTATIONS OF LIZ LOCHHEAD**

[Queen Margaret University, UK](#)

The paper will address the question of Scottish identity and cultural translation in the dramatic adaptations of the eminent contemporary Scottish poet and playwright, Liz Lochhead. Lochhead is viewed as one of the revisionists of the national question and founder of the revived Scottish theatre tradition in the 1970s. Translation and adaptation into Scots have a long tradition in Scottish literature dating back to the 13th century. Scots is seen as inherently dramatic and political, serving as a theatrical metalanguage in translations by Ian Brown, Katja Lenz and John Corbett. Moreover, for Corbett, due to the lack of a standard Scots, the variety of the language leads to a constant reinvention of Scottish identity with each work of translation. Taking Corbett's statement as a point of departure, the current paper will seek to address the reinvented Scottish identity in the adaptations of Lochhead, her use of Scots, and the correlation between gender and culture. The subject will be placed in the framework of intercultural theatre based on Patrice Pavis's model of theatrical translation and adaptation. Ideas are also drawn from Julia Kristeva's semiotic theory of the speaking split subject in *Revolution in Poetic Language*.

[WED 28, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Julia **Pajunen**

### **DIRECTOR KRISTIAN SMEDS' TUNTEMATON SOTILAS (THE UNKNOWN SOLDIER) AS A THEATRE SCANDAL AND INITIATOR OF SOCIETAL CONVERSATION**

[University of Helsinki, Finland](#)

*The Unknown Soldier*, a 1954 novel by Väinö Linna, was dramatized by director Kristian Smeds and premiered at the Finnish National Theatre in November 2007. It ran until the end of 2009. The performance can be seen as a significant interpretation of one of Finland's “national novels”. It is about the Continuation War between Finland and the Soviet Union as told from the viewpoint of ordinary Finnish soldiers. The novel has been canonized as an official historical record of the Continuation War and it remains one of the best-selling books of all time in Finland. Director Kristian Smeds took the themes of the novel, incorporated elements of contemporary theatre into the work, and expanded

its scope to address present-day issues. His interpretation was marked by its fragmented form, use of video technique and musical simultaneousness and parallelism. The performance questioned the purpose of the war; however its use of violence triggered a public conversation. My research concentrates on the public conversation in relation to scenes and themes in the play that were and were not discussed in public forums. I am researching the process by which this performance became a sensation and the most significant Finnish theatre event in the past decade and what the media's role was in this process. Because of the stir the performance caused, it is clear that all future interpretations of *The Unknown Soldier* will be compared to Kristian Smeds' version.

THU 29, 1.30 – 3.00 pm, Room 6 (A 021)

Seojae Park

### **TOURIST GAZE AS AUDIENCE EXPERIENCE IN VENICE**

University of Bristol, UK

This paper makes the argument that a similarity exists between a tourist in a city and an audience at a theatrical performance, and I will demonstrate these similar aspects of tourist and audience using my performance images of Venice. Moreover, it is possible to say that a tourist can be categorised as an audience within the discipline of performance studies. Whilst there are many reasons to identify a tourist as a kind of audience in the city, this paper will discuss the similarity of Bennett's notion of "horizon of expectation" in tourists and theatre audiences and will address other notions of the expectation of tourists, such as those suggested by Urry. The analysis of the images will include descriptions of what I experienced, what I felt, and what I intended to capture when I took the photograph. These descriptions will also be analysed with reference to my argument about the "horizon of expectation" of tourists and audiences.

WED 28, 1.30 – 3.00 pm, Room 4 (A 016)

Asta Petrikiene

### **SUBSIDIZED THEATRE: PRECONDITION FOR MODERNIZATION OR CONFLICTING INTERESTS**

Vytautas Magnus University, Lithuania

In 1918, government subsidies for theatre artists seemed to offer the single possibility for maintaining certain artistic ambitions in newly born professional Lithuanian theatre. Yet in 1933, director Mikhail Chekhov was fired from the financially secure Lithuanian State Theatre (established in 1922) ostensibly because his artistic sensibilities were not refined enough to meet the expectations that Lithuanian society projected onto its theatre. The aim of my paper is to address the issue of artistic possibilities within state-subsidized theatre. The key questions here are why favourable conditions for creative work eventually become restrictive for artistic experimentation and why the paradigmatic turns in theatre development historically were linked to private capital (for example, Moscow Art Theatre). I raise the question of whether public interest, which presupposes the best possible usage of public funds, opens the possibility for theatre sophistication or becomes limiting as a desire (to cite Marvin Carlson) to create a homogenous unity not only in a linguistic, but also in an aesthetic sense.

THU 29, 1.30 – 3.00 pm, Room 4 (A 016)

Justin Poole

### **TOXIC DREAMS AND "THE MCDONALDS AVANT-GARDE": EUROPE'S NEW FRINGE AESTHETIC**

University of Maryland, USA

Europe's fringe theatre scene is currently dominated by artists who are influenced by their experiences in international co-production houses, festivals, conferences, and workshops. These venues function as liminal spaces that allow for the continued negotiation of transnational identities and fringe performance aesthetics. Often such spaces feature works by artists who are drawn to locations and projects based on funding opportunities. This results in the creation of performances that are largely divorced from the communities that fund them. This disconnection is apparent in Vienna, Austria, which is engaged in an ongoing project to improve the city's status as a European cultural metropolis. Israeli-born and New York-educated Yosi Wanunu of the Vienna-based fringe group Toxic Dreams is highly critical of what he refers to as a generic cosmopolitan fringe, which often results from the practice of labelling a work "international" in order to elicit support from a local government and/or the developing European Union. However, the explicit aesthetics and implicit ideologies in their works may subject Toxic Dreams to the very criticisms that Wanunu lodges against his counterparts. The group's reliance on global mediated culture and intermixing of

languages creates products that are rich in generic universals and largely void of local flavours. This paper examines the work of Toxic Dreams in order to catalyze further conversations on the aesthetic nature of the Viennese and European transnational fringe theatre scene in the early part of the 21st century.

[THU 29, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

Ian **Pugh**

### **FEMINISM AND THE FIGHT FOR CONTROL OF GENDER IDENTITY IN SOPHIE TREADWELL'S MACHINAL**

[Ohio State University, USA](#)

While women's rights and gendered identity made great strides at the end of the 19th and beginning of the 20th century, the first wave of feminism began to falter as the country experienced a return to the previous century's political and social conservatism in the post World War decades. Elaine Showalter labelled this interim as "feminism's awkward age". Barbara Welter coined the term "The Cult of True Womanhood" which proscribes a puritanically idealized identity to femininity that was reinforced throughout the 19th century (and by some estimations is still pervasive in contemporary thinking). The Cult of True Womanhood's four "cardinal virtues" of piety, purity, submissiveness and domesticity were supported by Victorian scientific thinking of the time in the emerging fields of psychology and social sciences as well as biology. This paper will examine the artistic life of Sophie Treadwell and her seminal play *Machinal* (1928) in order to illuminate the victimizing effects of modernist social, technological, and scientific progress on the struggle for female identity in feminism's awkward age.

[THU 29, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Christina **Ritter** & Christopher **Roche** & Jennifer **Schlueter**

### **PASTS OF MODERNITY: THE FOR/WORD COMPANY AND THE LITTLE BOOK**

[University of Kentucky / for/word company – Artistic Director, USA &](#)

[Ohio State University / for/word company – Artistic Associate, USA &](#)

[University of Oregon / for/word company – Artistic Director, USA](#)

The for/word company's new play, *The Little Book*, tells the story of Anne Carroll Moore, founding children's librarian for the New York Public Library, and her profound objections to E.B. White's *Stuart Little*. In the late 1930s, Moore had solicited the famous essayist for a children's book, believing that if he lent his name to the emerging genre he would elevate its status among literature. When White answered Moore's call with *Stuart Little*, she was shocked, finding the book the "product of a sick mind". Moore struggled with the meandering plot, with the unsettling notion that a mouse had been "born" into a human family, and with the ambiguous ending. Katharine White – E.B.'s wife and a founding editor of *The New Yorker magazine* – defended *Stuart Little* as redressing what she considered the often mawkish style of writing prevalent in children's literature. Historian Jill Lepore recently chronicled the uproar over *Stuart Little* in an article in *The New Yorker*, and now the for/word company is exploring the event theatrically by bringing the archive into the repertoire. This paper examines for/word's approach to the historical material, constructing the play entirely out of the words of Anne Carroll Moore and E.B. and Katharine White. We address the historiographical issues that come from working solely from the written record, as well as the topic of the play itself, which deals with the transition from Victorian sensibilities to modern points of view.

[WED 28, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

Natalia Alejandra **Sanchez Muñoz**

### **MODERNIZATION OF THEATRE INSTITUTIONS IN CHILE**

[Université de Luxembourg, Luxembourg / University of Los Lagos, Chile](#)

At the beginning of the 20th century, Chilean theatre began a new stage in its history under modern European influences brought to the country by the Spanish actress Margarita Xirgu and her theatre company. Until then, Chilean theatre had been created, performed, and directed under a Spanish colonial concept, where every play had a principal actor as a main attraction of the performance, like a "divo" or "diva" and women were not allowed to show their feet on stage. This analysis tries to understand the theatrical phenomenon in Chile and how theatre changed and evolved under the influences of modernism, as well as how actors, directors and technicians developed with those influences and how, in the different decades of this century, politics stimulated the thematic development of theatrical creations. On the other hand, after Pinochet's dictatorship, the Chilean government tried to support art by creating a new fund "FONDART" to promote and to

stimulate creativity. Over the last 20 years, many artists have received financial support to develop their creations in the different artistic domains, allowing them to create, promote, show and distribute their art to the public. Chile now has a Ministry of Culture that intends to institutionalise art and support it through diverse economic situations such as economic crisis or changing political tendencies.

[THU 29, 1.30 – 3.00 pm, Room 4 \(A 016\)](#)

Jennifer [Schlueter](#) & Christina [Ritter](#) & Christopher [Roche](#)

**PASTS OF MODERNITY: THE FOR/WORD COMPANY AND THE LITTLE BOOK**

[WED 28, 1.30 – 3.00 pm, Room 6 \(A 021\)](#)

See Christina [Ritter](#)

Gillian [Sneed](#)

**WAYS TO STRENGTH AND BEAUTY: MODERNISM, GENDER, AND THE CHOREOGRAPHY OF LENI RIEFENSTAHL**

[Stony Brook University, USA](#)

This paper investigates the early lesser-known performances of Leni Riefenstahl, documented in reviews, descriptions of her early stage performances, and in two films in which she performs and dances: *Wege zu Kraft und Schönheit (Ways to Strength and Beauty)*, 1925, and *Der Heilige Berg (The Holy Mountain)*, 1926. Evaluating her approach to *Ausdruckstanz* choreography as a failed attempt at modernism, the text examines the ways her expressionist impulses favoured proto-fascist aesthetics that were co-opted by the Nazis. Her position as a woman is also explored – both in terms of the strategies she employed in navigating misogyny, as well as in the ways she presented gender identity in her own choreographies and performances. The paper argues that rather than appropriating power through radical resistance, she worked within the patriarchal system, slyly manipulating misogynist paradigms to her own advantage. Similarly, it asserts that her approach to gender representation was anti-modernist and reinforced traditional gender designations and roles, positioning her as a counterpoint to the avant-garde representations of gender by other female performers of her day. Ultimately, Riefenstahl's choreography can be understood as a failure. As an eager and ambitious dilettante with a desire to please, her choreography was a shallow impersonation of the avant-garde. In reinforcing, rather than destabilizing repressive gender codes, her work was easy fodder for Nazi co-option.

[WED 28, 1.30 – 3.00 pm, Room 3 \(A 119\)](#)

Francesca [Spedalieri](#)

**TEATRO TOTALE: THE FUTURE OF ITALIAN FUTURISM**

[Ohio State University, USA](#)

An artistic by-product of the modern era and its sociological, biological, psychological, philosophical and technological changes, Italian Futurism has long been denied a first row seat in the Italian dramatic tradition. Discriminated against for its presumed lack of artistic merits and for its connections to Fascism, Futurism is regarded by Italian scholars as an expendable avant-garde movement that failed to make a significant impact on the later theatrical scene. While traces of futurist work have survived in the metatheatrical texts of Pirandello, Futurist influences seemed to have largely disappeared from the Italian stages, clearing the ground for the perpetuation of that mimetic theater Futurists despised. This paper aims to show how Alfio Petrini's 2002 manifesto of *Teatro Totale (Total Theater)* presented a dramatic proposition which re-elaborated Wagner's idea of a *Gesamtkunstwerk* and Artaud's *Theater of Cruelty*, while unearthing and embracing the artistic achievements of Italian Futurism. It will pinpoint the use of Italian Futurist ideas in Petrini's theoretical and practical theatrical work, including but not limited to his applications of the Futurist notions of synthesis, simultaneity, flexibility, and fragmentation, as well as that of a living, inclusive theater involving the senses and the body, technology and words. Thus, Petrini attempts to set it apart from Italian mimetic conventions, creating a truly "total" theatre able to return to that place where the "contention and unity of the constructive poles of human culture is realized". Bringing to life the long forgotten Futurist heritage, Petrini ultimately offers a postmodern, organic future for Italian Futurism.

[WED 28, 1.30 – 3.00 pm, Room 8 \(M 110\)](#)

Lara **Stevens**

**THE POLITICS OF AESTHETICS: BRECHTIAN DIALECTICS IN TONY KUSHNER'S *Homebody/Kabul***

University of Melbourne, Australia

This paper will investigate the influence of the Brechtian dialectical aesthetic on 21st-century political drama through a textual analysis of Tony Kushner's *Homebody/Kabul* (2001). It argues that the political ideas explored in *Homebody/Kabul* are strongest when didactic content is augmented by a dialectical aesthetic. By examining how form interacts with content, I hope to demonstrate that it is the mode of representation more than the thematics that gives *Homebody/Kabul* its political radicalism. Upholding Brecht's desire for his theories to be useful in new political contexts, rather than maintained merely for their canonicity, the paper argues that the legacy of the Brechtian dialectic is being restructured and expanded upon by politically engaged playwrights in the 21st century.

THU 29, 1.30 – 3.00 pm, Room 1 (A 125)

Arora **Swati**

**STREET THEATRE IN DELHI: TRADITIONS AND NEW PERSPECTIVES**

University of Warwick, UK

Bertolt Brecht's belief in making theatre "entertaining and instructive" and liberating it from "intellectual drug trafficking" is one that is shared by many practitioners in urban India's theatre world today, especially in the city of Delhi. Many of these theatre practitioners are themselves veterans of a theatre tradition that achieved distinction in its avant-gardist resistance to proscenium theatre and which (in selective readings) has curiously become popular. The paper will aim to analyse a number of strategies employed by street theatre in Delhi, India through which events and figures from the past have been resurrected in the here and now of theatrical performances. By drawing attention to the complex collective efforts of playwrights, directors and actors in making performances that speak to the audiences, the paper will deal with two broad conceptual categories, politics and aesthetics, which are often seen in an adversarial relationship with each other. How do the playwrights and theatre practitioners view politics or the relationship between aesthetics and politics? Partly through analysis of theatrical text, partly through ethnography, partly through historical research and partly through participant-observer analysis of the production and reception of street theatre in Delhi, I hope to reach a fruitful understanding. Breaking down the implicit binary relationship between theory and empirical practice, I want to show the interconnectedness of these two levels and ask the more important question of what kind of aesthetic and political space street theatre in contemporary Delhi takes.

THU 29, 1.30 – 3.00 pm, Room 1 (A 125)

Mark **Swetz**

**BLIND SPECTATORSHIP: NON-VISUAL ACCESSIBILITY AND MODERN DRAMA**

Central School of Speech and Drama, UK

Blind Spectatorship refers to an audience experience without visual signifiers. In considering applications for contemporary theatre practice, this paper focuses on the precedents of non-visual accessibility established by early modernists. It will be argued that as modern writers experimented and moved towards a more spectacular form of theatre, they disabled non-sighted audience members. The presentation will report on practice-based research where selections from the works of various modernist authors (Ibsen, Strindberg, Chekhov, Brecht, O'Neill, Beckett) are staged for sighted and non-sighted spectators. This laboratory work is concerned with the successful, practical integration of the visual and non-visual: the creation of performance that is qualitatively accessible to those with and without sight. This investigation is not concerned with audio description, or any other type of augmentation; it is interested in considerations of organic form and content in the source material. Drawing on practice as research, interviews, disability studies and audience studies, it will be argued that formal experimentations by these dramatists characterise a trend away from accessibly "balanced" work towards a visual prejudice that has come to define contemporary theatre practice.

WED 28, 1.30 – 3.00 pm, Room 8 (M 110)

Danielle I. [Szlawieniec-Haw](#)

**ETHICS OF REPRESENTING TRAUMA**

[York University, Canada](#)

In the past, discussions regarding representations of trauma have often focused on the possibility of creating accurate representations, effective methods of representation, and issues about who has a right to speak. These are important concerns; however, there remains a range of practical issues related to such representations that have received less attention. One such issue is the effect producing work that includes stories of trauma could have on the psychological and emotional health of the artists involved. This should be seen as a concern since actors' encounters with narratives of trauma over the course of a production create a potential for the development of emotional and psychological difficulties. Two causes of trauma that will be explored in this essay are re-traumatization and vicarious traumatization. Although significant work has been undertaken with regard to actors who have experienced personal trauma and the effect this can have when they work, little has been done to incorporate modern psychological theories of the effect working with trauma and trauma narratives can have on an individual who may have never been traumatized or may have experienced a radically different trauma. Three main questions will be raised in relation to this topic. What are the possible effects of representing trauma? Should the creative team feel a responsibility to take steps to maintain actors' psychological health? Finally, if it is possible to do so, what are some ways to maintain or regain actors' psychological health when dealing with traumatic material?

[WED 28, 1.30 – 3.00 pm, Room 1 \(A 125\)](#)

Sofia [Varino](#)

**PUT YOUR HAND INSIDE MY WOUND: POSTHUMAN CORPOREALITIES IN  
CHERRIE MORAGA'S HEROES AND SAINTS**

[City University of New York, USA](#)

While the explicit political enunciations in Cherrie Moraga's *Heroes and Saints* strongly resonate with urgent environmental issues, and the play excels as a feminist text as well as a significant contribution to the tradition of Chicano theatre, this paper argues for its most potent radical agency in relation to Donna Haraway's *Cyborg Manifesto* and its icon of (post)feminism: the cyborg. A female head born without a body due to a congenital deformity caused by chemical exposure to pesticides, the play's main character Cere is plausible as a cyborg figure in so far as hers is an apocalyptic world where the organic and the mechanical have merged in a convoluted relationship. In her environment, ancient agricultural practices and the industrial production of pesticides collide to formulate a posthuman "body" constituted by a human head and by the rolling platform to which she is bound. Functioning both as device and as organ, the mechanism interrupts our species expectations to postulate a hybrid corporeality from which Cere can perform the cyborg task of conflating nature and culture. Applying feminist theory, ecocriticism and technology studies as critical frames, my paper locates Cere as a postmodern figure whose very presence destabilizes fixed identities, whether based on ethnicity, gender or disability. Where borders become permeable, fertile crossings can come to pass, and it is this process of becoming that I investigate, attempting to trace the new ontological choreographies Moraga's play proposes towards a possible, if not certain, common future.

[WED 28, 1.30 – 3.00 pm, Room 2 \(A 120\)](#)

Dorothea [Volz](#)

**STAGING PLACES – STAGING IDENTITY? SCENES OF VENICE AT THE  
END OF THE 19TH CENTURY**

[University of Mainz, Germany](#)

The city of Venice with its unique location and architecture is not only a place between land and sea but also between orient and occident. Aside from its varied history, Venice's cultural diversity and scenic attraction have made it a popular motif in art and literature. My presentation focuses on the image of Venice as it was perceived from the outside at the end of the 19th century. At that time, the city was not only used as a widespread backdrop for theatre plays and operettas, but also for pleasure grounds in London (1890), Berlin (1894) and Vienna (1895). The popularity of Venice as a setting



was based on an abundance of exotic and visual elements that were used to conjure up romantic sceneries with gondolas and waterways. The staging of Venice also spoke to the interest in travelling abroad, especially for those who were not able to go on the journey themselves. Moreover, the circulation of Venice's image through European art, literature and popular culture made the city a place of negotiation of self and otherness, of needs and desires. I am interested in the way the popular appropriation of Venice modified the city's myths. Also, I want to explore how its staging in 19th-century popular culture reflected specific ideas of identity. Is it possible to understand the "virtual" Venice as a European "lieu de mémoire" (Pierre Nora)?

WED 28, 1.30 – 3.00 pm, Room 4 (A 016)

Matthew Yde

### THE UTOPIAN MODERNISM OF GEORGE BERNARD SHAW

Ohio State University, USA

When compared to other modernist playwrights of the late 19th and early 20th century, George Bernard Shaw tends to look old fashioned, relying on popular Victorian theatre conventions to sell his unique brand of socialism. Yet in one sense, Shaw was as modernist as any of his contemporaries, and that is in his utopian vision, his desire to see all vestiges of the historical past wiped out and a new human being and a new society in its place. Indeed, this motivation was at the centre of his art and his political activity for the extent of his long life. Scholars who have focused on this aspect of Shaw have seen him for the most part as a great humanitarian tirelessly devoted to fighting the evils of capitalism, in Shaw's own words, a "world betterer". But there is a darker, dangerous aspect to Shaw – and to modernity in general – that is usually overlooked. In his brilliant book *Modernity and the Holocaust* (1989), Zigmunt Bauman has described modernity as "an age of artificial order and of grand societal designs" (113). This paper will look at Shaw's mania for grand societal designs, which went so far as to desire the systematic murder of the socially maladjusted. I will locate the seeds of this mania in some of Shaw's earlier essays and plays – *The Perfect Wagnerite*, *Man and Superman* and *Major Barbara*, for instance – and show its relation to the coming regimes of Stalin, Mussolini, and Hitler.

WED 28, 1.30 – 3.00 pm, Room 8 (M 110)

Magdalena Zorn

### THE LICHT OPERA CYCLE: ABOUT THE ROOTS OF SPIRITUAL MUSIC IN KARLHEINZ STOCKHAUSEN

LMU Munich, Germany

The subject of "spiritual music" seems to have become relevant again in more recent German music history following the processes of secularisation in the 19th century that fundamentally changed social needs and half a century of war in the 20th century. The German composer Karlheinz Stockhausen, who based his works "von Anfang an auf Vorstellungen eines transzendenten Prinzips", even composed electronic music as spiritual music as early as in his audiotape-song *Gesang der Jünglinge* (1955/56). His faith as a constant of his thinking that would later characterise his oeuvre for long periods, increasingly manifested itself in the integration of various religious concepts, such as in a mixture of Catholicism and Asian doctrines that strongly influenced the works of the 1960s. In his vast *LICHT* opera cycle composed between 1977 and 2003, he finally used the wealth of religions and mythologies eclectically and thus created a world around the protagonists Eva, Luzifer and Michael that represents the subject of the divine – reflected by the metaphor of light – as a syncretic entity. Considering the concentration and intensification that Stockhausen's ideas brought to *LICHT*, the question arises as to what was the impact of Wagner's *Gesamtkunstwerk* and of his Ring-Konzeption on Stockhausen's opera cycle. Besides Richard Wagner, the French forerunner of serialism, Olivier Messiaen, informed by Catholicism, is likely to have been an important point of reference for Stockhausen's *LICHT*.

THU 29, 1.30 – 3.00 pm, Room 6 (A 021)



# 155 WORKING GROUPS OVERVIEW

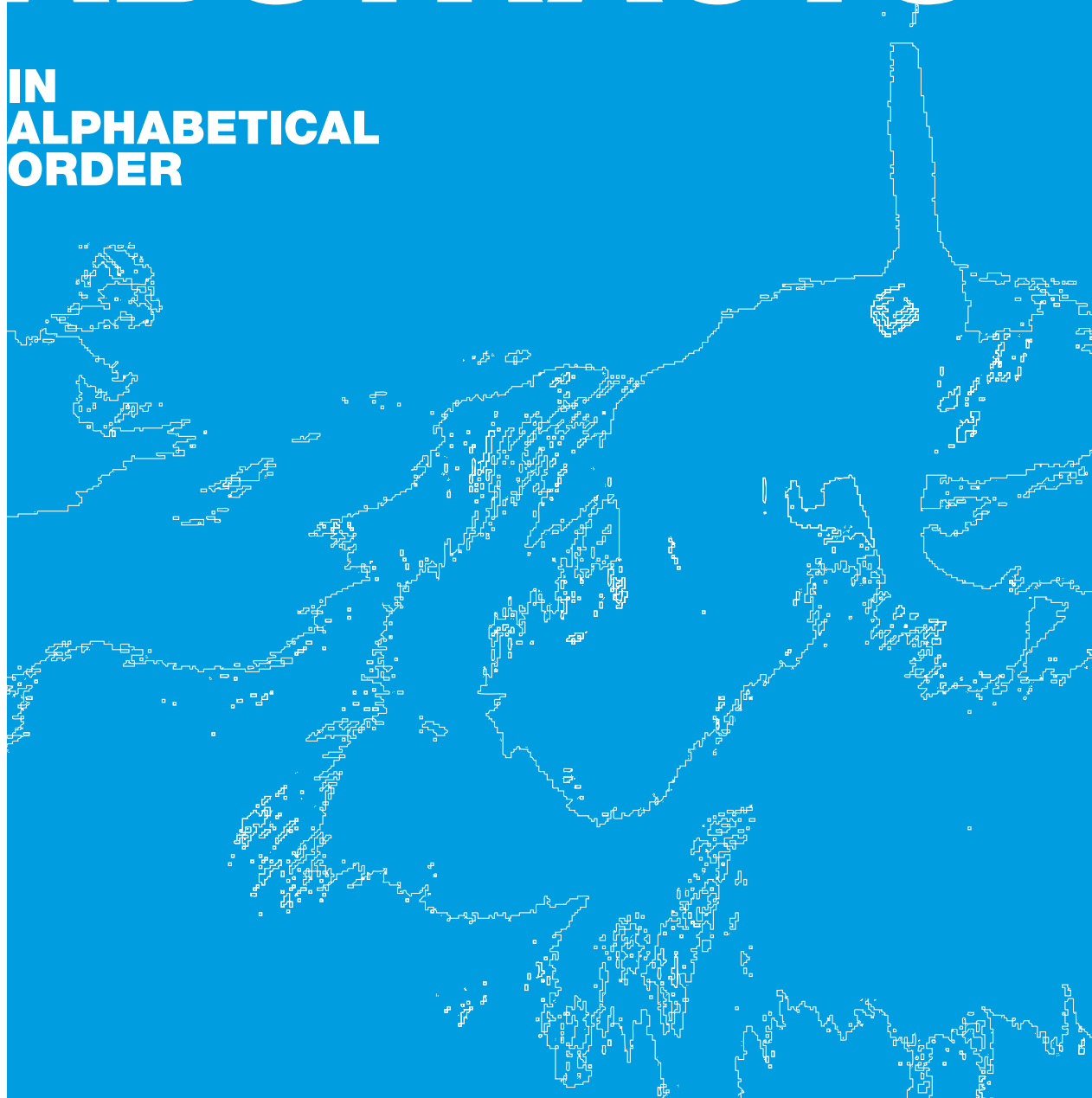
**SUN 25**  
**9.00 AM –**  
**6.30 PM**

**MON 26**  
**9.00 AM –**  
**6.30 PM**

Leo 1212	–	<b>African Theatre and Performance</b>
Leo 1209	<b>Arabic Theatre</b>	<b>Arabic Theatre</b>
Leo 1201	<b>Theatre Architecture</b>	<b>Theatre Architecture</b>
Leo 1210	<b>Asian Theatre</b>	<b>Asian Theatre</b>
Leo 1302	<b>Samuel Beckett</b>	<b>Samuel Beckett</b>
Leo 1206	–	<b>Anton Chekhov</b>
Leo 1301	<b>Choreography and Corporeality</b>	<b>Choreography and Corporeality</b>
Leo 2201	–	<b>Feminist Research</b>
Leo 2401	<b>Historiography</b>	<b>Historiography</b>
Leo 1503	<b>Intermediality in Theatre and Performance</b>	<b>Intermediality in Theatre and Performance</b>
Leo 1211	<b>Music Theatre</b>	<b>Music Theatre</b>
Leo 1310	<b>Performance Analysis</b>	–
Leo 3232	<b>Performance and Consciousness</b>	<b>Performance and Consciousness</b>
Studio stage	<b>Performance as Research</b>	<b>Performance as Research</b>
Leo 2402	<b>Political Performances</b>	<b>Political Performances</b>
Leo 2301	<b>Popular Entertainment</b>	<b>Popular Entertainment</b>
Leo 2202	–	<b>Processus de Création / Genetics of Performance</b>
Leo 1205	<b>Scenography</b>	<b>Scenography</b>
Leo 1208	<b>Theatrical Event</b>	<b>Theatrical Event</b>
Leo 2U01	<b>Translation, Adaptation and Dramaturgy</b>	<b>Translation, Adaptation and Dramaturgy</b>

# 157 WORKING GROUPS ABSTRACTS

IN  
ALPHABETICAL  
ORDER



# WG AFRICAN THEATRE AND PERFORMANCE

Convener: Kene Igweonu, Swansea Metropolitan University, UK

[Leo 1212](#)

Patrick J. **Ebewo**

## **REFLECTIONS ON THEATRE FOR DEVELOPMENT PRACTICE AS AN AGENCY FOR COMMUNITY EMPOWERMENT**

[Tshwane University of Technology, South Africa](#)

Since the late 1980s, Theatre for Development (TfD) practice as a new pragmatically-oriented grassroots theatre has gained grounds in Africa, the Caribbean Islands, Latin America and Asia. Though its practice is not totally alien to countries such as Canada and America, it is in the development of the Third World, particularly rural Africa, that its relevance is most profound. Invariably, TfD practice is anchored in the grassroots approach to education and development, and it is meant to be an instrument of empowerment for the socially deprived communities. The premise of this paper is that despite all the good intentions associated with TfD, many of them fall short of expectations. Some of the principles outlined in its blueprint seem to be mere clichés or ear-tearing rhetoric. The aim of this paper therefore, is to examine the limitations/shortcomings of TfD practice as an agency for rural education and conscientisation. The paper probes the effects of communication models, lack of concrete impact, the role of catalysts, paucity of theatre skills, community participation, use of language, the monopoly of opinion leaders, government censorship and donor intervention on TfD as an agent of popular community education.

Kene **Igweonu**

## **NEW FRONTIERS: ABUJA CARNIVAL AS CIRCUM-ATLANTIC PERFORMANCE**

[Swansea Metropolitan University, UK](#)

This chapter is based on an ongoing examination of the transatlantic and diaspora influences in the development of the new Abuja carnival. It looks at the thinking behind the establishment of the Abuja carnival. It also examines the influence of the Notting Hill Carnival with its African-Caribbean, and particularly Trinidadian roots in shaping the Abuja carnival. In seeking to explore these aspects of the carnival, the chapter will draw upon Joseph Roach's notion of the circum-Atlantic as a useful way of understanding and analysing the Abuja carnival. It will show that Roach's conception of circum-Atlantic interculturalism as the culture of modernity created out of, what he terms, the "diasporic and genocidal histories of Africa and the Americas" is useful for examining what has variously been described as "Nigeria's national carnival" or "Africa's largest street party". In this chapter, I will argue that the Abuja carnival presents a viable case study for the application of Roach's concept of "circum-Atlantic interculturalism" due to the diversity of cultural contributions that shape it. By discussing the Abuja carnival in a transnational context, I hope to open up my treatment of the term circum-Atlantic interculturalism, and particularly the ways in which the Nigerian government is quickly reabsorbing previously dispersed cultural expressions of public contempt/symbolic inversion and taking them in new directions.

Jeleel **Ojuade**

## **PERFORMING AFRICA IN DIASPORA DANCE PERFORMANCE. THE EXAMPLES OF NIGERIAN YORUBA BATA AND DUNDUN**

[University of Ilorin / University of Ibadan, Nigeria](#)

Performances mark identities, bend time, reshape and adorn the body, and tell stories (Schechner, 2006:28). However, performances are differently determined by access to, and use of, resources such as materials, performers, audience and venue (Harding, 2005:5). This paper therefore looks at the concept of Dance Performances as represented/featured in diaspora functions or events. Using historical and descriptive methodology,

the study extensively discusses the applications of Bata and Dundun dances of the Yoruba people (originally from Nigeria) in a diaspora context. Specific examples of this study are drawn from the applications and usage of Bata and Dundun dances by the famous Ayanagalu International Dancers, Ojuade's International Dance Group, some of the activities of the star dancer, Peter Badejo OBE and the creative works of the modern masque-man, Lagbaja (as managed by Bisade Ologunde) in Nigeria. The study pays particular attention to the blending and fusion of dances (both traditional and modern idioms) in performances, culminating in "hybrids" of forms and styles. What we found is that technology inherently modifies or changes the artistic mode of presentations. We also found that a difference in culture and environment creates a difference in the conventions associated with such performances. The study therefore recommends the application of the authentic "Africa" idiom in performance presentations. Thus, it will create a peaceful co-existence among cultures, project harmonization of forms and retain its originality.

Vicensia **Shule**

### **NEO LIBERALISM. A THEATRE NIGHTMARE IN TANZANIA**

University of dar es Salaam, Tanzania

Neoliberal policies, advocated in the form of Structural Adjustment Programs (SAPs) and imposed in the 1980s on most of the African countries, including Tanzania, by the International Monetary Fund (IMF) and World Bank (WB) as "secular gods", have created more bondage and indebtedness than survival. This paper analyses the consequences of neoliberalism on Tanzanian theatre and exposes the challenges it faces as a simulacrum of the people's culture. Since the reforms in the country were geared towards the economic and political spheres, the theatre was not left in isolation. It has been reshaped unnecessarily so as to fit within the neoliberal policies, hence the change in form and content. On one hand, overemphasis on popular and pro-politics theatre as ideal approaches to fund theatre has accelerated capitalism and therefore, replaced socialism. Today's theatre has turned into an attractive business for the proposal writers of the NGOs and INGOs. Using "developmentalism" forms of theatre such as Theatre for Development (TfD), the theatre has been transformed from the traditional sense of the concept. Such conversion has not offered an alternative approach to disembarass theatre apart from being a manifestation of neoliberal influence. On the other hand, African governments are continuing to request more donor support while struggling to reduce the balance payments, since they have been convinced that is the only way to "develop". This process has created an indubitably exploitative mode, in which the plight of theatre, practitioners and audience is vivid.

Ngozi **Udengwu**

### **THEATRE ON DEMAND: STELLA OYEDEPO AND THE SEARCH FOR A GENUINE AFRICAN PERFORMANCE PARADIGM**

University of Nigeria, Nigeria

Stella Oyedepo's theatre style offers a model of how theatre can survive the challenges of this century. This style, which can be described as a "theatre-on-demand" approach, is responsible for the huge success which Oyedepo has had. The most prolific playwright and theatre director in Nigeria, Dr. Stella Oyedepo's performance fervour places her in a special position as an advocate of a genuine African performance paradigm. She has written and produced over two hundred plays to date. The purpose of this paper is to examine the value and impact of Oyedepo's theatre as a 21st-century theatre as well as a genuine African theatre. The paper will try to establish Oyedepo's theatre as a genuine African theatre of the 21st century through an analogy with traditional African performances, the travelling theatre tradition and the applied theatre convention. The paper suggests an appropriation of traditional African performance methods for 21st-century theatre pedagogy. This does not imply a rejection of Western performance tradition, nor does it propose a return to primitive ritual performances. A study such as this is meant to call the attention of African theatre scholars, teachers, researchers and other stakeholders in African theatre and performance to the possibility of a genuinely African performance tradition. It is meant to offer a pedagogical context for the study of African theatre and performance which, until now, has defied definition and categorisation.

Gbenga [Windapo](#)

**TRENDS IN THEATRE PERFORMANCE EDUCATION IN NIGERIAN TERTIARY INSTITUTIONS: THE EXAMPLE OF THE ADENIRAN OGUNSANYA COLLEGE OF EDUCATION**

[University of Ibadan, Nigeria](#)

Recent trends on the African continent in terms of teaching and learning point to the fact that there is a great gulf between Western countries and the “Third World” countries, of which Africa is an “illustrious” member. While there is steady and consistent upgrading of curricula, research and teaching methodologies in the Western World, the same cannot be said of most African countries. Education budgets have witnessed steady reduction as corrupt African leaders give priority and increased budget allocation to sectors which guarantee inflated contracts, bribes, “percentages” etc. In Nigeria, reduced government funding of education has led to a decline in the standard of education. Private intervention in the provision of education has not been of much help as proprietors are more concerned with profit rather than quality service delivery. This paper examines the efforts of the Theatre Arts Department of the Adeniran Ogunsanya College of Education in searching for ways to continue to impart quality theatre performance education in an environment devoid of the basic infrastructural, library and technical necessities required to function effectively. The paper begins with a historical appraisal of theatre education in Nigerian tertiary institutions, highlighting earlier successes and then delving into the decline. The paper concludes with tested suggestions as to how performance education can be enhanced in Nigeria and on the African continent, borrowing from the example of the Theatre Arts Department of the Adeniran Ogunsanya College of Education.

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# WG ARABIC THEATRE

Convener: Marvin Carlson, City University of New York, USA

[Leo 1209](#)

Hazem [Azmy](#)

**ON THE FOUNDING PARADOX OF EGYPTIAN MODERNITY:  
A THEATRICAL INTERVENTION**

[University of Warwick, UK](#)

The re-birth of Cairo as Egypt’s modern metropolis in the 19th century signalled the country’s definitive entry into modernity and, concomitantly with it, the emergence of modern Egyptian nationalism along the lines of Western models – both influences leading in turn to the beginning of modern Egyptian theatrical activity. For good or ill, these three contemporaneous births also evinced in their totality a complex relationship marked by tensions between the old and the new, as well as with the Western Other. This presentation will thus examine what I call the founding paradox of Egyptian modernity and, by extension, of the cultural identities and theatrical activity that this modernity imagined vis-à-vis European models. Like its Western “analogue”, the Egyptian modern Self is of a nationalist character, seeking to reflect an independent and “modern” enough image of the Self but also, inevitably, measuring itself against the recognition of the Western Other. More ironically still, given the anxiety of influence that this emulatory relationship inevitably produces, it is precisely this hegemonic Other that Egyptian modernity also seeks to resist. In other words, unlike its Western “model”, nationalist-oriented Egyptian modernity has struggled over the years to bring its founding, western-imported world views to coexist alongside its deeply entrenched indigenous traditions. Taking as case studies two recent Egyptian productions as well as an international theatre studies symposium (Cairo 2010), I will argue that, almost one decade into the new millennium, it seems far easier to establish the birth moment of this founding paradox of Egyptian modernity than to fathom its present course, let alone its future.



Iman [Ismail](#)

**FROM MYTH TO MODERNITY: ALI SALIM'S *THE COMEDY OF OEDIPUS*.  
A DECONSTRUCTIVE APPROACH**

[Ain Shams University, Egypt](#)

This paper explores how contemporary Egyptian satirist Ali Salim uses various post-structuralist insights to deconstruct the authorial control and the stability of the dramatic text by confronting both the oedipal myth and the Sophoclean play. Salim's play (known in Arabic as *Kumidiya Udip: Inta illi Qatal il-Wahsh*) was written in 1970 as a grotesque version of the myth, hardly retaining any of the original components. Salim does not offer a reinterpretation of the myth; the title itself is indicative. Although he says the events of the play happened "a very long time ago", the playwright's concern, apparently, is contemporary Egypt. The setting is the ancient Egyptian city of Thebes, with many superimposed trappings of modern civilization, such as telephone, radio and television. The reasons for Salim's choice of the oedipal myth as a framework are not clear; perhaps he simply wanted to mislead the censor. However, a much more subdued version was demanded by the government shortly after the play was presented, with great success, in 1970. The approach adopted in the play was also used by Rabkin for the same purpose. However, Salim's version seems to be a political metaphor referring to contemporary Egypt. Near the end of the play, Oedipus tells his people that no individual, however strong and talented, can kill the monster alone. The previous concept of the deception of individual heroism reminds us of a similar concept treated by Durrenmatt in *Hercules and the Augean Stables*. The paper will, therefore, compare Salim's and Durrenmatt's plays.

Rana [Kazkaz](#)

**HOW FILM AND MEDIA, LIGHTING AND SOUND TECHNOLOGIES  
ENTERED THE STAGE AND FUELED DEBATES ON THE "TRUE ESSENCE  
OF THEATRE"**

[Independent Artist, Syria](#)

The paper will focus on a project entitled *DamaScenes*, which is currently in development. The story was initially written as a film (to be shot in 2011) but will now also be adapted as a play for production in the US and Syria. The story: Six Damascenes with backgrounds deeply rooted in tradition, struggle with their ability to live in a modernizing world. They do, however, have one thing in common – life has thrust them together during a peculiar time – Ramadan. Whether faced with finding a suitable husband, pursuing meaningful employment or coping with illness or the death of a loved one, these six main characters find themselves confronted by a similar struggle, between modernity and tradition. Ultimately, these confrontations – humorous and tragic – will require that these characters realize that their survival as individuals and as family depends on their ability to make peace with the present instead of living in a glorified past. It is widely accepted that Damascus is the oldest, continuously inhabited capital city in the world. As such, Damascus is bound to centuries-old traditions. For this reason, its path towards modernity, although inevitable, is embraced by some of its citizens and rejected by others. Our humble wish for the citizens of Damascus, including ourselves, is that we learn to honor the past and make peace with the present in order to improve our future.

Sameh [Mahran](#)

**THE CONFESSIONS OF A "MODERNISING" THEATRE PRACTITIONER IN  
CONTEMPORARY EGYPT**

[Academy of Arts, Egypt](#)

Syrian playwright Saadallah Wannous once argued that all theatre is a form of play. He went on to demonstrate this argument in his memorable masterpiece *The King is the King (Al-Malek howa Al-Makek)*, a text that is presented throughout within the framework of a game. This idea of theatre as the site of choice for homo ludens is to be found (although never really expressed in Huizinga's memorable terms) in the first Egyptian encounter with modern Western-style theatre in the 19th century. It is telling that up till now, we as artists and audiences of theatre in Egypt are still trying to come to terms with the basic but most crucial aspect of theatre: its play-like quality. Such "will to play" – with all its implied challenges to the constraints and rigid mores of the lived reality – remains the core principle underlying all the plays I have written to date: The reader/spectator would find it difficult to apply any familiar reception strategies to the work, not least because he or she would not be able to identify any single theatrical form or tradition in the play. Such plays move unabashedly from straight realism to a hybrid realism that is mixed

with fancy or even with a certain resort to the mythical dimension of the real. In other words, my aim as a dramatist is to continue experimenting and tapping the possibilities of all the theatrical traditions at hand in order to create a new blend that challenges the tried and trodden.

Mustafa **Riad**

### **FROM FOLKLORE TO THEATRE: BRECHT AND FARAJ'S SCHIZOANALYSIS OF MASTERS AND FOLLOWERS**

[Ain Shams University, Egypt](#)

Alfred Faraj is a major figure in contemporary Egyptian theatre. Though Faraj was working in an alien medium or at best recently introduced to Arabic literature, he was keen on avoiding foreign influences. Experiencing decolonization may have prompted him to go back to the roots. A good part of his energy, therefore, was directed to drawing on Arabic medieval literature, especially *Alf Layla wa Layla (The Arabian Nights)*, for material that he forged into strikingly contemporaneous plays. Understandably then, the perennial question of Brechtian influence on Faraj and other Egyptian dramatists is controversial. A comparative study of Brecht's *Pantula and His Man Matti* (1940) and Faraj's *Ali Janah Al Tabrizi and His Man Quffa* (1968), (both originate in folktales), serves to uncover a relationship between both dramatists and their worldview (*Weltanschauung*) that is expressed theatrically in their respective plays. This paper attempts to explore the master-follower relationship in both plays as seen against the backdrop of a class and capitalist-oriented society. The dream of a socialist or communist utopia is not however offered as the definitive solution. An overpowering sense of discontent with the modern world runs through both plays where Marxism overlaps with Anarchism. Though *Pantula* and *Tabrizi's* extravagant tales and actions occur in a modernist framework, a critique of authoritarianism present in both has a postmodernist dimension that may best be explained by a "schizoanalysis" (Deleuze and Guattari) that favors complexification over reduction.

Kai **Tuchmann**

### **HYBRIDITY AND THEATRE STUDIES**

[Goethe Institute, Middle East and North Africa](#)

I want to analyse the connection between postcolonial studies and theatre studies. I will give a brief summary of their relation as it is given in academic literature. Then I will focus on the concept of hybridity as it is formulated in the work of the postcolonial theorist Homi K. Bhabha. I want to question his concept by discussing intercultural theatre projects which have been realised in the last two years in Germany. Do these projects really cross the borders between people or do they just continue to perpetuate colonial stereotypes?

Shams Eldin **Younis Nagmeldin**

### **MODERNITY IN SUDANESE THEATRE**

[Sudan University, Sudan](#)

In my paper, I would like to examine the culture of modernity in Sudanese theatre throughout the history of theatre in Sudan, and the experiments of the theatre groups in discussing the issues of Sudanese multicultural society. Doing so, the paper will take into consideration the experiments of the fringe theatre groups, those who stand outside the mainstream Sudanese national theatre. Here the issue of multiculturalism in Sudanese society makes the implementation of the culture of modernity in such a sophisticated society problematic. By analyzing some performances that took place in Sudan, expressing different cultures, the researcher is able to shed light on the impact of Western modernism on the theatre movement in Sudan.

Mohammad Jafar **Yousefian**

### **TA'ZIYE AND TRANSFORMANCE. A CRITICAL READING OF PERFORMANCE THEORY**

[Tarbiat Modares University Teheran, Iran](#)

Schechner's geometric models of performance ignore the various levels and the limits of the audience's proactivity. They are full of unlimited manifolds and spirals, unable to be depicted in some overlooked two-dimensional patterns. The existence

of proactive heterogeneous micro-transforms, as the unique quality of Ta'ziye, may improve transformance to a multi-dimensional idea. The suggested micro-transforms often reveal themselves as semiotic operators. "Folding", as the postdramatic force of geometrical twists and turns, appears between the ordinary and performative worlds. In conclusion, transformance needs to move towards such a postdramatic model that may cover Schechner's idea.

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# WG THEATRE ARCHITECTURE

Conveners: Arnold Aronson, Columbia University, USA & Frank J. Hildy, University of Maryland, USA

Leo 1201

Denise de **Alcantara-Hochbaum**

## **EXPLORING NEW IDEAS IN OLD BUILDINGS – TEATRO DA VERTIGEM SAO PAULO, BRAZIL**

[Architect, New York, USA](#)

The main idea is to interact with different locations and let them inspire the group. All performances leave the original scene unchanged. Director Antonio Araujo encourages a collaborative process, involving an intensive exchange between director, actors, designers and writers. The rehearsal process is not easy for them. Over several months, he leads the performers to exhaustion through several improvised scenes, combined with personal memories from the character's biography. The images of the actors are richer and trigger greater sensorial perception. For this group, the center of attention is the deeply sensitive human process, where its work approaches Godowsky and Artaud. They trace how each piece evolved from the theme and concept of a performance. In each piece in Vertigem's repertoire, they explain how each performance space was selected. They emphasize the importance of a space's history and how the space "contaminates" the actors, the play, and even the spectators. The Vertigem group performed *Lost Paradise* at an old church in the center of Sao Paulo. Following it, they performed *Jo's Book* at an empty, century-old hospital building in Sao Paulo. In early 2000, the group played *Apocalypse 1,11* at an old prison. In 2006, it performed at Tiete River in Sao Paulo, which flows through many cities on its way through the Brazilian countryside.

Cecil Thomas **Ault**

## **SACRA RAPPRESENTAZIONE: SACRED PLAYS AND CEREMONIES IN 15TH-CENTURY FERRARA**

[Indiana University of Pennsylvania, USA](#)

Ferrara is unusual for its records and artifacts of 15th-century theatrical events and ceremonies. The court notaries kept descriptions of these events in their diaries and the venues still exist. I propose to present these venues with visual images and a narrative from the diaries left to us by the court notaries. I shall show images of the cathedral, San Giorgio, and the adjoining piazza, San Crispino, both of which remain essentially as they were in the 15th century and which are still used for public event. I shall use the diaries of the court actuaries as a source for a narrative describing the activities that took place there during holy week. These will include descriptions of the physical installation, such as the tribunale. Houses, streets and other properties which prefigure the *Valiencienn* Passion Play document (1543) by nearly a century. I shall supplement my narrative with pictures of iconic images, such as a model of an ascension machine that hangs on the Gospel side of the altar in San Giorgio and sinners being boiled in a pot (cf. the *Valiencienn* Passion Play document). Other visual materials from various sources will be used to illustrate the presentation.

Cécilia **Ferrari**

## **ARCHITECTURE AND THE AVIGNON FESTIVAL 1947**

Université de Caen, France

Grâce à l'étude de divers types de sources iconographiques, nous observerons comment le rapport entre le fait théâtral et l'architecture qui l'abrite concourt à créer une expérience communautaire. Nous nous appuyerons sur l'analyse d'une création, *La Tragédie du roi Richard II*, mise en scène par Jean Vilar dans la Cour d'Honneur du Palais des Papes en 1947, premier été de ce qui, par la suite, est devenu le Festival d'Avignon. L'architecture de la cour permet une expérience artistique qui se développe sur deux niveaux : l'espace réel et le lieu de mémoire. Il s'agit bien d'un espace réel qui favorise la cohabitation des acteurs et des spectateurs, dans un même lieu. L'architecture franchissant la cage théâtrale et ses repères, permet d'oublier l'espace vrai, plongé dans la nuit avignonnaise, et encourage le travail de l'imagination collective. Cette première analyse sera conduite grâce à une comparaison technique entre les repères spatiaux d'une salle à l'italienne et les repères spatiaux de la cour. En deuxième lieu, il s'agit d'un rapport "spirituel" qui s'établit entre architecture et fait théâtral, puisque la mise en scène, jouant avec la Cour d'Honneur, permet à l'imagination d'agir selon des repères présents dans la mémoire individuelle et collective. Le fait théâtral devient ainsi un lieu de mémoire, lieu où l'imaginaire collectif est "mis en jeu". Ce point de départ d'ordre spatial, donc, contribuera à préciser la notion même de "théâtre populaire", en tant que jeu de l'imagination d'une époque.

Tim **Fitzpatrick**

## **PLACES FOR PLAYING TENNIS, BAITING BEARS AND MAKING THEATRE IN 16TH-CENTURY PARIS AND LONDON. PART 2**

University of Sydney, Australia

Both Part I and Part II will be considering issues associated with the process of adapting, modernising, updating, hybridising existing buildings – theatres or not – to respond to and deal with changes to culture, technology, attitudes and customs – both in the general social sense and in the more specific theatrical sense.

Part I: As part of an ongoing investigation of the architectural principles underlying the second Globe playhouse as it appears in Wenzel Hollar's 1630s sketch of the Bankside, I am interested in his image – in the same sketch – of the Hope, a multi-purpose 1613 building for theatre and animal baiting, of which we have the contract. I am attempting to intuit the principles underlying its "bulging" roof structure – the enhanced section of roof which probably covers the stage or part thereof. This structure, which appears to require a ridge running laterally across the stage, is possibly also relevant to the second Globe: it may provide a rationale for the positioning of the "onion dome" or lantern which Hollar shows between the two longitudinal ridges of the much larger stage cover in that playhouse. If the original playhouses were adapted from actual animal-baiting arenas (or were designed on such a template), what are we to make of these two late structures – one a multi-purpose venue and the other a dedicated playhouse – possibly sharing structural principles?

John **Golder**

## **PLACES FOR PLAYING TENNIS, BAITING BEARS AND MAKING THEATRE IN 16TH-CENTURY PARIS AND LONDON. PART 1**

University of New South Wales, Australia

From the 16th to the 18th century, in France, as elsewhere, real tennis courts ("jeux de paume") were regularly converted for use as temporary playhouses. Indeed, Paris's second public theatre, the Marais (which opened in 1635 and soon became the home of Pierre Corneille) had originally been a "jeu de paume". The city's first public playhouse, however, the Hôtel de Bourgogne, which was erected as a purpose-built theatre in 1548, had not – though recently discovered plans of the building make indisputably clear that it had the dimensions of a standard "jeu de paume". Was this a matter of coincidence or design? I want to speculate on the relationship between these two structures in Paris and to ask which came first, the chicken-playhouse or egg-tennis court. Also, while we commonly say how "easy" it was for a "jeu de paume" to be turned into a playhouse – and certainly impoverished travelling troupes on the roads of provincial France cannot have found it an impossibly difficult or expensive operation – I want to look at what such a conversion might have entailed.

David [Grant](#)

**BELFAST'S OLD MUSEUM ARTS CENTRE. A QUARTER OF A CENTURY OF LIVED SPACE**

[Queen's University of Belfast, UK](#)

What came to be known as the Old Museum was built in 1830 by the Belfast Natural History and Philosophical Society as the culmination of the city's brief flirtation with the Enlightenment, a monument to the lingering influence of many of the ideals so forcefully suppressed after the failure of the 1798 Rebellion. Sidelined after the completion of the Ulster Museum in the 1920s, the building faded from public interest into a state of near dereliction during Northern Ireland's "Troubles" in the 1970s and 80s, until it was used for a one-off community-based performance by Neighbourhood Open Workshops in August 1986. Attending that performance, I was excited enough by the experience of moving through this forgotten architectural gem to commit the next two years to try and establish it as a performance centre. The Old Museum Arts Centre has now celebrated more than two decades as one of the region's most progressive arts venues and is due to move in 2011 into a new purpose-built arts complex. The future of the original building is as yet uncertain. With reference to Lefebvre's idea of "lived space", and based on extensive interviews with performance and visual artists whose careers have been facilitated by the building, this paper will seek to establish the specific impact on their artistic development of this particular building – its history, its heritage and above all the physical attributes of its architecture. More than a dozen theatre companies have taken root there and hundreds of individual artists have worked and shared ideas within the building.

Rachel [Hann](#)

**V. E. MEYERHOLD, UTOPIANISM AND ARCHITECTURE**

[University of Leeds, UK](#)

"It will be called the Theatre, but it will not resemble any theatre known to us in history, in ancient times, or now." [Edward Gordon Craig 1919] The future of the theatre was, as Craig implies, open to suggestion as Western culture became acclimatized to the materials and landscape of a post-industrial world. In this period of intense social and political change, architecture would play an important role in the argument of a "new society". For many, the theatre was seen as an ideal place to discuss and refine the conventions of an innately modern tomorrow. Reformists such as Adolphe Appia would suggest the theatre as "cathedral of the future", while architect's such as Walter Gropius sought to embrace the potential of technology and position architecture as a responsive instrument at the hands of spatially aware dramatists. This paper traces the various strands of this Utopian agenda through the unrealized vision of Vsevolod Meyerhold's new "Meyerhold Theatre" (1930–1938) and reviews his use of architecture as a dramaturgical devise. Bound by the ideals of Socialism and the aesthetics of an industrialized society, it was no coincidence that Meyerhold's proposal, and others like him, were developed in the shadow of the "plastic arts". To fully understand the potential of his incomplete design, it is suggested here that the work of prominent members of the "De Stijl" movement, along with a review of this scenographic ventures, can be use to assemble the pieces of this incomplete Utopian theatre.

Panayiota [Konstantinakou](#)

**AN ORIGINAL VERSION OF THE "ARCHITECTURAL STAGE" IN INTERWAR GREECE**

[Aristotle University of Thessaloniki, Greece](#)

The paper will examine the only "architectural stage" (a stage with fixed architectural elements and without settings devised by modernist theatre practitioners in order to bring into prominence the actor and the word instead of lavish scenery) that was built in interwar Greece as part of the process of importing European theatrical modernism. It will explore the originality of this building and assess the way the architect positioned his "work against the backdrop of the old". While the best known example of an "architectural stage" worldwide is Jouvet and Copeau's Vieux Colombier in Paris (1919), inspired by the Elizabethan stage, Marika's open-air theatre in Athens (1932) fuses elements from different traditions (Japanese architecture, ancient Greek amphitheatre and Italianate stage), constituting thus an original version of the "architectural stage". Designed by the inspired Greek architect Dimitris Pikionis (1887–1968) – famous for his landscaping work in the area surrounding the Acropolis in the 1960s – Marika's open-air theatre was commissioned by the ultimate actress-manager of the era Marika Kotopouli as a modernized answer to the illusionistic/realistic/spectacular performances given by the National Theatre of Greece, founded the same year. Pikionis's innovative practice was complemented by ground-breaking theoretical writing.

Edna **Nahshon**

### **A TEMPLE OF ART ON SECOND AVENUE**

[The Jewish Theological Seminary, USA](#)

Only one of the four flagship Yiddish theatres located on New York's Second Avenue has survived to this day: the Yiddish Art Theatre, also known as the Jaffe Art Theatre. The house, built in 1926 with a seating capacity of 1236, was constructed especially for Maurice Schwartz, the principal figure in the city's Yiddish theatrical scene. It was considered the most prestigious Yiddish theatre building in New York. The building functions now as a cineplex. The exterior and interior of the building were designed by architect Harrison Wiseman in neo-Moorish style, incorporating Alhambric motifs and Jewish references and represents the coalescence of sacred and theatrical architecture. Moorish revival style was introduced to America in 1848 by none other than P.T. Barnum and soon became the style of choice for recreation and entertainment venues such as exhibition halls, beach pavilions, theatres and movie palaces, the latter often bearing names such as the Granada and the Alhambra, which conjured images of sensuous Arabian nights and palatial splendor. At the same time, the Moorish revival style was also adopted by Jews for sacred architecture and became the predominant style of central European and subsequently American synagogues between the mid- 19th century and the late 1920s. The reasons given for the enthusiastic espousal of this highly exoticized aesthetic are the Jews' internalization and self affirmation of their oriental roots which set them apart from the Christian host society and the romanticized imagery of the Jewish Golden Age in medieval Spain.

Maya Nanitchkova **Ozturk**

### **THEATRE? A MODE OF SPATIAL ORGANIZATION**

[Bilkent University, Turkey](#)

This study addresses theatre-as-space, seeking to articulate experiential potential embedded in the corporeality of its principal spatial/formal structure. The approach entails a conceptualization of theatre as a mode of spatial organization, and its rendition in terms of the operation of its "generic" properties (such as isolation, exposure, collective containment). In contrast to the "theatrical mode", and going beyond "type" (components/relations) and/or "diagram" (distribution/pattern), this allows experience to be accessed both in spatial terms (spatial mechanisms, dynamics, intensities), and as existential conditions. Ultimately, theatre can be highlighted as a distinct spatial logic underlying diverse theatre types (of the Western tradition), i.e. consistently incorporated, and modified in architectural design. This approach not only offers an opportunity to explicate how distinct spatial effects in operation support the constitution of presentation/perception in performance, and, by way of their affective capacities, enhance appropriate dispositions. Moreover, space can be seen to intensify experience at the existential level, that in its own terms contributes to the unfolding of theatre as a participatory collective artistic event, and allows the theatrical process to be conceived as a multi-layered socio-cultural context. Awareness of such capacities of space, and the derivation and/or re-assertion of corresponding design principles/qualities could serve as a basis for comparative analysis of theatres, and inform the practice of architecture (new design, adaptation for theatrical use, renovation of inherited theatres), which, by designating the permanent features of theatres at various levels (space organization, volumetric composition, architectural detail), could recover, amplify, and formalize the affective potential of space.

Dave **Peterson**

### **SHAKESPEARE'S GLOBE: COLLISIONS OF PAST AND PRESENT IN CONTEMPORARY GLOBE PERFORMANCE**

[University of Pittsburgh, USA](#)

This paper seeks to intersection of past and present practice at Shakespeare's Globe theatre in London and how they relate to claims of authenticity. The Globe space provides the fundamental point of departure. The space itself conditions audience and performer, but this conditioning does not always lead towards an "authentic" early modern experience. While the Globe does employ many elements that are thought to have existed in the early modern theatre, these practices are displaced from the original context. In spite of this, the space and the performances it contains are not intended to be museum style recreations, but rather a functioning contemporary theatre. This goal is only achievable if the Globe strikes a balance between a "fully" early modern production and a "fully" contemporary production. In mapping out its space in the current theatrical scene, the Globe must knowingly sacrifice the historical fidelity of some structural

elements. In addition to these sorts of physical concessions the Globe must face the reality that an early modern audience cannot be recreated. To assume that the theatrical needs and taste are the same in 21st-century England as they were in the 16th and 17th century would deprive the theatre of its ability to exist in the moment and relegate it to a mere museum curiosity. The Globe's potential lies in appropriating the structures of the past to create a unique and contemporary space for performance and audience.

Juliet **Rufford**

### **GIVING SHAPE TO THE NATIONAL. THEATRE ARCHITECTURE AND THE FORCES OF MODERN BRITAIN**

[University of Reading / Victoria & Albert Museum, UK](#)

Britain's National Theatre stands as an index of contradictions about "the modern" in theatre architecture. This paper will consider decisive moments in the theatre's evolution (from the 1950s to the present day), focusing on a potent combination of forces that might be said to have given shape to the massive concrete structure on London's South Bank. It will argue that, besides the influence of Classicism and an earlier phase of Modernism on Denys Lasdun's design vocabulary, several non-architectural factors made their mark on the final scheme. These include the need to stage productions from an unparalleled range of periods and genres, to negotiate the new dynamics between arts organisations, local and central government, to keep pace with experiments on the subsidised fringe, and to respond to competing conceptions of theatre, identity and community in post-imperial Britain. Continuing the work of John Russell Brown for IFTR Munich, 1977, the research will provide detailed analysis of the National's auditoria and of other performative spaces inside and outside the building, reassessing the original design in the light of the intervening decades. It will explore the ways in which Lasdun positioned his architecture against the backdrop of older theatrical forms, and ask how he dealt with problems of tradition, transition and the question of the future. The critical-theoretical discussion will be supported by appropriate visual material and will incorporate an interview with Steve Tompkins, the architect currently reconfiguring areas within the complex.

Dhananjay **Singh**

### **THE AESTHETICS OF THE THEATRE HOUSE (RANGA) ACCORDING TO THE NATYASHASTRA**

[Jawaharlal Nehru University, India](#)

According to classical Indian aesthetics and philosophy, the phenomenon is not as Plato says an inferior copy of the world of ideas, rather the world of experience is eternally engaged in acts of performance by which it evokes divine meaning. The various objects, names and forms, sounds and sights act to signify this extraordinary meaning (alaukika bhava). Now, the aesthetic experience (rasa) is akin to this extraordinary meaning, and is realized only through a synchronized enactment (abhinaya) that involves speech (sound), body, mind, and costume. This paper seeks to establish a relationship between Indian philosophy of drama as an enactment of states of being (bhava-s) and the architecture of the theatre house (ranga) that makes it possible. Bharata, in the second chapter of the *Natyashastra* (2nd century B.C – 2nd century A.D), gives a detailed exposition of the theatre architecture. The exactness of the geometric division of the performance space into three parts, the front stage (rang pitha), the head of the stage (rang shirsha), and the supplementary stage on each side of the main stage (mattavarani), is discussed in the context of performance. The relation between the philosophy of time and space in architecture and literature is a related question. The paper further explores the connection between the various types of theatre architecture and the corresponding dramatic forms. Towards the conclusion, a study of the semiotics of various motifs on the pillars and walls of the auditorium, the cave-like roof of the theatre house, and the types of paintings on its walls is undertaken.

Ildiko **Solti**

### **"EXPERIMENTING WITH THE GLOBE": THEATRE ARCHITECTURE AS RESEARCH INSTRUMENT AND COMPOSITIONAL DEVICE**

[Middlesex University, UK](#)

The original purpose of the New Globe experiment (Gurr) was to use the building as an instrument to acquire information about the material impact of the architecture on early modern plays. So far, the notion of experiment has been deemed academically unjustified (Menzer); championed rhetorically but abandoned as a research aim in practice (Carson and Karim-Cooper); pursued as Original Practices in all aspects but



acting (Rylance), or has been ignored altogether (Dromgoole). As a result, the predicted range of new information which was expected to emerge in response to the necessary adaptation of performers and performance to the specific architectural conditions of the building (Gurr, Hildy, Dessen) has only partially materialised. In order to understand the Globe experiment in terms of its basic components of architecture and performance, I propose to place the foundational notion of the project that Gurr termed the “two-tier experiment” within the context of experimental archaeology, identifying the two phases as “object replication” and “function testing”, respectively. Such a conceptualisation, I argue, facilitates the recognition of the structural interdependence of the constituents of the Globe experiment in terms of the immediate material conditions of production of both theatre architecture and performance. The Globe project, in these terms, can be seen as a complex interdisciplinary experiment between theatre architecture and PaR (i.e. research through practice in performance), foregrounding theatre architecture as a research instrument and a compositional device; two functions which I propose to render via 3D virtual reality imaging combined with Laban Movement Analysis adapted for theatre performance.

Natalie Tenner

### **LUDWIG TIECK AND THE REDISCOVERY OF SHAKESPEARIAN ARCHITECTURE**

[University of Maryland, USA](#)

This paper will focus on the 19th-century German practitioner Ludwig Tieck and his conceptual ideas about what elements were necessary to recreate a Shakespearean stage as outlined in his writings on Shakespeare and in his fiction work *Der Junge Tischlermeister*. It will examine those ideas in the context of his thinking about Elizabethan performances in Germany in the early 1800s, specifically in the production that most fulfilled them, his 1843 *A Midsummer Night's Dream*. In exploring the ways in which Tieck was attempting a new form of Shakespeare production, I will also outline the significant ways in which his work was different from the prevailing ideas of theatre production in Germany. This paper will focus on both Tieck's aesthetic and practical reasons for a new theatre architecture that was modern at the same time that it was returning to an older style. I will explore available reactions to his production, in particular Feodor Wehl's comments, and discuss Tieck's influence on the architectural ideas of other German practitioners like Karl Immermann and Jozsa Savits. I would like to examine two main questions with this paper. First, how did Tieck's ideas about the architecture of the stage create a modern theatre when he was using Elizabethan theatre as his example? And second, why was the creation of a modern theatre necessary for 19th-century Germans?

Keren Zaiontz

### **SITE-SPECTATORS ON THE CANADIAN STAGE. WITNESSES AND PLAYERS**

[University of Toronto, Canada](#)

Spectators perform a unique set of roles in contemporary Canadian site-specific performance. They may find themselves holding props, crawling through trapdoors, touring through a home or business, slow dancing with a stranger, or fielding questions from fellow audience members. Whatever their role in creation or performance, the self-conscious inclusion of spectators by Canadian performance troupes such as Radix Theatre Society (Vancouver-based), Bluemouth (Toronto, Montreal, and New York City-based), and Mammalian Diving Reflex (Toronto-based) marks a convergence between two traditionally distinct spaces: the “non-symbolic” (or performative) space of the audience and the “symbolic” (or theatrical) space of the art. This paper will analyze the implications of this performative and theatrical convergence in three ways: First, it will treat the spectators' intervention into the artwork as a bifurcation of their traditional role. That is to say, their traditional position as witness and interpreter diverges to include that of facilitator or co-creator. Second, it will analyze how site-specific spectators (turned participants) often function as both the “sight” of artistic attention and the physical “site” of the performance (in some productions and events, spectators thus serve as the equivalent of an “animate” mise en scene). Lastly, as a corollary of being propelled into the spotlight, site-specific spectators are regularly treated as both compositional tools (form) and artistic material (content) by the companies Radix, Bluemouth, and Mammalian. This paper will demonstrate that spectators perform “double-duty” in contemporary Canadian site-specific performance, as audience members and “stagehands,” in order to facilitate the construction of innovative theatrical worlds.

Boris **Daussà-Pastor**

## **TRADITIONS ON THE PLANE: WHERE IS KATHAKALI TRAVELLING TODAY?**

[City University of New York, USA](#)

Performance traditions have survived by following very different strategies. Some are circumscribed strictly to their local area, thriving only inside their communities. Others have gained widespread attention, travelling to every corner of the world of performance. Kathakali is one the latter forms, one of those that has attracted an unusual level of international attention outside its original cultural context. Particularly after the 1960s, Kathakali travelled mainly to Europe and the United States. Or at least, this is the account we are used to. In fact, Kathakali travelled not only to Europe and the United States, but also to parts of Asia (it would later travel to Latin America and Africa, too). Where is Kathakali travelling today? Are Europe and the US the main international destinations of Kathakali? This paper looks at the current international travel of Kathakali artists and its implications, particularly regarding inter-Asian destinations.

Peter **Eckersall**

## **CINE-DANCE AND THE RADICAL POLITICS OF INTERMEDIA SPACE IN 1960s JAPAN**

[University of Melbourne, Australia](#)

Cinema documentation of 1960s *butoh* is extremely rare and mainly limited to locked-off camera perspectives of signature pieces. Two films that break with this and give new perspective on *butoh* are *limura* Takahiro's *Anma* (1963) and *Rose Colour Dance* (*bara iro dansu*, 1965). In these super 8 films, *limura* "performs" alongside *butoh* luminaries Hijikata Tatsumi, Ôno Kazuo and company with a portable film camera in hand. The resulting films are called *Cine Dance* (*shine dansu*), designed to be integrated into the performance experience and give a sense of the embodied, radical, chaotic sensibilities of *Butoh*. It is argued that the experience of intermedia performance in cine-dance is a new manifestation of the *avant-garde* and proposes a strategic and subjective blurring of the experience of art and everyday life. Bodies in each of the films are transformed and transforming of the mediums of film and dance. In the wider context of 1960s Japan, these interactions of bodies and film in performance show radical perspectives on society at large.

Elzbieta **Koldrzak**

## **INDIAN TRADITIONAL TOPOS OF WOMANHOOD AND THE HEROINE OF CLASSICAL DRAMA**

[University of Łódź, Poland](#)

The paper focuses on the comparison between topos of womanhood in Indian tradition ("Manusmṛiti", role of women in rituals) and theoretical as well as artistic descriptions of heroines in *Natyashastra* and selected classical dramatic texts.

Meewon **Lee**

## **THE POSSIBLE CREATION OF A FAR EASTERN INTERCULTURAL THEATRICAL BLOCK: THE JOINT PRODUCTION OF THE STORY OF CHOONHYANG BY CHINA, KOREA AND JAPAN**

[Kyung-Hee University, Korea](#)

Inter-Asian Performance is an important and urgent issue for Asian theatre scholars since most intercultural studies have focused on exchanges between the West and the East. The BeSeTo, the theatre festival of China, Korea and Japan, founded in 1994, is a very good starting point for an exchange of performances among the three nations. The three nations of the BeSeTo co-produced *The Story of Choonhyang*, an old Korean love story, in their own traditional theatrical forms (Chinese Yue Opera, Japanese Kabuki, and

Korean Chang-geuk) at the festival in 2000. This essay will examine this joint production to investigate the theatrical exchanges among the three nations as well as the possibility of creating new multicultural theatrical blocks along the lines of the economic blocks in the world economy.

Mitsuya **Mori**

### **BILINGUAL INTER-ASIAN PERFORMANCES IN JAPAN**

[Seijo University, Japan](#)

In recent years we have seen several bilingual performances in Japan, which dealt with the social or cultural relationship between the Japanese and other Asian peoples after World War II. These performances not only reveal the delicate feelings between the peoples of two countries, but also suggest the possibility of people speaking different languages on stage. I would like, by examining various types of bilingual performances, to see new aspects of communication, that is, understanding and misunderstanding, between the Japanese and the people of different countries in Asia.

Yasushi **Nagata**

### **ASIAN PERFORMANCES IN CONTEMPORARY JAPANESE THEATRE**

[Osaka University, Japan](#)

There are many productions which describe Asian cultures and themes in recent Japanese theatre. We often see some traditional Asian dances, songs, costumes, films or even rituals in these productions. They are typical signs of indigenous cultures and identity. Although Asian figures have been represented from the pre-war era onwards, it seems they were just one-dimensional figures, who did not speak in their own words. But today they have different tendencies. They could condense some general Asian feelings not only towards Japanese audiences, but also of the Japanese themselves. It means they often function as a medium for double-binded and complicated feelings. The paper examines works by Juro Kara, Keita Asari, Oriza Hirata, Yu Miri and others, and we will discuss the effective function of these figures and also the inability to go beyond the cultural identity.

Lim How **Ngean**

### **THE TRADITION WILL BE TELEVISIED: THE MODERN DANCE DRAMAS OF AZANIN AHMAD**

[National University of Singapore, Republic of Singapore](#)

Malaysian choreographer Azanin Ahmad received critical acclaim in the 1980s with her efforts to re-introduce the dance drama by merging modern stage techniques with various traditional and folk forms of Malay dance. The idea was to present traditional dance in an innovative fashion, reinforcing the relevance of traditional arts in preserving the cultural Malay identity in a rapidly modernising Malaysia. In 1978, her debut performance of Dayang Sari marked a significant artistic milestone as it was also filmed for television broadcast by the local government station RTM (Radio Television Malaysia). It became the first made-for-television dance performance with a primetime national broadcast. Subsequently her third television broadcast, *Puteri Sa'dong* (1983), contributed to the urban legend that it became an "election stopper" due to a poor turnout in a by-election, where voters preferred to stay home to watch the performance. Between 1978 and 1999, Azanin, with her company Suasana, created eight feature-length dance dramas that were not only performed locally and made into television broadcasts but toured major arts festivals worldwide. However, Azanin has since then ceased to choreograph such ambitious performances, but rather focuses on teaching traditional dances in Suasana with occasional presentations of these traditional dances. In addition to investigating why Azanin has stopped producing dance dramas, this paper will examine how a traditional culture is "modernised". In the case of Azanin, one possible motif is how traditional culture is revitalised through mediated performances via television broadcasts, reaching the mass public, unlike live performances with limited number of audience members. Consequently I address issues with greater implications, such as notions of the traditional and modern, by questioning what constitutes modern Malay culture, how it "innovates", and how turbulent state cultural policies affect trajectories of artistic experimentation.

Kaori [Okado](#)

**WHEN WOMEN ARE KINGS: CROSS-GENDERED EXPRESSION IN ALL-FEMALE CENTRAL JAVANESE COURT DANCE DRAMA AND ITS PUBLIC RECEPTION**

[Osaka City University, Japan](#)

Langendriyan is a traditional Javanese dance drama, which was created in the mid-19th century at Mangkunegaran palace in Surakarta, Central Java and has been continuously performed up to the present day. The most distinguishing feature of this dance drama is that all of the roles are played by women. This paper analyzes the expression of its cross-gendered performance from the perspectives of the performer, movement, costume, and song, while examining its reception by the artistic community in Surakarta. Although the cross-gendered performance of the Langendriyan was validated by its stereotypical and traditionally differentiated “style” of movement and costume, it did not completely follow the traditional “style”. Unlike other traditional Javanese dance forms, in which roles are typecast, in Langendriyan beautiful women portray ugly, evil characters. This feature of Langendriyan symbolically challenges social norms and established hierarchies. It is interesting that, although the artistry of Langendriyan has had a favorable influence upon many other forms of performing arts in Surakarta, its studied disregard of typecasting has often been criticized, especially by the local artistic community, as being unsuitable and perhaps subversive. This subversion so threatened the local artistic community that Langendriyan has rarely been seen beyond the confines of the Mangkunegaran palace, where it was originally created. On the other hand, recently, there has been a movement to rediscover the value of cross-gendered expression in Langendriyan.

Kirstin [Pauka](#)

**CHANGING GENDER ROLES IN INDONESIAN THEATRE**

[University of Hawaii, USA](#)

This paper will discuss the role of women and the display of gender roles in various Indonesian traditional theatre forms, namely wayang wong, ketoprak, ludruk, randai, wayang kulit, sendratari, gambuh, and leggong. I will outline gender divisions in role types and cross-gender casting. Particularly, I will discuss genres that are all-male or all-female, and how the construction of gender roles is either confirmed or subverted through the performative display on stage. I will focus especially on recent changes in Randai theatre where women have taken over the performance of female roles in a formerly all-male tradition by placing this development in the context of larger trends within Indonesian performing arts.

Paul [Rae](#)

**DANCE IN THE TIME OF SWINE FLU**

[National University of Singapore, Republic of Singapore](#)

In June 2009, I was invited to the Beijing Dance Academy in China to observe members of the BDA Company create a new work with the UK choreographer Shobana Jeyasingh. At that time, swine flu was an emerging, if uncertain, global phenomenon and a number of cases were beginning to be reported in China. And although it would later turn out that it was far more widespread a news item and conversation topic than disease, it charged the atmosphere in which the dancers worked. This experience prompted me to ask: what is dance in the time of swine flu? What aspects of the process are highlighted that you might not otherwise have noticed? In Beijing, I participated in a situation where people from different parts of the world had travelled through time zones and temperature scans to spend time together working with their bodies. They worked through intermediaries, and were themselves intermediaries between the here and the now, and other places, other times. One of the dancers said to me: “we are creating modern bodies”. It is the choreographic battle cry of Asian modernity and of China’s re-entry onto the world stage. But what happens when that modern body is at risk of infection? In this paper, I shall reflect on the ways in which a particular practice – Shobana Jeyasingh’s deconstructive approach to traditional “Asian” dance forms – coincided with a heightened but in many ways exemplary moment in China’s rise to global prominence.

Masae **Suzuki**

**HOW CAN NOH/KYOGEN CONTRIBUTE TO SHAKESPEARE PRODUCTIONS, AND HOW CAN SHAKESPEARE CONTRIBUTE TO INDIGENOUS THEATRE IN ASIA?**

[Kyoto Sangyo University, Japan](#)

In this paper I would like to focus on the representation of women in the Japanese adaptations of *Othello*, from the early production by Kawakami to the recent fusion productions, such as the one by Ku Nauka (2005) or the one by Project Si (2009), which cast female opera singers along with male Kyogen actors in the major roles. Though there are records of female performers in various genres of Japanese performing arts from ancient times, by the time Western theatre, including Shakespeare and Western opera, was imported to East Asia, the Noh/Kyogen in mainland Japan as well as the court performances of Okinawa (Ryukyu), which were supported by the ruling class of the ancient regime were basically all-male theatres. The Meiji government deliberately sought to “modernize” their theatre in order to show Western countries the level of their civilization, and one of the issues for improvement was female roles in theatre. After the Shingeki movements, actresses were trained by Western methods, while “traditional” theatre like Kabuki, Noh and Kyogen basically survived as all-male “classics”, preserving their style and repertoire. The growing roles of women in theatre, whether as performers, writers, or dramaturgs, seem to affect the ideologies or political frameworks of those productions, as well as the aesthetic approaches. I believe that the discussion will lead to some of the key issues concerning women in Asian theatre as well as the problems of tradition and innovation in Asian Theatre in general.

Ming **Yang**

**WOMEN ON THE ASIAN STAGE, BUT NOT FEMALE. A STUDY OF MEI LANFANG AND TAMASABURO BANDO**

[University of Hawaii, USA](#)

Two figures stand out in modern Asian theatre as impersonators of women – Mei Lanfang of Chinese Jingju (also known as “Beijing/Peking Opera”) and Tamasaburo Bando of Japanese Kabuki. Although Tamasaburo was only 11 years old when Mei passed away in 1961, they both achieved great success in their stage performances. Altogether for about 100 years, they have been the focus of attention of the audiences, both male and female, and of the interest of researchers, from the East and the West. This paper will raise questions including but not limited to the following: How could Mei and Tamasaburo both succeed in their “invasive” entrance into the female space on the Chinese and Japanese stage? Why are they acclaimed by both male and female audiences? What are the possible reasons why they have been warmly received and highly praised by the international audience and critics? In order to address those questions, the paper will examine the two figures in a historical analysis combined with the approach of comparative study. It will make use of theories of gender studies, audience reception aesthetics, especially in terms of the performers’ femininity and masculinity, and cultural studies. The paper will also try to review the enduring academic interest in those two figures by viewing them with a Western gaze.

Shoko **Yonaha**

**IDENTITY AND IDEOLOGY IN MODERN OKINAWA AS SEEN IN THE PLAY SARABA FUKUSHU RYUKYUKAN (GOODBYE FUJIAN RYUKYU CONSULATE) AND SHURIJO AKEWATASHI (SURRENDER OF SHURI CASTLE) FROM THE PERIOD OF ANNEXATION BY JAPAN IN 1879**

[University of Ryukyus, Japan](#)

In the play *Saraba Fukusyu Ryukukan*, Ryukyu embassy is a mansion which has been the special diplomatic agency for the kingdom of Ryukyus since it started its bilateral tributary relationship with China during the Min dynasty. The play written by Oshiro Tatsuhiro, winner of the Akutagawa literary award, was first completed as a novel with the same title, and then adapted into a script by the author himself in 1980. The same year it was presented at the opening of the avant-garde theatre Jan-Jan in Naha city. It was reproduced in 1994 by the Okinawa Experimental Theatre and then performed in Fujian the next year, at the very location of the embassy. On the other hand, *Shurijyo-Akewatashi*, written by Yamazato Eikichi in 1930, focused on the moment that the kingdom of the Ryukyus was compelled to throw away its independence by the Japanese army. More than 20 years after the abolition of the kingdom, still more than 100 Ryukyuan remained in the Fujian Ryukyu embassy with some expectation that the Shin dynasty would reach out to Ryukyu to take it back from Japan. However, Japan’s victory

in the Shino-Japanese war from 1894–1895 made them decide to go back to Okinawa. Following the political changes, the people went from assimilation to despair, from hope to courage. These two plays signify the turning point between the kingdom of Ryukyus and the modern era of Japan. They review the complicated and ambiguous status of Okinawa in the sphere of East Asia.

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# WG SAMUEL BECKETT

Convener: Linda Ben-Zvi, Tel Aviv University, Israel

Leo 1302

Jonathan **Bignell**

## **SPATIALITY AND PRODUCTION TECHNOLOGIES IN BECKETT'S TV PLAYS**

University of Reading, UK

This paper discusses the significance of the TV studio as a physical space in the production of Beckett's British and German TV plays, analysing how the plays use production spaces and representations of space differently. TV studio spaces changed their significance from 1966–1988 in relation to their technologies and the aesthetic and cultural significance of interior, exterior or simulated space. Referring to productions of *Eh Joe*, *Ghost Trio*, ... *but the clouds ...*, *Nacht und Traume* and *Quad*, the paper compares their spatial aesthetics and argues that their trajectory matches shifts in the TV studio's aesthetic conventions, as production on video in the studio was re-evaluated in relation to production on film on location, production on film in the studio, and exterior video shooting. The different uses of studio space and its technologies had impacts on performance style, emphasis on close-up, sets and lighting. Beckett's TV plays use the "intimacy" of the studio and the primacy of acted performance differently, in relation to changing studio conventions for "literary" drama. The paper will analyse the impact of these assumptions about the technologies of video and film, genre, performance, setting and narrative on the spatial aesthetics of Beckett's TV work. The paper will include analysis of selected images from each of the plays discussed.

Julie **Campbell**

## **LISTENING TO EMBERS**

University of Southampton, UK

I propose to write a paper that focuses on listening to Beckett's radio play, *Embers*. I will then focus on my students' responses to the play. I teach a module called "Drama since World War II" which includes studying and work-shopping *Play* and *Not I*. This year I plan to play them the BBC version of *Embers* and will ask them to fill in listening evaluation forms and will follow this by a discussion. In this way I will be able to bring the responses of first listeners into the discussion. I will have some things to say about the creativity involved in active listening, and the ways in which Beckett has used the radio medium effectively to involve the listener's imagination and memory to create the visual imagery of the play. If I have time I will make some comparisons between different productions of the play (the BBC broadcast, directed by Donald McWhinnie, and the productions directed by Everett Frost, Katharine Worth and Judy Hegarty Lovett). It is a fascinating play, and while some very interesting critical discussions have been written in relation to interpretation, I will be focusing upon the listening experience. The radio medium is extremely effective in presenting an internal world, and the ambivalence of "seen" and unseen which is essential to this play. I will be examining the ways in which the play enters into the listener's mind, and the way the listener is placed in Henry's position in regard to what is heard.

Sozita [Goudouna](#)

## **VERSIONS OF EXHAUSTION**

[Royal Holloway University of London, UK](#)

The paper examines the writings of a late modernist art critic who has written about the theatre and has criticized theatricality and of a playwright who attempted to formulate an art theory, so as to explore different treatments of theatricality and to consider their implications for rethinking visual and theatrical representation. Michael Fried's seminal essay on minimalism *Art and Objecthood* (1967) and Beckett's final piece of discursive writing the *Three Dialogues with Georges Duthuit* (1949) illustrate the anti-theatrical associations between the theoretical systems of these two writers. Fried's theory expressed the anti-theatrical aesthetic prevalent within modernism and marked the most vexed point of intersection of critical discourses in the visual arts and the theatre. Fried was fascinated by modernity and medium specificity, in contrast to Beckett's late works, which stem from a desire to "exhaust" the art object, pointing to a seemingly exhausted project of modernity and to an exhausted artistic endeavour. Beckett's final piece of discursive writing considers the exhaustion of possibilities, as a fundamental artistic strategy, as well as the tension between abstraction and expression, the dilemma of artistic expression and the impossibility of expression in painting.

Noboru [Kataoka](#)

## **ANALYSIS OF A CIRCULAR/SPIRAL STRUCTURE AROUND A MISSING CORE IN SAMUEL BECKETT'S *WHAT WHERE***

[Waseda University, Japan](#)

This presentation attempts to clarify Beckett's attitude toward creation by analysing a geometrical aspect of the structure in his later theatrical/television work *What Where* (1982). In this piece, despite the narrator's declaration that they are "the last five", only four characters are listed. As several studies have pointed out, the naming rule of the listed characters, one with each vowel (Bam, Bim, Bem and Bom), suggests the presence of the missing one ("Bum"); however, it has not been clear whether the fifth is to be counted as "Bum" or the narrator V (the Voice of Bam), that is, the question of why the fifth does not exist is still open. In the first part of this presentation, on the basis of the information that Beckett hinted that "Bum" should be nonexistent, I analyse the characters' situation to reveal the structure of this piece to be circular with the missing character at the centre. This structure is obviously based on his earlier novel *How It Is* (1960). Although they share certain similarities, Beckett, in creating *What Where*, sharpened the whole structure, partially in the manner of his thoroughly geometrical television work *Quad* (1981), with words reduced and implications dominating. In the second part, I compare these sources with the structure of *What Where* to clarify that he implied a spiral aspect through the circular structure by making the characters fail to progress directly towards the unreachable centre.

Youngsuk [Kyong](#)

## **KRAPP – CONFINED TO MACHINIC AND FEMININE DARKNESS**

[Waseda University, Japan](#)

Samuel Beckett's first radio play, *All That Fall*, is believed to have inspired him to employ tape recording, the latest technology, in *Krapp's Last Tape*, his next stage play. The tape to which Krapp listens repeatedly is the one recorded thirty years ago by Krapp himself. On this tape, a thirty-nine-year-old Krapp narrates the yearly memorable events in his life related mostly to women, or memories etched firmly in his mind. Among the various women mentioned by Krapp, one is former girlfriend; others include his dying mother, a dark nurse, an anonymous woman in a punt, and a bony old whore. However, it is uncertain whether the women described on the tape are actually a part of Krapp's past memories. The women mentioned in *Krapp's Last Tape*, which is often noted to be influenced by Manicheanism, evoke conflicting images – black and white, whore and virgin, death and birth. It seems that Krapp's lust for women is centered on not only sensuality but also the spiritual inspiration that must be deeply related to feminine darkness. The female body that Krapp used to crave is now replaced by the machine, which traps the petrifying memories of the women in its machinic darkness. In this paper, I will examine how feminine darkness, represented both overtly and covertly by various women in the play, is associated with machinic darkness, which is subsequently that for which Krapp as a writer yearned.



Michael [Lommel](#)

**PHOTOGRAPHY IN BECKETT'S FILM**

[University of Vienna, Austria](#)

Beckett's audio-visual media plays and the frequent use of elements taken from music and painting in his works have become of special interest in contemporary Beckett studies. "Beckett and Photography", however, seems to be a less obvious subject at first sight – although O (object) watching and finally ritually destroying six photos in the key scene of *Film* plays an important role in that sequence. In my paper I examine the intermediality of photography and film, freeze frames and movement images, e.g. by comparing Beckett's annotations of the photos in the screenplay with both versions of *Film* by Alan Schneider and David Rayner Clark. What narrative and dramatic function does the use of the photos have in *Film*? How can the photos be analysed aesthetically and spatio-temporally?

Tricia [McTighe](#)

**NOLI ME TANGERE: HAPTIC CERTITUDE IN BECKETT'S *EH JOE* AND *NACHT UND TRÄUME***

[Queen's University Belfast, UK](#)

This paper will examine the act of touch, real or imagined, in Beckett's television plays *Eh Joe* and *Nacht und Träume*. The kinesis and soundscape of *Eh Joe* is structured around an absent (female) figure. The solitary body of this play is touched by the (absent) presence of an exterior, ghostly figure. In *Nacht und Träume*, there is a significant moment of touch; hands emerge from the darkness in the image dreamt by the lone figure. These hands also withdraw, and the dream fades. I argue that this reaching towards – and oftentimes failure – to make contact with the other is a key element of Beckett's aesthetic in these plays; an aesthetic which I term haptic, pertaining to touch and the tactile. Approaching these plays from this perspective permits a connection to be drawn to wider cultural discourses, particularly that of the Christian narrative and the question of embodiment. To frame the discussion I utilise the work of Jean Luc-Nancy, drawing on the role that touch plays in his analysis of the body in Western culture and representation. This exploration connects the act of touch as presented in these plays with its meaning in culture as a verifier of presence, human or divine. Touch, while it signifies an attempt to verify presence (one thinks of Doubting Thomas) also, in Nancy's thinking, reveals an anxiety over presence. This approach enables a discussion of the nature of Beckett's television work, and the ghostly or "virtual" (McMullan, 2002), bodies presented in these plays.

Maria [Ristani](#)

**THE AMBIVALENCE OF THE ACOUSTIC: SAMUEL BECKETT'S *EMBERS***

[Aristotle University of Thessaloniki, Greece](#)

In the early 1950s Beckett turned from fiction to theatre in search of a more fixed frame to hold his writing event. The theatrical mise-en-scène formed a more controllable matrix, and a palpable container in view of the leakiness of words: "You have a definite space and people in this space. That's relaxing", he is quoted as saying to his directorial assistant, Michael Haerdter. When turning, however, to radio work a bit later (with *All That Fall* in 1957), Beckett was confronted with a more dubious medium, sound. Unlike the visual world and the more solid anchorage it necessarily affords, sound involves a holding-ejecting dialectic; it is habitable as much as it is inhabitable and permeable. The experience of immersion in sound, as Steven Connor remarks, is a "strange hybrid that does not yield easily to the language of space". One is surrounded and sheltered by that which also leaks, spreads and is permeated along the way. This might be particularly true with the listening experience afforded by radio plays where the "bath of sounds" offered is both holding as an acoustic environment, as well as estranging in its mechanical quality, or leaky and volatile in its temporal unfolding. My paper attempts to explore Beckett's *Embers* in the light of this filling-draining ambivalence of sonority, of which this 1959 radio drama is emblematic.

Jürgen **Siess**

## **DISCOURSE AND INSTITUTIONAL IMPLICATIONS IN *EMBERS***

Université de Caen, France

*Embers* (1959) is one of Beckett's most difficult and most complex texts. Examining this "Piece for radio", I will focus on the participation framework I – You and its institutional implications. I thus draw on discourse analysis (in the French sense, as represented by D. Maingueneau and R. Amossy). *Embers*, in my view, is not only a text about memory and solitude, and the protagonist (I-Henry, narrator and character in one) is not only a lonely old man who evokes characters of his past (Father as super-ego, his wife Ada, his daughter Addie). By means of meta-discursive elements, the radio play also deals with institutional relationships which belong to broadcast media and to the field of literature. Moreover, on a second, "symbolical" level (as opposed to the thematic one); the protagonist can be connected with the figures of the director and the author. A crucial meta-discursive element is implied in the word "listen", repeated several times: as I-Henry addresses – beyond the direct partner-evoked dialogue – the radio audience, we may infer that the conditions of the radio production and reception are built into the text. In a similar way, we may perceive institutional implications. Henry (as a Janus figure, protagonist and director in one) has a position in a power relationship characteristic of the broadcasting media. Giving priority to institutional implications in *Embers*, I will highlight a layer of the play to which little attention has been paid so far.

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# WG ANTON CHEKHOV

Convener: Harai Golomb, Tel Aviv University, Israel

Leo 1206

Alexander **Chepurov**

## **ANTON CHEKHOV'S PARADIGM AND MODERNITY: KRYSTIAN LUPA AND ANDREI SERBAN IN THE ALEXANDRINSKY THEATRE**

St. Petersburg Theatre Arts Academy, Russia

The paper aims to examine the influence of Chekhov's poetics of drama on the structure of contemporary performance. The goal is to show how Chekhov's opposition of reality and theatricality provokes modern theatre artists to reveal new sources of performativity on the borders of the actor's presence on stage and the way of playing characters. To detect this phenomenon we will focus on the analysis of two productions both staged in the Alexandrinsky Theatre. The first one is *The Seagull* (2007) by the well-known Polish director Krystian Lupa and the other *Uncle Vanya* (2009) by famous Romanian director Andrei Serban. The contradictions between various human archetypes and the relations between the characters and actors' individualities which were brought to the stage from everyday life shaped a sort of original super-plot for these performances. The mix of different approaches and actors' techniques used in these productions, the deep psychoanalytical elaboration of the roles or, per contra, their brutal physical interpretation opened up ways for the directors to represent a keen contemporary conflict of the human personality. Krystian Lupa and Andrei Serban, who worked on Chekhov's plays with the same cast of Russian actors, created the existential interpretations of Chekhov's plays in different ways and, by playing with the metaphysics of theatre, turned it towards modernity.

Harai **Golomb**

**CHEKHOV(ISM), MODERNITY, MODERNISM: ANOTHER LOOK AT ARTISTIC "AFFILIATION"**

Tel Aviv University, Israel

This paper adopts a distinction between Modernism – basically, an identifiable trend in the arts, originating at the end of the 19th century and developing throughout the first part of the 20th – and modernity, i.e., a tendency to innovate, to depart from previous norms and conventions, and, by implication, to strive for eternal newness. Characterising Chekhov in this context is typically evasive: his blend of austere near-classicism with innovative modernity is a feature of his uniqueness. To the extent that Chekhov's characters can be trusted as his spokespersons, Vania Voinitskii is indeed "his master's voice" in his scornful reference to "realism, naturalism and other nonsense", which resonates with Chekhov's own apparent dislike of various ideologies in his famous "holy-of-holies" letter; however, this does not amount to a clear-cut position in these matters, or to a partisan "affiliation" with any trend or camp. It is indeed quite speculative, and therefore quite pointless, to guess Chekhov's verbalisable attitude to various "isms"; we can, however, try to describe and analyse what he did, rather than what he might have consciously thought. The paper contrasts Chekhov's analysable practice as a playwright with common definitions of major "-isms", including "modernism", and concludes that he cannot be "affiliated" to modernism more than to some other prevalent "isms"; however, his commitment to modernity in writing for the stage was greater than he was aware of (or gave himself credit for), and was part of his greatness, which always manifests itself, inter alia, in offering something unprecedented, at least in terms of being special and unique.

Olga **Levitan**

**DIRECTION AS AN ART OF DECONSTRUCTIVISM: 33 FAINTING FITS BY MEYERHOLD**

Hebrew University, Israel

The paper focuses on the play *33 Fainting Fits*, directed by Meyerhold in 1935. The play appeared as an original adaptation of three Chekhov short plays (*The Bear*, *The Proposal*, *The Anniversary*), in which the theatrical interpretation of the literary text included not only a large number of unexpected stage props and refined mise-en-scène inventions, but also an attempt to devise a new dramatic structure. In this unique theatre project, the innovative language of Meyerhold's theatre, based on the ideas and practice of constructivism, encountered the innovative poetics of Chekhov's drama. This situation had special significance since both artists had turned the structural elements of their theatre/drama productions into meaningful units. Especially interesting is that in *33 Fainting Fits* the methods of Meyerhold's constructivism were based on the practice of deconstruction. Here, the artistic will of the director acted as an instrument of deconstruction in respect to the literary text, while at the same time exposing its concealed, inner characteristics. The paper investigates the phenomenon of Meyerhold's direction as an artistic experience that presents the complicated aesthetic relationships between deconstruction and constructivism and shows the role of deconstruction in creating a new stage reality. The discussion is based on an analysis of the records of Meyerhold's rehearsals as compared to critical Russian theatre discourse of the same epoch.

Cynthia **Marsh**

**CHEKHOV AFTER MAGRITTE: AN INTERDISCIPLINARY REMODELLING OF THREE SISTERS IN THE CONTEXT OF MODERNISM**

University of Nottingham, UK

There are visible links between Chekhov's plays and the modernist movement contemporary to him. They take the form of ironic comment at the content level of his plays but his theatre poetics perhaps suggest a more profound response. Magritte's work, which has little direct connection with Chekhov, arises in quite a different discipline and culture. His art belongs to the other end of the modernist movement both formally and chronologically. However, the key question to be addressed here is whether similar thematic concerns operate to bridge these differences. This paper seeks to approach one of Chekhov's major plays through the prism of Magritte's visual art. It utilises the overarching continuation of modernism as its rationale to create an interdisciplinary model for analysis of Chekhov's theatre poetics. Additionally, as global texts, Chekhov's plays are most frequently performed in languages other than that of their composition, arguably lending new and different dimensions to their performance. The paper concludes by speculating what kind of insights into performance such an interdisciplinary, and potentially intercultural, approach might bring, especially in the context of *Three Sisters* being viewed in translation.

Mark [Purves](#)

## THE CHILDREN OF CHEKHOV'S PLAYS

[Brigham Young University, USA](#)

Children are an important image to which Anton Chekhov often recurred in his fiction. In dozens of stories children serve as an important vehicle for conveying some of Chekhov's most vital human concerns, including loneliness, loyalty, and the struggle to live life on one's own terms while engaging others in meaningful ways. By contrast, allusions to children in Chekhov's dramatic work occur far less frequently. Unlike their fictional counterparts, cast in the leading roles of *Oysters*, *Misery*, *Grisha*, *The Cook's Wedding*, *A Day in the Country*, *Vanka*, and *Sleepy* – to name only a few – the children of Chekhov's plays are more like refugees from some Greek drama: forced to live out the action of their lives offstage. Curiously, for all their invisibility to the audience, the children of Chekhov's plays wield visible influence over the adults charged with their care. The aim of my presentation is to puzzle out this mystery by focusing on the image of the absent child in *The Seagull*, *The Three Sisters*, and *The Cherry Orchard*. As we will show, the children referenced – but never revealed – in these plays are hugely influential in determining the attitudes and outcomes of some of Chekhov's most intriguing adult dramatis personae, for it is by their absence that these children make their presence known.

Herta [Schmid](#)

## WHAT DID CHEKHOV SEE IN M. YU. LERMONTOV'S PLAYS? THE PROBLEM OF THE "ZLOI DUKH" / "THE EVIL SPIRIT" IN THE HOUSE

[University of Potsdam, Germany](#)

In Lermontov's *Dva brata* (Two Brothers) the female protagonist, young Vera Ligovskaya, is afraid of the "evil spirit" in the house of the noble Radin family in Moscow, to which she and her princely, old husband have moved one day before the beginning of the dramatic action. On the third day, the princely couple hastily leaves the house in order to settle in a distant village. Lermontov makes use of the house's architecture as an expressive means of the "evil spirit". It becomes evident that the flight to the remote village will be of no help, because that spirit, which has taken off from Petersburg, has already reached the Russian wilderness. Chekhov adopts the expression of the "evil spirit" in *Uncle Vanya*. Old Professor Serebryakov and his young wife Elena visiting Vanya and his niece's house in a village correspond to the "unequally married" ("nerovnoj brak") couple in Lermontov's play. My intention is to show in what way Chekhov uses architecture as an expressive theatrical means for the persisting "evil spirit" in Russia.

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# WG CHOREOGRAPHY AND CORPOREALITY

Conveners: Thomas F. DeFrantz, Massachusetts Institute of Technology, USA & Jens Richard Giersdorf, Marymount Manhattan College, USA

[Leo 1301](#)

Ann Cooper [Albright](#)

## GRAVITY MATTERS

[Oberlin College and Conservatory, USA](#)

Corporeality exceeds the visible. Dancers know this. Moving away from the mirror and its presumed proscenium setting, many dancers enter a three-dimensional visceral world where the primacy of vision can give way to the bodily senses of proprioception, balance, and gravity. Gravity. Over the past year or two I have become increasingly interested in thinking more deeply about gravity – both the phenomenological experience of one's

weight because of the earth's pull, and the theoretical implications of being grounded in the midst of all the physical and psychic turmoil at the beginning of the 21st century. I am intrigued by how gravity is connected to falling, disability, and even death (having the same etymological root as grave), as well as a sense of profundity, rootedness, and an inherent connection to the earth. Despite the euphoria of the 2009 inauguration in Washington D.C., I am still haunted by the sight of falling bodies of 9/11 in New York City. Replayed over and over again in the media, I felt that those images were eventually rendered weightless and surreal. I am also aware of how many younger people (who grew up in the wake of 9/11) feel a bizarre sense of dis/location as their lives become increasingly implicated in the weightless exchanges on the internet. In my talk, Gravity Matters, I will explore how we might re-imagine earlier paradigms of location and place while still incorporating gravity as an essential sensibility. I guess I am really interested in asking: "What are the dual practices of mobility and gravity that make sense for our time?"

Maaïke **Bleeker**

### **HOLDING IT TOGETHER: MOVEMENT AND IMAGINATION**

Utrecht University, Netherlands

My paper presents a reading of Deleuze's account of the relationship between cinema, movement, Modernity and dance, in his *Cinema 1: The Movement Image* (1986) through Ivana Müller's *While We Were Holding it Together* (2007). Consisting of a one-hour choreography condensed into one single pose, Müller's piece reads as a, slightly ironic, commentary on Deleuze's understanding (after Bergson) of movement in dance in terms of an order of poses or privileged instants that "characterize a period of which they express the quintessence, all the rest of this period being filled by the transition, of no interest in itself, from one to another form". *While We Were Holding It Together*, I will argue, stages the principle of the cinema, however not in order to present the illusion of movement but rather to engage with the logic at work in modes of imagining and thinking that turn cinema into "the organ for perfecting the new reality" of modern life, as Deleuze wants it.

Melissa Blanco **Borelli**

### **FORGOTTEN BODIES: CHOREOGRAPHIES OF GENDER IN CUBA'S ACADEMIAS DE BAILE (1920s–1950s)**

University of Surrey, UK

This paper is part of a longer book project on the historical construction of the mulata body and her contribution to Cuban cultural production. This mulata body emerges from a hagiographic tendency in Cuban nationalism, one that bestows honor and venerates a corporeal representation of a hybrid nation; a genealogical excavation of not just her significance as a national signifier, but of the flesh of those consumed by her iconography perhaps would reveal a lucid and eloquent feminine language. I am primarily interested in how the mulata choreographs her body using her hips in the socio-cultural performance space of nation. As a representative of the Cuban national imaginary, the mulata suffers from the tragedy of colonialism and racist discourse that deemed her body an aberrant, socially deviant one – only useful in its ability to incite sexual desire and act as the static iconographic symbol of a racially mixed nation. My work seeks to dismantle these fixed notions of mulata identity by concentrating on the embodied experiences, knowledges and resistances of the mulata body. My paper will be excerpted from ethnographic research I am doing in Cuba, based on the oral accounts of the women who danced and taught there, women who are sexta- or septuagenarians today. This project highlights the need for a feminist historiography of this significant era in Cuban cultural dance history – a history that has been re-written and edited by official post-Revolutionary History. My methodology combines ethnography, interviews, movement analysis, and dance history.

Ananya **Chatterjea**

### **POSTMODERN NEGOTIATIONS AND THE IMBRICATIONS OF DESIRE AND HISTORIES: JAWOLE ZOLLAR AND GERMAINE ACOGNY'S LES ECAILLES DE LA MEMOIRE**

University of Minnesota, USA

*Les Ecaïlles de la Memoire*, a unique collaboration between Brooklyn-based all-female dance company, Urban Bush Women, and lead by renowned choreographer Jawole Willa Jo Zollar, and Compagnie Jant-bi, an all-male dance company based in Senegal and lead by Germaine Acogny, often described as the "mother of African contemporary dance", premiered in January 2008. This collaboration between two leading African-American and African dance companies was historic on many levels, but primarily for

creating space to ask questions about desire and conflict between black communities across geo-political landscapes. What kinds of meetings and crossings are possible after the passage of seismic historical shifts and dislocations? How do these meetings make for new conversations about black identities? The repeated theme of the piece-dancers repeating “I accept”-invites audiences into the heart of these questions, marking acknowledgement of “history” but suggesting desire to re-imagine new kinds of meetings across difference. In this paper, I hope to explore sections of the choreography to imagine what kinds of spaces and questions are invigorated, what such collaborations might mean in the face of a world rent with media stories of globalization’s success. In particular, I will refer to Paul Gilroy’s interpretive framework of the double consciousness of alternative modernities, and the kinds of transnational cultural constructions that the “Black Atlantic” allows for, in thinking through this piece.

Peggy Choy

**LIBERATING FLESH AND BONES: EXPLORATIONS IN ASIAN AMERICAN PERFORMANCE**

University of Wisconsin-Madison, USA

Here is my brief abstract: Asian American performance has historically followed two streams – one that has a liberating vision yet acknowledges roots in Asian tradition, and the other that focuses upon success and recognition by the dominant mainstream society. Examples of the latter stream are Asians who performed folk songs in European languages, or even performed stereotypical “yellow-face” acts on the vaudeville circuit in the 1920s. I argue that this stream is dead-ended because the capitalistic engine that drives this kind of performer is losing steam. In aligning with the first stream, Asian American performing artists can seek inspiration from performance as ancient as Korean court dance and from recent radical streams of transformative performance such as the jazz of the Black Arts Movement of the 1970s. Whether artists aligning with this first stream can support necessary social changes is the challenge to be met in the coming decades.

Sarah Cordova

**PLURAL INTERSECTIONS IN EVERY YEAR, EVERY DAY, I AM WALKING AND CARGO: CAPE TOWN’S MEMORIES**

Marquette University, USA

This paper addresses the (trans)-migrations of peoples as they appear and are figured in dance-drama representations whether these movements are voluntary, self-generated in response to events that create the will to move out and onwards, or as in slavery for instance, endured displacement without self-intention. I look at two performances both generated and performed by Magnet Theatre a Cape Town based company: *Cargo* (2007), “a performative engagement with the archive of slavery at the Cape” (Fleischman – program notes) in South Africa; and *Every Year, Every Day I Am Walking* (2007) which traces the journey of a mother and daughter fleeing south to Cape Town across the African continent to escape from death in an unmarked land which could be recognised as the RDC or Rwanda. These pieces that carry the journeys of bodies, dispossessed and forced into exile from humanity might be termed movement art as activism, or activism as an imagining to brings bodies together. As embodied movement, do they then perform out of spectral memories, a complex of political archaeologies at the plural temporal, cartographic, social and political intersections of the Cape?

Franz Anton Cramer

**INVENTING AND REVISING MODERN DANCE THROUGH AN ANALYSIS OF MOVEMENT CULTURES FROM INDONESIA AND THE IVORY COAST: TWO EXAMPLES OF INVERTED HIERARCHIES**

Collège International de Philosophie, France

The paper proposes the somewhat paradoxical statement that traditional dance from Indonesia has been a constitutive element for the emergence of modern stage dance and its discourse. Rather than delving into nationalist or subjectivistic forms of explaining assets of dance practice, the research done in the 1930s by French ethnographers and anthropologists opened up a vision of dance that was social and functional rather than kinetic and expressive. In a different, but no less radical manner, the current performance and theatre project series *Logobi* by the Gintersdorfer/Klaßen group shakes the aesthetic foundations of Western contemporary dance practices by confronting them with a specific culture of dance, glamour, and social negotiation present in Abidjan and the Ivorian diaspora in Paris. The paper aims to link these two historic moments by highlighting the parallel impetus of revising Western practices by establishing different hierarchies.

Thomas F. [DeFrantz](#)

**UNCHECKED POPULARITY: NEOLIBERAL CIRCULATIONS OF BLACK DANCE**

[Massachusetts Institute of Technology, USA](#)

Always already in disruption of category, “black dance” troubles possibilities of historical genealogy. As an ontological category of performance, black dance exceeds its definitional boundaries of race, nation, or, at times, topic. Neoliberal discourse might highlight the enlarged capacities that this category can encompass, from excursions into cultural exchange, as in the variety of dances practiced in 19th-century Congo Square in New Orleans; through exercises in class mobility, represented by performances of the Dance Theatre of Harlem in the 1970s; to examples of social justice, demonstrated by b-boying and b-girling ciphers in the 1990s. This essay will offer critique of the expansive category of popular culture built around circulations of black dance; circulations that allow dance structures to proliferate without reference to the particular circumstances or people who produce the dances. The essay will focus on popular culture of the 1960s and 1970s, the tensions between Motown-inspired respectability and emergent funk practices; and the extensions of black dance as a corporeal ideology of freedom into nationalist discourses of the emerging black nations of Africa.

Rachel [Fensham](#)

**LEAPING FIGURES AND FLOATING VEILS: THE UNDRRESSING OF MODERNITY IN “NATURAL” DANCE**

[University of Surrey, UK](#)

In spite of its alignment with political, technological and social progress, modernity has always been associated with its opposite, the ideologies and values of the natural. Examining the contribution of costumes to the “naturally” expressive power of early modern dance, this paper will utilise archival collections housed in the National Resource Centre for Dance at Surrey. It adopts a materialist cultural approach to the fabrics and design that have animated the emergent aesthetics of modern dance, and suggests that the vivid uses of colour, in swirling and layered silks and brief tunics, were as much a product of technological innovation coming from the industrial centres of Manchester and Macclesfield as they were replicas of “natural” fibre methods utilised in the colonial peripheries of Indian cottage industries. Undressing the myths of movement inherent in costume leads me to consider pattern as a philosophical and political project; one that diverges from the emphasis on gesture or line in modern dance within the West. The exciting spectacle of the stage filled with leaping figures and floating veils sought to transpose into another medium the first movement of Dvorak’s New World Symphony, and thus we must consider how modern dancers exploited and recoded female labour through their desires to “dance naturally”.

Sabine [Huschka](#)

**18TH-CENTURY DANCE AS A CULTURE OF KNOWLEDGE: QUESTIONS AND PERSPECTIVES**

[Free University Berlin, Germany](#)

It is not at all self-evident what it means to conceptualize dance as a culture of knowledge (“Wissenskultur”). Questions arise not only about dance as an aesthetic and cultural form of knowing but also about dance as a specific theory and praxis of knowing. Dance embodies a culturally-specific knowing, but does its practice constitute a culture of knowledge? Is there a contradiction between the fluid and complex realm of dance and the realm of thought that underlies a culture of knowledge? This talk will address these questions through a consideration of the 18th-century ballet d’action, examining how treatises by Cahusac, Noverre, and Angiolini, among others, interweave dance and knowledge. Special attention will be paid to the reciprocal relationship between embodied knowing as an aesthetic practice and theatre knowledge as a choreographic and compositional practice.

R.Diyah [Larasati](#)

**CROSSING TIME: DANCE, TOURISM, AND MODERNITY**

[University of Minnesota, USA](#)

Looking at Asia and the Asian Diaspora as a geopolitical post colonial space, this paper aims to examine the role of travel and tourism as a sign of modernity and how it influenced and reconstruct the use of dance technique specifically in the Indonesian context. Through the understanding of tradition as a moving knowledge in contemporary cultural political economics, this paper will question the intervention of the female dancing body in Asian global tourism and indigenous Diaspora subjects within globalization. I will



also include the post 9/11 cultural political discourse of the Islamic society and how it effect the understanding of their culture as “non-modern” yet the tourism is being seen as one of the possible mechanism to mediate this need in bringing the “un-modern” cultural practices to the world of modernity. For this paper, I will use the specific example of various female dance techniques that was banned historically because of the militarization of dancing bodies during the massacre in 1965–1966, yet the technique is being re-appropriated again for the purpose of tourism. I will analyze the relationship between the specific ways in which female dancing bodies have been dealt with by the state: vilified and punished. These female dancing bodies were then replaced with idealized, state-aligned bodies that must continually prove their allegiance and adherence to nationalized culture that is represented through the space of modernity.

Yatin [Lin](#)

**CAPTURING WIND SHADOW (2006) IN THE INTERNATIONAL FESTIVAL CIRCUITS: CLOUD GATE DANCE THEATRE AND ARTIST CAI GUO-QIANG'S VISUALIZATION OF "CHINESENESS", POST-9/11**

[Taipei National University of the Arts, Taiwan](#)

In 2006, Cloud Gate Dance Theatre premiered *Wind Shadow* at the National Theatre in Taipei, a collaboration between LIN Hwai-min – founder and artistic director of this first professional modern dance company in Taiwan, and internationally renown gunpowder artist CAI Guo-qiang – born in China, gained reputation in Japan, now based in New York. Lin invited Cai to provide ideas to challenge his team of dancers and technicians, so as to breakthrough his own signature style derived from taichi, Chinese martial arts, and (post) modern dance. Since then, excerpts of *Wind Shadow* was presented at the Guggenheim Museum in New York within the context of Cai's retrospective exhibit in 2008. It has then been performed in London the following year as part of Dance Umbrella, known for its promotion of international contemporary dance. In May 2010, *Wind Shadow* will be at Singapore's "ConversAsians" arts festival and symposium, formerly the biennial "Asian Arts Mart", which highlights the strategic locale of cosmopolitan Singapore in Pacific Asia, where international presenters can gather with Asian artists in one convenient stop. In this paper, I will not only unravel how *Wind Shadow* can be viewed as a turning point in the repertoire of Cloud Gate, I will also inquire into the new ways Cai and Lin modernize "Chineseness" in the 21st century. Last but not least, how inter-disciplinary collaborations between high profile artists across the border add market value to the commodity of dance, then sold into various international festivals held in global cities will also be discussed.

Roisin [O'Gorman](#)

**THE STRUCTURE OF AFFECT AND THE AFFECT OF STRUCTURE IN LUCY GUERIN INC.'S STRUCTURE AND SADNESS**

[University College Cork, Ireland](#)

First performed in Melbourne in 2006, Lucy Guerin Inc.'s *Structure and Sadness* memorializes the 1970 West Gate Bridge collapse in Melbourne, where 35 men were killed when a span of the bridge collapsed during construction. This story offers a structure to the dance and becomes a bridge with traffic both into and away from the local and particular tragedy. Through *Structure and Sadness* this paper asks a number of questions about the relationship between affect and structure: What is the relationship between dance and grief, between movement and mourning, between individual suffering and collective witnessing? How does affect (in this case sadness, but also more generally) structure our perceptions, our movements, our relationships with each other? How does affect become a bridge to the past, to historical or personal traumas that are yet to be resolved? The details of the story delicately thread through the piece but the choreography and staging (which involves simple architectural structures – an elaborate dominos construction plays a central role in the piece as does a metal see-saw) explore the spaces that open up in the vacuum of catastrophe when the known, familiar structures fail. This paper analyzes how embodiment structures affect and how affect in turn creates a resonant dynamic structure. Affect then is not something simply to be purged cathartically through performance events but becomes the very support structuring and choreographing our social, cultural, historical relations.

Susanne **Ravn**

**MEMORY UNFOLDING IN MOVEMENT: THE CASE OF DANCERS' EXPLORATIVE WORK**

University of Southern Denmark, Denmark

In his analysis in *Matter and Memory* (1911) the philosopher Henri Bergson begins with action, with our faculty of effecting changes in things. Bergson confronts the idea of time as running continuously, like a container of all change. It is the central point of his analysis that time as duration is understood as part of change itself and that experience therefore is to be understood as based on an opening of the past into the present. Our experience never moves straight ahead but takes form in different kinds of duration. It contracts, expands and relaxes in circuitous movements as it forms our lives. Former experiences (as recollection) encompass more than is consciously known though still remembered – being wrapped on the body and unfolding when moving. In this paper I use Bergson's descriptions for an analysis of different dancers' explorative work in movement. The analysis will be based on descriptions generated from combinations of participant observations and interviews with dancers working with different kinds of techniques and approaches.

Dee **Reynolds**

**SELF AND OTHER IN KINESTHETIC EMPATHY**

University of Manchester, UK

Kinesthetic empathy is often understood as the spectator imitating and identifying with the agent of movement. John Martin's use of the terms "inner mimicry" and "kinesthetic sympathy" in relation to watching dance (Martin, 1939) was predicated on a universalist concept of the "kinesthetic sense", which has now been substantially critiqued (e.g. Foster, 2008, Järvinen, 2007). The research project for which I am principal investigator, "Watching Dance: Kinesthetic Empathy" (funded in the UK by AHRC) is exploring audience responses to dance using qualitative audience research and neuroscience techniques. I believe that kinesthetic empathy is indeed a significant (though not the only) element in the pleasure audiences experience through watching dance. As such, it is important to investigate it empirically, extending enquiry beyond the opinion of experts (scholars and critics) to a spectrum of "punters", but also to reflect critically on its implications. What does it mean to "feel" a sensation of movement when at the same time I "know" that I am sitting still? Is this feeling linked with other affective responses, and does it entail a false identification of a watching "self" with a (possibly idealised) dancing "other"? The answers to these questions are highly context-specific, impacted by factors such as "habitus", expectations, and dance genre. In some cases, spectators transfer to their own bodies certain perceived aspects of the dancer(s)' movement (e.g. by adjusting their breathing patterns), while at the same time they attribute to the dancer(s)' movements characteristics or intentions which figure in their own embodied response (e.g. feelings of tension).

# WG FEMINIST RESEARCH

Conveners: Elaine Aston, Lancaster University, UK & Sue Ellen Case, University of California, Los Angeles, USA

[Leo 2201](#)

## MOBILISING E-MOTION: FEMINISM, FEELING AND FORM

Our working group's theme for Munich is organised into three sub-groups.

### 1. Radical Humanism, Affective Ethics, Dangerous Realisms

The affective turn in both performance and cultural studies has generated a lot of work that claims that emotional engagement with the performance event generates acts of witness, witness positions spectators as ethical participants, and those participants become politically charged as a result. This slide from emotion through witness to ethics directly contradicts a lot of earlier feminist performance theory based on Marx, Brecht, and feminist materialism, but it also taps into the post-9/11 trend toward so-called radical humanism, visible in everything from recent Caryl Churchill plays to books like Dolan's *Utopia in Performance*. It also links with an ongoing reassessment of realism and performance practices within the feminist critique of performance. What are the ethical and political aspects of affect on performers and spectators? What claims can be made for affect in contemporary feminist performance? Is affect a tool of political change in the performative arena? When and how? When and how is it not? What plays and practices support this notion of affective ethics and radical humanism? What are the dangers as well as the opportunities of such practices?

Contributions to this topic include:

Elin **Diamond**

#### CHURCHILL, AGAMBen, AND THE PROBLEM OF AFFECT

[Rutgers University, USA](#)

This paper, on selected works of Giorgio Agamben and Caryl Churchill, explores the affective seduction of Agamben's theoretical paradigms in *Homo Sacer* and *The Open* by putting them in conversation with Churchill's later work, *The Skriker*, *Thyestes*, and *Far Away*. It shouldn't be surprising that Churchill, arguably the most accomplished feminist dramatist, and one who has invented forms to represent the affective cost of global capital markets and war, might overlap with a fellow Western European, a social philosopher dedicated to analyzing the legal means by which human and civil rights are manipulated and destroyed. (Churchill and Agamben are 4 years apart in age.) Churchill's own philosophical and political sophistication, her absorption and renovation of Brecht's theatrical ideas, make her a significant interlocutor in bringing out the blind spots in Agamben's theory, particularly in relation to global capital and gender. At the same time, their convergent interest in ancient Greek texts and the resonance of "bare life" as a problem of representation, make this pairing of Churchill and Agamben a suggestive and meaningful area of inquiry.

Shonagh Hill

**EMBODYING HOPE: THE “TENDER GESTURE” IN PAULA MEEHAN’S  
MRS. SWEENEY**

[Queen’s University of Belfast, UK](#)

I propose exploring the affect of the “tender gesture” in *Mrs. Sweeney* (1997) and its potential to suggest change within the confines of a realist frame. *Mrs. Sweeney* focuses on an inner city Dublin community who are economically and socially marginalised. Meehan draws inspiration from both her experiences living in a similar community and the Irish myth of mad Sweeney: There’s a gesture in the old tale – the cook Muirghil would make a hollow with her heel in a cow pat and fill it with milk for the bird man to sip from. I witnessed that tender gesture again and again in contemporary guise many times when I lived there. Meehan, Paula “Author’s Note” to *Mrs. Sweeney in Rough Magic: First Plays* p.464. In performance the “tender gesture” provides several key moments of intersubjective experience between Mrs. Sweeney and her husband. The embodied vocabularies of the “tender gesture” dismantle gendered familial roles and offer hope that their lives can be lived differently. If realism reinforces narrow patriarchal conceptions of home and family, perhaps the “tender gesture” locates a space in which the world can be remade and a more contingent understanding of home proposed. However, how does the transformative potential of the “tender gesture” affect the audience? Dolan’s utopian performatives address the experience of hope and humanity within the theatrical experience but I will further investigate other means of attending to the intersubjective and embodied affects of the “tender gesture”.

## **2. Mobilising E-motion: The (Political) Pleasures of the Popular in Women’s Performance**

Working through and sharing knowledge of women’s performances (past or present), rooted in different national contexts, we aim to focus on how, borrowing from Ahmed, “feminist attachments” might be made through the “sticky” pleasures of popular cultures and forms of performance. Political pain and anger have long been a feature of women’s theatre and performance (and understandably so) – but what can we gain (socially and politically) by turning our scholarly attentions to women’s performance that mobilizes the affects of pleasure and does so in the terrain of the popular? What politically transformative means surface, or how can pleasure move us, mobilize us towards feminist ends? Further, the purpose of exploring this topic from different national contexts will be to allow for the social, cultural and political specificities of the work under consideration to inform our development and understanding of approach(es) to feeling the political pleasures of the popular in women’s performance.

Contributions to this topic include:

Nobuko Anan

**JAPANESE WOMEN’S POP CULTURAL PERFORMANCES**

[University of Warwick, UK](#)

My current work explores how contemporary Japanese women’s pop cultural performances re-signify or intensify Japanese women’s bodies constructed as a reaction to what masculinists perceived as Western-defined modernity. Since pop culture is a site of contested desires of multiple agents, pop cultural performances can be utilized both for heterosexist/masculinist agendas and for subversive ones. As Jennifer Robertson notes in *Takarazuka: Sexual Politics and Popular Culture in Modern Japan* (1998), “[pop culture] is a knotty, composite category whose many components are differently mobilized by a variety of people and groups with different – sometimes overlapping, sometimes antithetical – agendas” (36). In my discussion of subversive pop cultural performances, one of the key texts is Judith Butler’s “Critically Queer” in *Bodies That Matter* (1993). I resort to her theorization of performatives’ failure as a possibility for the subversion of heteronormative/masculinist social structure. However, as the hyperbolic queer performance Butler discusses belongs to subculture rather than pop culture, I will critically engage with clarifying the relationship between these two categories, while taking Takarazuka’s (an all-female musical/revue company) production of *Gone with the Wind* (first produced in 1994) and *Samurai Gentleman* (2008) as illustrative performance examples.

Elaine [Aston](#)

**CALENDAR GIRLS AND THE AFFECTIVE PLEASURES OF WOMEN  
BEHAVING “BADLY”**

[Lancaster University, UK](#)

Universally “trashed” by theatre critics, the *Calendar Girls* stage show is proving more of a popular sensation than the 2003 movie, especially with audiences of older women (see “Jam, Jerusalem and bigger – and bigger – buns”, *The Sunday Times*, 19th July 2009). In my current research, I am seeking to understand what kinds of feminist political work mainstream, commercially produced, women-centred shows such as *Calendar Girls* can “do”. For this particular contribution to the political pleasures of the popular, I turn to *Calendar Girls* for an interrogation of the “feminist attachments” that might be made through the show’s representation of women “of a certain age” behaving “badly”. More specifically, taking the pivotal calendar-making scene of the show as a moment of affective rebellious pleasure, and drawing on Ahmed’s *The Cultural Politics of Emotion* for a critical framing, I revisit the female body as a sight/site of feminist political enquiry. More generally, the considerations I bring to our topic, move me to thinking about how representations of “(un)becoming women” – takes on older feminine behaviors, attitudes, experiences and bodies – argue for the affective audience pleasures of an unruly rather than docile feminine.

Antje [Budde](#)

**SITE-SPECIFIC THEATRE, URBAN CULTURE AND THE HISTORY OF  
BEAUTY PAGEANTS**

[University of Toronto, Canada](#)

My work surrounds the project *Miss Toronto Gets a Life in Parkdale* which is a multi-media theatre piece that focuses on the history of gender roles, imposed upon women, men, and public spaces in Parkdale, Toronto. Using the Miss Toronto 1926 mural painting on the outside patio wall of the Rhino Pub on Queen St. West as a point of departure, the piece delineates and comments on the sordid past of the Miss Toronto Pageant in reference to the currently increasing numbers of reality shows on television regarding beauty, celebrity and consumer culture. This project has been collaboratively developed by the DitchWitch Brigade since June 2008. A first very successful workshop presentation was presented in May 2009. I would like to discuss the group’s working methods and performance project, explain our approach to gendered urban history, and examine how historical and cultural research can be translated into an aesthetic form and performance dramaturgy that, on all levels, tries to hijack the idea of beauty pageants and suggests a liberating, politically incorrect, provocative and very funny alternative. I will provide the group with AV material as well as with the script and online resources in order to engage in a critical dialogue about the possibilities of finding pleasure in the popular by subverting dominant and patriarchal narratives of popular culture specifically regarding gender politics and women’s strategies of resistance.

Bishnupriya [Dutt](#)

**TERRORISM, THE NATION, AND THE ACTRESS IN PERFORMANCE:  
IBSEN’S WOMEN AS CONTEMPORARY INDIAN SUBJECTS.**

[Jawaharlal Nehru University, Delhi](#)

Engaging with a play on the 19th-century colonial theatre and the actress Binodini (2006) the director Amal Allana and her group of actresses succeeded within a historical critique, in breaking a number of cultural codes regarding the actress and perception of the Indian women. The body codes at the core of a colonial, the national and also a post colonial pertains to the ideals of embodying domestic conjugality through the women/actress. The play made a huge impact through the actress performance, transforming conventional codes into a carnivalistic caricature. Repeating the same performance style in their recent production *Metropolis* (2009), Ibsen adapted to the aftermath of the Mumbai terrorist attack, seemed incongruous and problematic. The paper will explore the core of the problem in the politics of intention and historicization. I intend, in this context, to look at the irreconcilable difference within a subversive performance and what Ahmed calls “a dominant spatial politics of fear” and “shame” which is a nation’s hegemonic and homogenizing project. Without a larger political and ideological critique the performance, however subversive is reduced to a futile exercise.

Janelle [Reinelt](#)

### **GUILTY PLEASURES: HETEROSEXUAL ICONS OF A CERTAIN AGE**

[University of Warwick, UK](#)

Flying from the UK to the US at Christmas, I saw *Julia and Julie*, the film about the relationship between Julia Childs and a young woman who cooks her way through one of Childs's famous cookbooks. Childs is played brilliantly by Meryl Streep. On the same plane ride, I saw Streep featured on the cover of January's *Vanity Fair*. Streep has been recently performing in comedy and musicals – her version of *Mama Mia* has been seen by a huge number of people world-wide. During the Christmas holidays, I learned that Susan Sarandon and Tim Robbins were separating, and just before the New Years I saw Diane Sawyer anchor her first evening of the ABC evening news. What all of these performances have in common is that they represent iconic celebrity women over 60 in events or matters that deeply interest me, please and charm me – and about which I have some guilt that I want to exorcize through this essay. I want to explore the kinds of pleasures these viewings/sightings provide me around two issues: the first is the desire for icons or role models of the over-60 woman. Second, I want to face the quandary of whether this desire is manufactured by popular culture in a way that is counter-productive for feminist praxis. Third, I want to see if I can identify any specifically US contours to this desire, or if it manifests cross-culturally.

Christina [Svens](#)

### **THE PERFORMANCES OF NISTI STERK**

[Umeå University, Sweden](#)

The performances of Nisti Sterk are part of my material in a research project about gender and ethnicity in Kurdish theatre in Sweden. The project deals with the interaction of gender and ethnicity and how it is performed, deliberately used and politicized in the work of some Kurdish actors, situated in specific processes – theatrical as well as social – in Sweden today. Considering how Kurds are usually described publicly – in terms of stereotyped women and men in a given gender system, the research question at issue is about gender performance and how complex and open counterparts are created on stage. In the revue *För Sverige i tiden*, Sterk plays herself as the main character, with three male Kurdish musicians accompanying her on stage. In this meeting with the audience – as she defines the show – Sterk plays with the stereotypes and the associated prejudices mentioned above. At the same time and in an engaging manner she creates a pleasant atmosphere where she inscribes herself historically among other famous popular Swedish actors and singers from the 21st century. I want to investigate the underlying political agenda in this revue and how emotion is used to construct and deconstruct ethnicity, working with Sara Ahmed's *Cultural Politics of Emotion*, 2004 and Ania Loomba's *Colonialism/Postcolonialism*, 1998.

## **3. Feminist Theatre in the Asia Pacific**

This sub-group investigates the possibilities of a multi-regional approach to feminist performance in the Asia Pacific. It considers feminist performance practices beyond/outside/in response to the theatre cultures of Britain, Europe and America that are made in India, China, South Korea and Australia and include local and regional debates about gender and culture. The group considers transnational, intercultural and localized performance in relation to questions of alternative and regional modernities, tradition and change, indigenous culture, family and identity. Questions of place, translation and form, often inflected with various localized responses to the West, are considered in relation to feminist concerns with human rights, equality and artistic freedom.

Contributions to this topic include:

Asha [Pande](#)

### **WOMEN DIRECTORS: INTERCULTURALISM AND REPOSITIONING OF GENDER IN MODERN INDIAN THEATRE**

[University of Rajasthan, India](#)

Women directors in India have done very challenging work in the last decade by shifting the debate towards new forms and new subjectivities. One unifying factor in their trajectories is bringing the question of gender to the stage, an issue that was not present on the Indian Stage until now. In this paper I will talk about the mise-en-

scène of Hindi translations of Racine, Jean Giraudoux, Bertolt Brecht and Lorca. Hindi translations become the bridge between two cultures, giving the directors space to break society's artificially made boundaries of roles and station. The display of emotions in these performances too breaks away from tradition, taking new form. The women directors in this study are Amal Allana, Anuradha Kapur and Neelam Mansingh Choudhary. Female impersonators have been a norm in the history of India in traditional theatre forms like Ramlila, Raslila, Bhavai and Jatra. They depict essentially epic and mythological characters. Modern women directors like Neelam Mansingh Choudhary have tried to construct folk traditions in collision with modern Indian theatre. She puts female impersonators side by side with today's modern actresses, she also destabilizes gender representations. Amal Allana makes gender mobile by disturbing stereotypes and Anuradha Kapur examines cross-dressing in her translated work.

Jung-Soon **Shim**

### **POPULARIZING MOTHER-DAUGHTER EMOTIONS IN RECENT KOREAN WOMEN'S THEATRE**

[Soongsil University, Korea](#)

Recently Korean theatre has witnessed a resurgence of a feminist theme, the mother-daughter relationship, not seen since the first booming of Korean women's theatre around the mid-1990s. But the larger socio-cultural context that has prompted this renewed trend is quite distinct from that of a decade ago. Over the past decade, feminist ideas have been popularized among younger generations of women, including professional theatre women. Having grown up through Korea's difficult times, such as the IMF crisis in 1997 and then again the global financial crisis in 2007, the younger generations of women are well educated and equipped with a high sense of economic competitiveness, and well aware of the potential power of popular culture in confronting the new liberal age. All these factors collectively inform the proliferation of popular feminism in contemporary Korean women's theatre. The very recent resurgence of women's theatre was triggered by the popular success of a serial TV drama titled *Mother Got Pissed Off* in 2008. Many women's plays followed, produced by younger Korean women playwrights and directors. This time they created local versions of mother-daughter stories based on their own experiences, such as *Two Nights and Three Days with Mother* which focuses on the emotional aspects of the mother-daughter relationship. This article will examine and analyze major theatre productions by younger professional theatre women, and explore the cultural implications, focusing on the differences and similarities to those from over a decade ago.

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# WG HISTORIOGRAPHY

Conveners: Jim Davis, University of Warwick, UK & Jan Lazardzig, Free University Berlin, Germany & Yael Zarthy-Levo, Tel Aviv University, Israel

[Leo 2401](#)

Rosemarie **Bank**

### **FRIEDRICH ENGELS, LEWIS HENRY MORGAN, THEATRE AND PREJUDICE IN 19TH-CENTURY AMERICA**

[Kent State University, USA](#)

Joan Marks observes, in *FOUR ANTHROPOLOGISTS* (1980), that "Marxists revered Lewis Henry Morgan, whose [1877] book *ANCIENT SOCIETY* was the foundation on which Friedrich Engels based *THE ORIGIN OF THE FAMILY, PRIVATE PROPERTY, AND THE STATE* [ : IN LIGHT OF THE RESEARCHES OF LEWIS HENRY MORGAN] (1884)". George W. Stocking, Jr., further observes that "the true founder of British social anthropology was the American Lewis Henry Morgan", who both warned of the danger of the unchecked growth of private property and emphasized the connection



between material circumstances and the ability of cultures to develop. In my paper for the forthcoming meeting of the IFTR Theatre Historiography Working Group in Munich, I propose to examine post-Civil War (1861–1865) U.S. modern culture and the development of the prejudice for and against naturalist vs. melodramatic theatre. In one sense, this discourse continues the consideration of theatre censorship in the U.S. (Lisbon paper), while, in another sense, the conversation will move on to the positioning of material circumstances (in Engels' and Morgan's senses) as a determiner of cultural development/evolution. How did these prejudices develop in the U.S. and how have historiographical choices influenced how this story has been told?

John **Carnwath**

### **THEATRE ENTERPRISE IN MODERN ECONOMY**

[Northwestern University, USA](#)

In the modern economy, a “theatre” is first and foremost an organization. A theatre is neither a place, nor a group of people, but rather an abstract social/legal entity that structures an exchange between performers and spectators. In order to be a part of the modern economy as it has emerged since the 17th century, theatres have had to choose their organizational form from a limited menu of options. Over the past 200 years, theatres have existed as court theatres, private associations, non-profit organizations, multi-national corporations, and in several other forms. While the choice of organizational structure is not primarily an artistic decision, I argue that it is of considerable consequence for the art that is produced. Drawing on the development of the German theatre industry around the turn of the 20th century, the Federal Theatre Project in the USA, and the management of non-profits in neo-liberal economies of the late 20th century, I consider what it means to be a “modern” economic organization in a given institutional setting and what is at stake for theatres that have to conform to these predetermined models. Noble patronage, government subsidies, and foundation grants, have provided access to resources at various points in time and have served as important markers of cultural and artistic legitimacy; however, these types of support are all predicated on particular organizational forms. In light of the conference topic “Prejudices of Modernity”, I examine how these preconceived notions of appropriate organizational forms bias what both contemporaries and we as historians deem to be “theatre”.

Mary **Caulfield** & Stephen E. **Wilmer**

### **MONUMENTS AND LANDSCAPES IN THE PERFORMANCE OF THE NATION**

[Trinity College Dublin, Ireland](#)

In this paper we want to consider the role of gendered visual representations of the nation, considering theatrical and iconographic practices in various countries and the ways in which they help to reinforce gender prejudice that were created during the process of nation building. Floya Anthias and Nira Yuval-Davis have shown that women frequently act as “a focus and symbol in ideological discourses used in the construction, reproduction and transformation of ethnic/national categories”. We will trace some of these representations in the context of landscapes and cityscapes and examine influential approaches by such theorists as Herder, Hegel and Peggy Phelan who have articulated positions related to questions of patriarchy and visibility. We will discuss images and counter images to demonstrate how such gendered prejudices have been reinforced in post-independence societies. We will also ask whether women have been advanced by modernity or whether modernity privileges the patriarchy as national myth.

Sarit **Cofman-Simhon**

### **EXAGOGUE BY EZEKIEL OF ALEXANDRIA, AND THE MODERN RHETORIC OF JEWISH THEATRE**

[Kibbutzim College, Israel](#)

The play *Exagoge* (*Exodus*), by Ezekiel of Alexandria, is the best-preserved Hellenistic tragedy. Written in the 2nd century BC and surviving in fragments, the play concerns the story of Moses and the escape of the Israelites from Egypt (c. 1447 BC) as told in the *Old Testament* (*the Book of Exodus*). *Exagoge* was written by a Jew who lived in Hellenistic Egypt, at a time when there was a flourishing Jewish community who spoke Greek, yet struggled with a hybrid identity: keeping its monotheistic unique religion on the one hand, and adopting the Hellenistic culture on the other hand. Strangely enough, in Jewish theatre historiography, *Exagoge* is not considered a Jewish play but a Hellenistic work. Definitions of “Jewish theatre” have been a product of modernity. For centuries

Jews had had very little contact with Western theatre, yet as in many cultures, Jewish theatre has religious roots. It was only during the spread of the European Enlightenment that a class of Jewish intellectuals began writing secular plays. The establishment of Yiddish theatre (in 1876) and Hebrew theatre (Habima in Moscow – 1917) created new attitudes (and prejudices) that eventually banished the Hellenistic play from the discourse. This essay thus explores the rhetoric of “Jewish theatre” and examines the case of Ezekiel’s *Exagoge*. It proposes a reading of the play as a form of resistance intended to empower Jewish identity in the Hellenistic Diaspora. As such, it belongs to Jewish cultural discourse, according to any possible definition of the term.

Jim Davis

**PROUD AND PREJUDICED: THE IMPACT OF MODERNISM AND MODERNITY ON EUROPEAN THEATRICAL REPRESENTATIONS OF AND IN INDIA IN THE MID- TO LATE 19TH AND EARLY 20TH CENTURIES**

University of Warwick, UK

This paper considers British and English-speaking representations of India from the mid-19th to the early 20th century. Often there is a total or partial erasure of India, as in Henry Nelson O’Neill’s paintings of troops leaving for or returning from India at the time of the Indian Mutiny or in Boucicault’s play *Jessie Brown, or The Relief of Lucknow*. The English garrison theatres in Calcutta and elsewhere largely existed to replicate and disseminate English culture, while touring professional actors perpetuated a diet of Shakespeare and European comedy and farce. Some actors took an interest in their surroundings when they toured, as was the case with the German actor Daniel Bandmann, who performed Shakespeare in English, and visited India in the early 1880s. Theatre as a site of erasure and of intervention, of representation and invention, of cultural imperialism and cultural ambassadorship, all pertain to this subject. In line with the working group and conference topic, however, this paper will scrutinise the ways in which modernism and modernity may have filtered or revised traditional perceptions of India and European cultural engagement with India. Consequently, this paper will not be concerned with modernism’s impact on Indian culture (as in the realm of architecture for instance), but on western representations of India up until the 1920s, the decade in which E. M. Forster’s arguably modernist novel *A Passage to India* was first published.

Mary Helen Dupree

**MODERNITY AS ANTITHEATRICAL PREJUDICE: INTERROGATING THE NOTION OF “VERBÜRGERLICHUNG” IN 18TH-CENTURY GERMAN THEATRE**

Georgetown University, USA

Building on my research on 18th-century German actresses, my paper seeks to unsettle the notion of the “Verbürgerlichung” (embourgeoisement) of 18th-century German theatre through an analysis of discourses of prejudice in theatre historiography and 18th-century literature. In German theatre historiography, Verbürgerlichung is often understood as the process by which the improvisation-based travelling theatre was transformed into a “purified” literary theatre, primarily through the interventions of Neuber, Gottsched and Lessing. Verbürgerlichung also implies the triumph of the actors’ class over the antitheatrical prejudice (Barish) through integration into bourgeois society. The notion of Verbürgerlichung is itself prejudicial, as it implicitly privileges the middle classes over the pre-reform actors’ class and the dramaturgy of Enlightenment over the anti-illusionist aesthetics of Baroque theatre. By imposing a triumphalist narrative of progress and modernization upon a diverse range of theatrical practices, German theatre historiography reproduces the rhetoric of “paratheatrical literature”, a term I have developed in my research to refer to 18th-century texts that promote theatre and theatre reform. Paratheatrical literature depicts the theatre as engaging in a constant battle against “das Vorurtheil”, a term that collapses the antitheatrical prejudice with the Enlightenment view of prejudice as the enemy of progress. Yet, it also upholds the antitheatrical prejudice by depicting actors as “sexual suspects” (Straub) impervious to reform. I argue that contemporary theatre historiography must reflect on the circulation of Enlightenment discourses of prejudice and ultimately dispense with the notion of Verbürgerlichung in order to account for the diversity and scope of 18th-century theatrical practices.

Svein [Gladso](#)

## **THE ROLE OF AUDIENCE RECEPTION IN THE CONSTRUCTION OF HISTORICAL NARRATIVES**

[Norwegian University of Science and Technology, Norway](#)

Like all history, theatre history (apart from the most quantitative versions of it) has a need to reflect upon how real people in the past have experienced their lives and their involvement in art and entertainment. During the last twenty years, reflections on the nature of history have made us aware of how much our descriptions of the perceptions and responses of historic audiences are dependent on prejudices and projections, on analogical thinking and on generalizations. Theatre history must, as a consequence, be in constant search of theories and models to substantiate claims about audience experiences – given the obvious lack of empirical evidence we are facing in studying historic audiences. Against this backdrop, I would like to present some reflections for the Historiography Working Group on a couple of attempts to bridge the gap between “us” and “them” – the scholar and the historic audience. Recent works by Bruce McConachie have used insights from cognitive science to access the emotions of historic audiences, most recently in his *Engaging Audiences* from 2008. I would like to discuss the challenges raised by his concept of “empathetic simulations”. Another methodology worth discussing is Erika Fischer-Lichte’s claim that we have access to reception in its “potentiality” in the structures of the dramatic texts, as shown in *Geschichte des Dramas* from 1990. Both attempts are well aware of the need to historicise the aesthetic experience. Nonetheless, it is of interest to discuss to what extent “modern” conceptual and institutional frameworks have facilitated the “bridging” in the two attempts.

Rainer [Godel](#)

## **“ONE SMALL FAVORITE PREJUDICE”? HOW 18TH-CENTURY PHILOSOPHY INSTRUMENTALIZED THE CRITIQUE OF PREJUDICES**

[University of Halle, Germany](#)

In the late 18th century, the Berlin philosopher Johann Jakob Engel, in a programmatic text on the value of Enlightenment, asked a (rhetorical) question: Is it a proof of Enlightenment when one condemns all prejudices, but retains “one small favorite prejudice” – the prejudice in favor of the Enlightenment? Engel’s polemical question leads to the core of a type of Enlightenment discourse on prejudice that shaped our understanding of the 18th century: the orthodox attempt to re-institutionalize a rational critique of prejudice without considering the anthropologic obstacles and the limits of reason. In my paper, I argue that attempts to instrumentalize the critique of prejudice by claiming that prejudices not only should but in any case can be destroyed by reason superseded 18th-century literary and philosophical modes of the discourse that had been developed on the basic assumption of anthropological arguments. I will demonstrate that limiting Enlightenment to an instrumental reason and to a radical critique of prejudices can be considered as a seminal misunderstanding of modernity.

Michal [Kobialka](#)

## **MODERNITY AS PREJUDICE: COMMERCE AND REAL ABSTRACTIONS IN 18TH-CENTURY LONDON**

[University of Minnesota, USA](#)

By the end of the 18th century, “prejudice” no longer denoted a theological or juridical category, but, as implied in the call for papers, was at the center of the philosophical debate of the Enlightenment – thus, it alluded either to a progress of the human mind or of the nation. In this paper, I aim to develop a different argument not grounded in a philosophical debate around epistemology or nation-state, but in a conscious and relentless practice of constructing a global synthetic society created by and for the merchants who had accomplished the goal that Adam Smith talks about in *Wealth of Nations* (1776) – that is, the perfect normalcy of bourgeois mercantile society, as evidenced by its actions. This perfect normalcy of bourgeois mercantile society (and how it permeated knowledge production) is what I want to address here. I wish to draw attention to representational practices, operating within and without different cultural structures and institutions as well as enunciating the self’s contingent existence in print, in public, or on stage and, inevitably, in the archive, in order to point to the process of abstracting cultural and societal norms delimited by the operations of the emergent capitalism of the Industrial Revolution. While focusing on the problem of “abstraction” and, for this matter, of “trade” as well as the national embodiment of these notions in England, I wish to re-open a discussion on the Enlightenment.

Pirkko [Koski](#)

### **A FOLK PLAY CHALLENGING THE NATIONAL THEATRE TO DEFEND ITS CULTURAL IMAGE: HOW TO BREAK THE CANON CREATED BY MODERN HISTORIOGRAPHICAL TRADITION?**

[University of Helsinki, Finland](#)

The National Theatre of Finland was founded by the Finnish-speaking educated class in the spirit of popular education and with the need for the support of the people. An important aim was to show, following the general political trends, that the nation of this theatre belonged to the European civilized nations. The declaration of the theatre's artistic policy mentioned the classical repertoire, the modern works of the period, and new Finnish drama. Later historians have often followed these lines and created a narrative where popular drama and performances do not exist; they fill the stages of some other theatres of minor importance. The National Theatre, however, naturally entertained its audience with lighter productions as well, although it is not as easy to trace them through written histories. My aim is to survey one of these plays, *Tukkijoella* (*Timberjacks*), and discuss its existence through several decades from the beginning of the 20th century until the 1970s in one of the major institutions of modernity. Between the beginning of the century and the 1980s, it was the play most often performed in Finland. With this survey I supposedly manage to change the historical narrative, but it is still more interesting to trace the role of popular art in the negotiations which the national movement necessarily had to perform in order to achieve success in its project.

Ioulia [Pipinia](#)

### **NEW RULES, OLD DILEMMAS: SHAPING A HISTORIOGRAPHY CANON FOR MODERN GREEK THEATRE**

[Aristotle University of Thessaloniki, Greece](#)

Modern Greek theatre emerged in the 19th century as part of the nation's uprising and in response to the ideas of Enlightenment. For the most part of the century, dramatists and critics argued for the need for Greek theatre life to become fully attuned to the dramatic values and artistic developments, which capitals such as Paris had achieved. In the 1890s, a new generation of dramatists, influenced by the advent of modern drama in Europe, declared that it was time for Athens to stop "being a province of France" and turn to new playwrights and genres. This call for the modernisation of Greek stage, however, was still trying hard to unite the goal of a national stage with the endorsement of the new trends, by applying techniques similar to those of 19th-century Manicheanism. The aim of this paper is to discuss the ways in which the import of modern drama and the independent theatre tradition in Greece, at the turn of the century, reformulated previous dilemmas such as East or West, low or high, national or foreign and constructed a new canon not only for the Greek stage, but more importantly for Greek theatre historiography until the present day.

Robin C. [Whittaker](#)

### **PREJUDICES OF PROFESSIONALIZATION IN THEATRE HISTORIOGRAPHY**

[University of Toronto, Canada](#)

Under modernity, theatre practices, like other occupations aspiring to regulation and permanence, have resolutely followed paths of professionalization while replicating familiar prejudices against nonprofessionalizing sectors of their field. But while professionalization is clearly demarcated in the practices of medicine, law and education, defining and securing the boundaries of professional theatre regimes has proven more fraught. Actors' Equity associations – such as those in Britain, the US and Canada – frequently collude with scholars and governments to discursively privilege professional companies and artists over their amateur counterparts through personnel and production restrictions, publication attention and public funding regulations. Following Clare Cochrane (2003, 2001) and Murray Frame (2005), this paper seeks to theorize from archive-acquired examples some of the mechanisms by which scholars, professional associations and governments collude (willfully or not) to encourage disciplinary prejudice against the practice and study of non-professionalized theatre. Drawing from Bourdieu's field theory, Foucault's discourse analysis and formation of disciplines theories, and from the writings and public talks of commentators like Chris Anderson (*Wired Magazine*) who trace the rise of the non-specialists on the Internet, my work (2010, 2009, 2008) sifts through prejudices against practising and researching non-professionalized theatre in order to explore the spaces in which it thrives. I argue that the Profession cannot easily accommodate a number of the socio-cultural and practical domains occupied by non-professionalized theatres (e.g. participatory ethos, freedom of play programming, and "timely" or "controversial" programming). Examples are drawn from my research on Toronto's Alumnae Theatre (1918) and Edmonton's Waltherdale Playhouse (1958).

# WG INTERMEDIALITY IN THEATRE AND PERFORMANCE

Conveners: Andrew Lavender, Central School for Speech and Drama, UK & Sigrid Merx, University of Utrecht, Netherlands

Leo 1503

Katia [Arfara](#)

## **PERFORMING THE SPACE, RESHAPING THE BODY: ON KRIS VERDONCK'S THEATRICAL INSTALLATIONS**

[Ecole des Hautes Etudes en Sciences Sociales, France](#)

Situated in borderline zones, theatrical installation is about to redefine theatre as an open multi-sensorial system which reshapes our way of being on stage. It is a hybrid genre which re-examines the very nature of theatre, allowing artists to insert, into a live performance, qualities characterizing the visual arts. Since its very beginnings, the work of Kris Verdonck has interrogated this new genre of theatrical installation. Trained in visual arts, architecture and theatre, the Flemish artist uses highly sophisticated technological devices, in order to blur binary distinctions, such as time and space-art, inanimate and animate figures, naturalism and abstraction. Developed out of a "state of being" (Van Kerkhoven), his recent productions such as *End* (2008) and *Actor#1* (2010) echo modernity's claim to reshape performing arts through the transfiguration of the human body. More specifically, this paper will draw parallels with the historical avant-garde's attempt to redefine the very essence of theatre by calling into question the power structures conveyed by the naturalistic stage. My intention is to examine whether Verdonck's reshaping of the staged body could act as a catalyst for the viewer's experience, expanding both theatrical and visual art conventions. Could this "distorted" attitude towards the ontological status of a stage provoke a radical reconsideration not only of perceptual limits but also of the creative process itself? By examining this critical rejection of naturalism in Verdonck's theatrical installations, I intend to explore some major modern concerns, such as the "Total Theater".

Sarah [Bay-Cheng](#)

## **FROM THE AVANT-GARDE TO THE AVATAR: THE MODERNIST BODY'S LEGACY IN CONTEMPORARY MEDIA PERFORMANCE**

[University at Buffalo, USA](#)

This paper reconsiders the relation between modernist performance and contemporary media through the lens of the performing body. Specifically, I examine how modernist theories of the performing body in space are both historically contingent and eerily prescient in their ambitions for the future of theatre. The paper opens by reviewing modernity's reconceptualization of the body as a site, mechanism, and agent of performance and then compares these theoretical shifts to the development of new stage technologies, such as Adolphe Appia's theories of space and Edward Gordon Craig's Übermarionette. Using a few representative examples as case studies, I then revisit these early notions of the performing body in the context of recent digitally-dependent performances. Are these recent developments, as some have suggested, the result of an epistemological break; or, are they a continuation of a modernist body metaphor?

Johan [Callens](#)

## **THE KING IS DEAD, LONG LIVE THE KING: STEPHEN PETRONIO'S POST/MODERNISM**

[Free University Brussels, Belgium](#)

Pursuing ongoing research into the concept of recursion, as reflected in the Working Group on Intermediality's forthcoming volume, *Mapping Intermediality and Performance*, edited by Robin Nelson, Sarah Bay-Cheng, Chiel Kattenbelt, & Andy Lavender (Amsterdam UP, 2010), this presentation touches on the troubled relationship between modernism and postmodernism in *The King Is Dead* (Part 1) (1993), a choreography by the Stephen Petronio Dance Company, which combines a scenography by performance artist-photographer Cindy Sherman and video designer Tal Yarden, with a musical score based on Elvis Presley and Maurice Ravel's *Bolero* (1928). While Petronio's piece at the time met with incomprehension, being judged unfinished and unclear in its thematic focus, even retrograde because of the music, Ravel actually offers several pointers to

the dance's reflexive status with regard to its artistic intentions and its relation to dance history. These functions were enhanced by the production's memorial character, an aspect missed by the reviewers at the time of the dance's creation. The choreography further invites consideration in terms of T.S.Eliot's *t* (1922), a paradoxical critique of modernity which nonetheless became a classic of literary high modernism, while also being heavily indebted to the theatre, from early modern drama to the interbellum music hall, a debt indirectly acknowledged in contemporary stage productions of the poem by Deborah Warner (1996–97, 2009–10) and Peter Missotten (Filmfabriek) (2006–07).

Klemens Gruber

### **PROTO-DIGITAL GESTURES OF THE EARLY AVANT-GARDE**

University of Vienna, Austria

In painting as in theatre, the Neo-Primitives unhesitatingly declared war on the recently invented Cubism, since they regarded its opening of the space as just a new prison for perception. Their surfaces resembled today's digital textures, the sound of their materials radiated a haptic quality, and their still lifes of indubitable beauty were the touch-screens of the early 20th century. Like everybody else's eyes, those of the theatre were on film. The theatre eagerly strove for its own cinematographication" by means of spotlights, the splitting of motion sequences, and a dramatic of numbers. Semiotic research in film was already one step ahead: it operated with the smallest entities, reassembling them in a frenetic montage. The general principle was interruption: the desire to interrupt the progression of the plot and bring other possibilities of the story into play corresponds to the possibility of cutting the film material down to individual frames. As Suprematism was the bird's-eye view owed to the aeroplane, its loopings in Vertov's *Kino-Pravda No. 16* anticipated yesterday's screen savers. And epic theatre was the platform of generalized interruption aimed at changing the course of history in this way. El Lissitzky's *PROUNs* finally cast the formal structures into the future. They endowed the picture with unassailable dynamics to which our perception is still exposed, and inextricably so: when the static picture starts swaying. Measurability and calculability are less important here than fragmentation, separation, and decomposition into basic units and their recombination to a new cosmos.

Chiel Kattenbelt

### **THE THEATRE'S ATTEMPT TO CATCH UP WITH MODERN LIFE**

University of Utrecht, Netherlands

In my presentation I would like to discuss some ideas from stage directors of the 1920s and 1930s about the need for technological innovation in the theatre in order to catch up with modern life. In particular, the new medium film, which started as "photographed theatre", but soon developed its own principles of construction and stylistic procedures, was an inspiring example for many of these directors. (Svevolod Meyerhold, for instance, literally spoke about a "cinematification" of the theatre.) By using new technologies they in particular discovered the theatre's potential to be a hypermedium, that is to say the theatre's capacity to provide a stage for or rather to stage other media and, by doing so, redefining or transforming these media, which of course also affects the spectators' perception. In so far as a playful staging of signs and media could be considered as one of the main features of the historical avant-garde, we could say that the avant-garde theatre played a prominent role in this respect. I would like to argue that the historical avant-garde paved the way for the performative turn in the arts, not to say that it actually initiated this turn. I also would like to link the historical avant-garde theatre of the twenties and thirties to our contemporary theatre in the digital age. Many ideas from the past concerning innovation can nowadays easily be realised thanks to digital technology.

Rosie Klich

### **PERFORMING AT A DISTANCE: PLACE, PATTERN AND POSTHUMANISM**

University of Kent, UK

Digital technologies enable us remote access, remote control, and remote communication. We are distance learners, remote users, and we commute by electronic highway. Is distance really dead? This paper explores the connection between "distance" as experienced in digitalised communication, and the resulting "posthuman subjectivity". Notions of "proximity" and "connectivity" are discussed and are brought back to the possible unification of man and machine, with reference made to Anna Munster's understanding of the "graft" of human and technology as the site of digital embodiment. The "death of distance" between man and machine creates



various posthuman subjectivities, such as the “copy”, the “robot” and the “mutant”. This paper will explore different manifestation of these posthuman bodies in performance, suggesting that the posthuman body is inherently “unfinished”. Reference is made here to Peter Lunenfeld’s “aesthetic of the unfinish”. To explain the “aesthetic of the unfinish” Lunenfeld addresses the threads of story, space, and time as accessed through digital interfaces, characterising each as “unfinished” in a number of ways. I will present the “unfinished body” in relation to his theories of space and time.

Jean-Marc [Larrue](#)

**“DEMIATION”: THE CASE OF REPRODUCED SOUND ON STAGE IN THE 1920S**

[Centre de Recherche sur l’Intermédialité, Montreal, Canada](#)

The concept of “remediation” (Bolter and Grusin) is a nodal concept in intermedia studies. Subsequent work in media genealogy and media genetics has clarified the process concerned in terms of how a new technology can emerge in a given mediatic practice and eventually lead to a new medium (Andre Gaudreault, Philippe Marion). Other studies have clearly shown that no technology is ever totally new (Lisa Gitelman) but is an integral part of a technological and cultural continuum (Jürgen Müller). The research I have been conducting with my colleagues at the Research Centre on Intermediality (CRI) in *Canada and the Centre National de Recherches Scientifiques* (CNRS, ARIAS) in France for the last two years on the appearance of “reproduced” sound in the theatre at a time when the first sound reproduction technologies were being developed (from 1878 on) has revealed another aspect of “remediation” that I have termed “mediatic resistance”. This occurs when the medium in question resists the intrusion of the new technology. At the meeting in Munich, I would like to explore another equally important process: “demediation”. Whereas mediatic resistance corresponds to a rejection, refusal or suspension – i.e. a deferred introduction – of any new technology, “demediation” refers to the rejection of the technology after it has been introduced and deployed in a mediatic practice. In the case of reproduced sound in the theatre, all signs point to the fact that sound reproduction technologies were initially accepted on stage and then subsequently excluded from it.

Andrew [Lavender](#)

**MURDER, FUN AND GAMES: WEREWOLF, THE GOODY BULLET AND A PHENOMENOLOGY OF ENGAGEMENT**

[Central School of Speech and Drama, UK](#)

This paper examines issues of pleasure, performance and engagement in relation to two different games. The parlour game Werewolf has spread in a meme-like way across the post-industrial world and, as Margaret Robertson observes in *Wired*, has had a particular impact in the global “tech” community. Adapted by Andrew Plotkin from *Mafia*, invented in 1986 by the Russian psychology researcher Dimitri Davidoff, it divides its players into werewolves and villagers. In Robertson’s words: “Can the werewolves eat their prey before the villagers identify and lynch the werewolves?” The game involves its participants in close observation of others, vicarious pleasure at summary deaths and dispensations of justice, and individual performances that include the assertion of invented truths and the concealment of (in-game) identity. In Blast Theory’s *The Goody Bullet* (2010) each player interacts with others by text message, to determine which of their number is the murderer. The event’s matrix of death, accusation and discovery is similar to that of *Werewolf*, as are its tropes of truth, trust, deception and strategic evaluation. The game’s virtual realm, however, makes for peculiar displacements of time, presence and narrative in the face of play. Through a brief discussion of both games, I examine the sorts of pleasures that obtain when one enters performance/game worlds that accommodate (simultaneously) different degrees of both immersion and observation. I suggest that both games relate to an expanded phenomenology of engagement, which is to do with varieties of witnessing, participating, discovering or abandoning oneself, feeling, acting, and making cognitive choices and commitments.

Erica [Magris](#)

**EXPANDING THEATRES: THEATRE AS AN INTERMEDIAL LABORATORY BEYOND POSTMODERNISM?**

[Université Paris III, France](#)

This paper will investigate the transformation of postmodern poetics in theatrical forms based on the use of digital media. Audiovisual technologies have created an intermedial space in theatrical practices where the essential elements of theatre are put under



strain: the relation with its tradition, presence and representation. They engender an expansion of the field of theatre, the displacement of the stage, the multiplication and the destabilisation of theatre practices. This phenomenon is often associated with postmodern theatrical forms, principally for two reasons: first, because of the auto-reflexivity of the technologies; second, because of the process of contamination and hybridization of the stage by mass-media languages and formats. Furthermore, it seems to me that new digital technologies have opened up new perspectives. The expanding theatres that integrate not only the means but also the logics of the new media are an intermedial platform, a laboratory where new links to the world are established and where new forms of engagement are developed. As a result, I think that these forms are going beyond postmodernism and are developing a new attitude that includes postmodernism in its critical observation of reality and of art. To verify this hypothesis and its consequences on the articulation of intermediality, I will study Italian theatre, where the debate about Postmodernism has been advanced and radical. In particular, I will compare current digital theatre practices of companies, such as Fanny e Alexander, Kinkaleri and Motus with the postmodern theatre which flourished in the 1980s, defined as “videoteatro” (video theatre).

Sigrid **Merx**

### **INTERMEDIALITY AS A MICRO-POLITICS OF PERCEPTION**

University of Utrecht, Netherlands

Intermediality in performance often manifests itself as a disturbance of the senses of the spectator, resulting in an increased awareness of perception. In my paper I would like to investigate the political quality of this disturbance of the senses, on the level of both strategies and experience, arguing that intermediality entails a micro-politics of perception. I will use Ranciere’s notion of the “distribution of the sensible” on the one hand to emphasize the aesthetic dimension of politics in general and on the other hand to understand politics in relation to performance as an aesthetic strategy of structuring the stage. Politics for Ranciere is first and foremost a disturbance of the arrangement of what is there to be seen and to be heard. According to him, the principal function of politics is the sensual configuration of its proper place. Finally, I will discuss how Oosterling relates intermediality to interest (being in-between as inter-esse). Oosterling argues that in our time we are in a constant mode of “in-between” and therefore philosophy, art and politics should let go of the 19th-century discourse of the individual (intra), emphasizing instead the interaction and encounters between individuals (inter). According to Oosterling, the political power of art lies in its ability to offer this “inter”. The inter as micropolitical experiential sensibility, Oosterling argues, balances between presence and absence. It is a constant movement in which positions inevitably have to be articulated in relation to each other in the awareness that they are principally provisional.

Ralf **Remshardt**

### **BLUE MAN’S BURDEN: AVATAR AND THE COLONIZING OF PERFORMANCE**

University of Florida, USA

James Cameron’s phenomenally profitable event movie *Avatar* on the formal level rests on dual, mutually integrated technical achievements: the rendering of a plausible (if not realistic) largely computer-generated 3-D environment, and the refinement of previous motion capture techniques into a process now called “performance capture”. On the narrative level, it propounds a transparent, fairly conventional anti-capitalist/colonialist fable that has been read (and attacked) as an allegory of current US imperialism. The film’s claims to decrying cross-species exploitation and championing environmental sensitivity however are thrown into ironic relief as the manner in which the performance of the film’s indigenous characters was created, a kind of extractive process in which the originating actors cede control over their image to a central authority, bears a certain freighted resemblance to the very colonialist enterprise the movie superficially condemns. The paper looks at the multiple ways in which Cameron’s ostensibly emancipatory parable subverts itself in its own technical and ideological refractions, with an emphasis on the altered meaning and ontology of performance in a hegemonic system of digital acquisition, alteration, and distribution, but also how it recapitulates media history. In an echo of previous instances of medial transition, Hollywood’s current ambivalence about performance capture mirrors the anxiety about the disembodiedness of early film acting, and the revival of 3-D technologies recalls art historian Jonathan Crary’s contention that the stereoscope in the 19th century already presaged a “radical abstraction and reconstruction of optical experience”.

Marina **Turco**

**A MODERN APPROACH TO TECHNOLOGY: EXHUMING GHOSTS AND MACHINES IN CLUB VIDEO PERFORMANCES**

[University of Utrecht, Netherlands](#)

VJing is a technology-oriented art form. Its creative power and cultural status depend on its capacity to absorb and transform the most advanced technological developments. Self-made tools and mass-produced apparatuses, “high tech” and “low tech” devices, all kinds of old and new technologies can be exploited in VJing, often combined within hybrid experimental configurations. The VJ chooses the gear and projection set-ups that suit the space, inspire his performance, and address the audience in the right way. VJs’ approach to technology is, in Gombrich’s sense of the word, profoundly “modern”. According to Gombrich, the idea of modernity implies recognition that change and transformation are basic principles in art, culture and technology. In this perspective, modernity does not necessarily imply “progress” as a linear progression towards a certain goal. Gombrich’s idea of modernity explains the affinity between VJing and modern visual spectacles (from magic lanterns to the so-called “cinema of attractions”), between live video and avant-garde movements such as Dadaism and Futurism. This affinity is acknowledged, and emphasized, in texts that seek to persuade the reader of the artistic and “progressive” value of VJing, tracing its roots back far beyond the invention of video, to pre- and early-cinematic visual apparatuses and *mise-en-scène*. Some of those early performative practices and technologies are literally re-staged, re-contextualized or remediated within the space of the club, brought back to life by their disruptive character, a character that perfectly fits the intermedial, transformational experience of clubbing.

Kurt **Vanhoutte**

**HAUNTED PERFORMANCE: SPECTRAL ILLUSIONS PAST AND PRESENT**

[University of Antwerp, Netherlands](#)

This paper proposes a return to phantasmagoria, ghostly spectacles much in fashion in the 19th century, as both a practice and a concept crucial for our understanding of what it means to be modern. There was a time when promoters of phantasmagoria offered the superstitions of a supposedly past Romantic era as a novel experience to an audience seeking to define its modernity. Whereas the manipulation of the senses by technology (magic lantern) producing spectral images involved belief, the key aspect of the theatre itself cast doubts upon the complete illusion of the senses. The aim of this contribution, then, is twofold. Firstly, I want to explore this paradoxical staging of ghosts as a specific means by which theatre comes to terms with the ontology of new media of reproduction. Secondly, my interest in the ambiguity of modern experience goes beyond the iconography of the spectre, as it circles back on spectrality as a theoretical figure to grasp our own relation to history. More specifically, it is my belief that the spectre gains new validity as a tool for thinking through the ways in which artists today play with the ambiguity of space, embodiment and ontology. Their ambition to once again use theatre as a critical medium to conjure up ghosts, as diverse as it is in terms of technologies and effects, signals a return of modern phantasms in the digital era. What this might indicate is that our present modernity is, ultimately and dialectically, restaging the spectres of its past.

Nele **Wynants**

**TECHNIQUES OF THE SPECTACULAR: IMMERSIVE VIEWING APPARATUS AND PERFORMANCE**

[University of Antwerp, Netherlands](#)

Magic displays such as projected lantern shows, phantasmagoria, and other entertainment apparatuses in early modern spectacles provoked powerful optical effects and techniques of attraction. Moreover, they also served as figures to rethink the development of modern subjectivity and the emergence of a crisis of perception, traditionally characterized in terms of experiences of distraction, fragmentation, shock and dispersal. According to Walter Benjamin, the disruption inherent in shock and distraction held forth the possibility of new modes of perception, attaining particular dialectics between attention and disruption as two paradigms of modern “reception in a state of distraction”. Today we are witnessing a digital re-enactment of early modern viewing apparatuses in performance art. I will discuss how contemporary spectacles by Julien Maire and Kurt D’Haeseleer reevaluate modern notions of spectatorship by remediating pre-cinematic apparatus into contemporary performances. These artists use old machines in digital environments to restage modern dialectics between attention and disruption. Thus, the apparatus itself once again becomes the device of new experiences of vision and perception. At the same time, it becomes an allegorical indication for understanding how mediatisation reshapes the audience’s perception in the shift from modern to late-modern viewing conditions.

# WG MUSIC THEATRE

Conveners: Michael Eigtved, University of Copenhagen, Denmark & Clemens Risi, Free University Berlin, Germany

[Leo 1211](#)

Marcus **Cheng Chye Tan**

## **MUSIC AS UNIVERSAL: CULTURAL ACOUSTICS AND IDENTITY POLITICS IN ONG KENG SEN'S AWAKING**

[Trinity College Dublin, Ireland](#)

Staged as an attempt to bring together Shakespeare's plays and Tang Xian Zu's classical Kunqu opera, *The Peony Pavilion*, (Ong, Programme Notes) *Awaking* stands as Singapore Director Ong Keng Sen's most recent and prominent attempt at engaging issues of the intercultural through music and sound. While Ong's previous intercultural projects sought to explore the politics of intercultural performance through the exchange, layering, confrontation and inter-mixing of Asian performance modes as visual aesthetics, *Awaking* is a performance at the interstices of theatrical and musical conventions. It features the music and musicians as central performative devices of staging the intercultural and in so doing, the work interrogated and re-conceived the genre of "music theatre" as it is understood in Western theatrical practice. It also revised perspectives of "music theatre" as understood in Chinese theatre, specifically the operatic convention. Northern Kunqu opera, Chinese classical music and Elizabethan folk tunes from Shakespeare's plays were re-moved, re-contextualised, and juxtaposed to explore "differing yet connected philosophies on love, death, and the afterlife" (*Awaking*, Publicity). These humanist and "universal" themes found expression in the "universal" language of music. The compositions in the performance attempted a universal nouveau while originating a new hybrid "music theatre" genre to perform the intercultural. Through a study of the musicalities and sonic expressions of *Awaking*, the chapter hopes to explore the implications of such cultural-musical juxtapositions and consider the dichotomies and dissensus in the cultural politics of such an intercultural work.

Hanah **Dübgen**

## **MATSUKAZE. THE REBIRTH OF NOH THEATRE AS CONTEMPORARY MUSIC DANCE THEATRE**

[Independent, Berlin, Germany](#)

Japanese Noh theatre is a sophisticated art form fusing song and dance with the aim of great "Noh", meaning "highest accomplishment" or "perfected art". Through symbolic movement, the transcendent power of music and a poetic language rooted in Buddhist thinking, Noh theatre aims at revealing deep truths about the nature of our existence, including the power of – unconscious – emotions that dominate our thoughts and actions. Its main protagonists are dead people reappearing as ghosts on earth because of some unredeemed or unfulfilled emotion that prevents them from attaining peace. During the performance, the audience watches the fulfillment of their yearnings and their subsequent liberation. The original core of a Noh performance was thus a deeply cathartic experience for its protagonists and audiences. But this cathartic function of Noh theatre has long been lost. Since the 15th century, when Noh achieved its classical form, performance practices have not significantly changed. Having been enshrined as a cultural treasure, performances of Noh plays are nowadays an elitist cultural venue in Japan in which highly stylized, overtly long plays always following the same patterns of movement are appreciated for their austerity and beautiful language, but no longer experienced as a drama. The choreographical opera *Matsukaze*, commissioned by the Théâtre Royal de la Monnaie, which involves the choreographer Sasha Waltz, the composer Toshio Hosokawa and myself as a librettist, aims at regaining the original spirit of Noh theatre.

Sarah [Ellis](#)

**“NO DAY BUT TODAY”. QUEER TEMPORALITY IN THE AMERICAN MUSICAL**

[University of California, Los Angeles, USA](#)

At least since Rodgers and Hammerstein’s 1943 triumph *Oklahoma*, the American musical has been read through the paradigm of “integration”, which privileges the narrative and requires that the story be progressed through song. In *The Musical as Drama*, however, Scott McMillin posits the musical as an art form reliant on the “crackle of difference” between two orders of time: the progressive time of the book and the repetitive time of the song and dance numbers. This dichotomy of “book time” and “lyric time” is a false binary; repetition can occur as an element of the book, just as a song can progress the story. Nonetheless, McMillin’s distinction of these two temporalities provides a binary from which to explore the space between. Rather than a continuously progressive temporality, I suggest that the musical is comprised of shifts along a continuum between a standstill and accelerated time, with the production numbers veering towards these heightened extremes. The extreme of the standstill resonates powerfully with Judith Halberstam’s concept of queer temporality, which “emerges most spectacularly, at the end of the 20th century, from within those gay communities whose horizons of possibilities have been severely diminished by the AIDS epidemic”. In opposition to the heteronormative temporal progression of “birth, marriage, reproduction, and death”, queer temporality designates alternative life narratives and relationships to time, notably embracing “the here, the present, the now”. I will explore how the musical “queers” time through a reading of Jonathan Larson’s 1996 rock opera *Rent*.

Mary [Ingraham](#) & Michael [Macdonald](#)

**PERFORMANCE AS PRACTICE. KWAKIUTL RITUAL THEATRE ON FILM**

[University of Alberta, Canada](#)

Between 1885 and 1951 the Canadian government implemented legislation prohibiting First Nations cultural activities including the Potlatch, customary and tribal dances, and “costuming” at public events. Under the auspices of “performance”, between 1910 and 1914 Edward Curtis was able to film – and the local First Nations community allowed to enact – traditional dances and ceremonies otherwise forbidden by law. Curtis’s *In the Land of the Headhunters* therefore represents an important document in cultural studies concerning Canadian First Nations Peoples for the examination of both the colonial gaze and issues of nationhood and citizenship. This film, accompanied by an original orchestral score, was reconstructed in 1972 by cultural historians Bill Holm and George Quimby with a completely new soundtrack produced in consultation with descendants of the original cast, and released commercially with the title *In the Land of the War Canoes*. Together, these works offer unique opportunities in which to examine the agency of ethnographers, creators, and the Kwakiutl themselves in the preservation, construction and performance of theatre. Recognizing that the Potlatch itself is both a performance and material exchange with other territories for status, this research examines the borders of ritual and performance enacted in the elaborate visual and aural representations of the Kwakiutl Potlatch captured on film. The Kwakiutl’s willingness to negotiate their participation in both films for the dual purposes of such an exchange is a significant, but not previously considered element in postcolonial discourse on Canadian First Nations Peoples. Pre-colonial indigenous models exemplified by the Kwakiutl enact a proto-postcolonial citizenship within Canada.

Pamela [Karantonis](#)

**MUSIC THEATRE AND DEVELOPMENTS IN SCHOLARSHIP**

[University of the West of England, UK](#)

This paper will consider the interdisciplinarity of Music Theatre and the unique contribution scholars working around this area can make to emerging issues and practices. Music Theatre is an area of study that is part of at least two disciplines, and arguably many more. Theatre studies and musicology are clearly appropriate discipline areas within which the study of music theatre might be considered, but this field of study might be extended to encompass other perspectives, from film studies, media studies, sociology, cultural studies—a list of discrete discipline areas whose boundaries problematise the very notion of what is the fundamental feature of music theatre: the fact that it is an interdisciplinary art form. Despite this, scholarly approaches to music theatre have commonly privileged one aspect of this interdisciplinary form whilst overlooking others. Surprisingly, it is regularly the core elements of music theatre that so often get forgotten: the music, the performance, the liveness of the event that presents or shares music/and/ theatre with the public. What the approaches all have in common is that they start from

notions of music theatre as experience and in performance, considering the contexts of music theatre as “a tradition” and as “an emerging form”. We would like to present some points for consideration as to how the Music Theatre Working group of the IFTR is now developing and pushing forward the study of this interdisciplinary art form.

Evangelia **Rigaki**

### **EMERGENT APPROACHES TO MUSIC AND DANCE IN CONTEMPORARY MUSIC THEATRE PRACTICES**

[Humboldt University Berlin, Germany](#)

This paper proposes to explore the relationship between dance, singing and music in emergent music theatre trends and techniques. Following a review of recent music theatre pieces which include choreographed movement, this paper proposes to analyse the interplay between music and choreography in my own short opera *Little Instruments of Apprehension* (2009, Tête-à-Tête Opera Festival, London), which is scored for one baritone and one dancer/percussionist. In collaboration with choreographer Darren Ellis, we devised a system whereby the dancer would also act as an instrumentalist, playing percussion on his body and on various props. Thus the relationship between music and choreography was not only complementary, but completely interdependent, as the musical sounds were generated by the act of movement, and the dancing was dictated by the needs of the music. In addition to examining the influence of past works (especially music theatre works by Kagel and Aperghis), the author proposes to analyze the methods through which the narrative of *Little Instruments* emerges through the dance and music, and how the music-making of the dancer-percussionist interacts with and affects the baritone's singing, further blending the boundaries between music and dance. This paper proposes to examine the phenomenological and experiential ramifications of this new approach to composition and choreography. Does the audience view the resulting sound-output as music, or sound effects? Is their experience of the music altered because of their awareness of it as the product of dance? How does this emergent musico-theatrical approach to music and choreography relate to popular dance idioms?

George **Rodosthenous**

### **META-THEATRICAL VISIONS AND SURREAL BURSTS OF SUNG CHOREOGRAPHED FILM SEQUENCES. JULIE TAYMOR'S ACROSS THE UNIVERSE**

[University of Leeds, UK](#)

Peter Travers has stated that “[t]o call [*Across the Universe*] trippy would be an understatement. Your head might explode. Just don't accuse Taymor of playing it safe” (Rolling Stones). Taymor's 1997 film has divided the critics but has provided a fresh approach to the film musical. Six years after the legendary *Moulin Rouge* which succeeded in re-defining and re-introducing the film musical to the younger generations, *Across the Universe* uses the music of the Beatles, but re-invents the organic relationship between the music and dance. The transitions to the song-and-dance sequences appear in unexpected, inventive and surprising moments and pay homage to Julie Taymor's rich experience as stage director. Her meta-theatrical devices transform the spectacle from a filmed theatrical sequence to a 3-dimensional experience with colourful, poetic and quasi drug-induced moments. Whether this film musical is the *Hair* of the younger generations is still debatable. But, what is unquestionable is its unique visual range and its striking emotional depth which unlocks and re-reads (through the dance sequences) the Beatles' songs. By relocating the action to the Vietnam war and by re-shaping the audience's gender expectations of who is actually “singing” each song, the film gives us access to a new world of meta-theatrical reality. This paper will explore the different directorial choices and techniques of organically juxtaposing song and dance. It will analyse the new contextualisation of the songs and discuss how the dance sequences re-form the original Beatles songs into new emotional journeys for a contemporary audience.

David **Savran**

### **THE BROADWAY MUSICAL AND GLOBALIZATION**

[City University of New York, USA](#)

The invasion of Broadway by large multinational corporations like Disney and DreamWorks has radically changed the character and experience of musical theatre. No longer are the original cast album and souvenir program the only tangible objects a spectator can buy. The website for *Shrek the Musical*, for example, offered twenty-six

items of official Broadway merchandise for sale and elaborate ways for fans to become part of the Shrek experience. Internet marketing offensives circulate worldwide and become extensions or simulacra of live performance. This electronic distribution of the products of multinational corporations must be seen as part of a move that radically decenters the Broadway theatre and challenges its status as a forum for handmade, auratic works of art. New York remains a primary site for live performance but it is increasingly becoming merely one node in a network of live and electronic performances that overspill national borders. This seemingly benign boom in electronic distribution must also be seen in relation to a much less benign outsourcing of production. Like other multinational conglomerates, Broadway producers are discovering that a production, for example, a recent revival of *Dreamgirls*, can be put together and run far more cheaply in South Korea than the US. After a tryout in Seoul, its Korean actors exchanged for Americans, it was then imported back to New York. In other words, the most distinctively and emblematically American theatre form, the Broadway musical, is, under the aegis of neo-liberal globalization, becoming increasingly stateless.

Dominic **Symonds**

### **THE DANCE OF THE SONG / THE SONG OF THE DANCE**

[University of Portsmouth, UK](#)

Song and dance are both integral components of music theatre, whether considered as discrete forms within a larger performative field, or as expressive practices of the voice and body. As forms their standardisation into set structures and often commercial idioms has aided a popularisation of music theatre; their articulation as practices has enabled increasingly interactive participation in the music theatre experience. Song and dance also seem to go hand in hand, acts of expression that co-exist; yet their forms of expression are intrinsically different. Where the song appears to prioritise an aural aesthetic and fetishise vocality, the dance is witnessed visually as a fetishisation of the body in space. On the other hand, the experiential engagement of singing and dancing is one that exploits the performative body in somewhat similar ways: both singing and dancing require a discipline of controlled muscularity; both song and dance share expressive aesthetics of rhythm and movement. Thus there is a paradoxical relationship between these two very different expressive acts and their common performative experience. By way of an introduction to the Music Theatre Working Group's discussion of "Song and Dance", this paper will explore articulations and practices of song and dance in a music theatre context. What is the relationship between the two? Does one expressive act accompany the other, or is it possible to understand their relationship as one of synthesis? Can song dance and dance sing?

Kati **Szego**

### **WHAT'S SO FUNNY ABOUT A COUP D'ETAT? A DEPOSED HAWAIIAN QUEEN'S COMIC OPERA**

[Memorial University of Newfoundland, Canada](#)

From the time of Captain James Cook's 1778 landfall, Hawai'i was subject to the imperial designs of distant powers, with Britain and the United States emerging as principal stakeholders. Native Hawaiians' interactions with English-speaking foreigners soon became commonplace, and by the 19th century, Hawai'i boasted an extraordinarily cosmopolitan and hybrid cultural life. Cultural theorist Homi Bhabha asserts that for people living under the yoke of colonialism, "mimicry marks... moments of civil disobedience within the discipline of civility". This paper explores opera as a mimetic medium used to counteract American cultural and political hegemony in late 19th-century Hawai'i. By the late 1890s, Queen Lili'uokalani of Hawai'i began writing an opera entitled *Mohailani (Heavenly Sacrifice)*. Educated by American missionaries, Lili'uokalani was a skilled composer in Western idioms and an accomplished poet in her native language. That she should set her sights on an opera is not so unusual. What is remarkable is Mohailani's subject matter – her own removal as Hawai'i's constitutional monarch by American missionary descendants in 1893; more remarkable still is the theatrical prototype upon which her work is modeled – the Gilbert and Sullivan comedies. The deposed Queen used a British expressive medium to redraw the relationship between Native Hawaiians and American usurpers of the Hawaiian kingdom (who were avid consumers of Gilbert and Sullivan besides). Lili'uokalani's libretto distances Native Hawaiians from their colonizers through dualistic poetic design. Even as she mimics Gilbert's voice, Lili'uokalani transforms his model of comic opera by introducing an alternative, Hawaiian poetic voice.



Millie [Taylor](#)

**THE “WE WILL ROCK YOU” FACTOR. COGNITIVE RESPONSES TO THE PERFORMANCE OF WELL-KNOWN SONGS**

[University of Winchester, UK](#)

Cognitive neuroscience suggests that the brain of the listener responds to vocal and musical gestures using mirror neurons, so that it is as though the listener to a song is also singing. The brain activity makes connections to emotional states in the listener, mirroring those in the singer. In this way the listener makes an empathetic connection through the song to the body of the singer. These are responses to the musical gestures and not to the semantic information they contain, though it may be only theoretically possible to separate them. The semantic and semiotic information contained in the performance of the musico-dramatic text communicates simultaneously providing a context for the physical response of the listener. But this part of the communication might also trigger other responses, especially when the song is already known in other contexts. Cognitive blending suggests that audiences blend their perceptions of a number of features into their reading of the performance. In a musical this might include awareness of character and performer, associations with previous performances of the song, and the plot of the musical. In a television competition, this is likely to include the information digests about the week’s rehearsals, interviews with family and friends, the persona of the performer, all their performances, as well as other experiences of the chosen song, which together create a different type of plot. This paper will compare the two situations, compilation musical and television competition, to explore the way different blends and empathetic experiences are created through the performance of song.

Caroline [Wilkins](#)

**THE ELECTRONIC ARIA, SPRECHSTIMME ZA’UM: THE PERFORMANCE SONG AND LIVE ELECTRONICS IN EXPERIMENTAL MUSIC THEATRE**

[Brunel University, UK](#)

This paper explores the “spaces” of sound theatre, taking the song into different acoustic and electronic realities. It examines aspects such as the dramaturgy of Space Frames (the different acoustic spaces of the performance area), the relationship between real and virtual voices, as well as the nature of this interactivity with electronics. The theatrical space is deconstructed by means of a dislocation between direct and recorded sound, by the “disembodied voice” creating a shift in balance between sound and image, by the use of memory, or by the “neutral” voice, the a-verbal musical voice, and the mechanics of language – phonemes that build “languages” according to the sound mix. Examples from an ongoing work in progress for voice and live electronics will be discussed, citing the transformation of the performance song form into a multiplicity of memories, an infinity of echoes, that create other scenes “in between” the words and music.

Pete [Wyer](#)

**BETWEEN SONG AND DIALOGUE IN THE HOUSE OF CULTURE. THE DEVELOPMENT PROCESS OF 57 HOURS IN THE HOUSE OF CULTURE**

[University of Portsmouth, UK](#)

In October 2003 the sell-out hit of Moscow was the lively Broadway-style musical *Nord Ost*. One evening as the second act began, a kitsch dance routine was interrupted by a man carrying a Kalashnikov; he walked to centre stage, fired his gun at the ceiling and a siege that held nearly 1,000 people hostage ensued for the next 57 hours, ending only when Russian Special Forces (FSB) fed an unknown gas into the building and stormed in, shooting the terrorists, but killing around 100 audience members through inadequate preparation for the treatment of survivors. In 2006, I began, as part of a creative team assembled by political painter John Keane, to consider staging an opera based on these events, along with playwright Bryony Lavery and director Phyllida Lloyd, supported by the National Theatre studio and English National Opera. We have been working collaboratively towards an operatic-theatre work that fuses song, dialogue, film and movement. I would like to examine some of the issues and questions that have arisen during the process: Is song a suitable form to present this work? What are the ethical implications of portraying these events on the stage? What, if any, is the line between a theatrical rendering that seeks to present an extraordinary and little known story and the exploitation of the story and its victims? Why sing at all? In what ways can we incorporate text which is sung and spoken that are appropriate and effective for a “real-life” story?



Victoria **Alesenkova**

## **EVOLUTION OF THE SYMBOL IN CONTEMPORARY THEATRE PRACTICE**

[Academy of Music, Theatre and Fine Arts, Moldova](#)

Using a post-semiotic approach, this paper is devoted to the investigation of the symbol as a basic unit of nonverbal theatre language. It takes into account previous studies in this field, beginning with 20th-century avant-garde theatre, and focuses on the symbolist theatre of Gordon Craig and Adolphe Appia, the metaphysical theatre of Antonin Artaud, and symbols in the psychology of C.G. Jung. The analysis of this theatre by semioticians later in the 20th century will also be examined. These semioticians, who have held conflicting views on the interpretation of the symbol, touch on only one aspect: the “traditional” symbol, which is used in theatre practice, often as a sign. This paper draws on modern theatre practice, and recognizes a new aspect of the symbol which has developed as an independent phenomenon with its own unique structure. This new aspect, named in the paper as the “conventional” symbol, reveals symbolic meaning within the framework of performance and carries it within these frames only. The semiotic relations in the performance include the symbolic action, which is a base element needed to approach symbolic meaning. “Conventional” symbols form a meta-language of the performance and draw the meaning of the theatrical action towards the metaphysical, discovering new possibilities for theatre to communicate with the spectator about God, the essence of the world, and the human being. In this paper every aspect of the symbol’s manifestation is shown through practical examples from theatre performances by Moldavian and some foreign stage managers.

Clara **Armand**

## **ON THE BORDERLINE: REHEARSALS AND STAGING OF A PRODUCTION BLENDING LIVE WITH RECORDED PERFORMANCE**

[Buckinghamshire New University, UK](#)

The differences between live theatre and recorded performance are placing new demands before the theatre producers and performers. Theatre scholarship also needs to respond by searching for new theories and modes of analysis, which correspond more adequately to the complexity and diversity of intermediality. This paper discusses the rehearsal process and the performances of *On the Borderline*, a production which uses live and recorded performance. This example of intermediality involves the artistic team of the production and the spectators in processes that differ crucially from the ways in which conventional theatre performances, or recorded media performances (separately from each other), are created and received. The paper places its main focus on the rehearsal methodologies and strategies in prefiguring virtual spectators. The paper’s main argument weaves its way through discussions of the production’s rehearsal process, pre-publicity, and opening performances of *On the Borderline* at the Bloomsbury Theatre in London’s West End. The paper is an exploration of the context and practical demands of intermediality in text-based theatre. Special attention is given to the modes of acting, through which the performers achieved an unbroken “flow” that allowed live and recorded performances to work within a compatible aesthetic register. The paper makes a contribution in the area of analysing intermediality. Clips of recorded moments will accompany the delivery of the paper. On the Borderline is a production of the Interanimation Theatre Company LLP. UK

Bilha **Blum**

## **CANONICAL PLAYS AND POST-DRAMATIC PERFORMANCES: AN ANTAGONISTIC ENTITY**

Tel Aviv University, Israel

The hard-to-define post-dramatic tendencies which have lately invaded the realm of theatre art and have become an important issue in scholarly discussions have undoubtedly affected the very basics of stage direction, acting, designing, and audience reception. It could even be argued that dismantling the conventional plot-character-space unity and neglecting the role of narrative in performance or, in fact, creating a visual and oral text that concentrates on producing a situation which relates to the audience in an exclusively direct manner and does not derive from an actual playtext calls for an entirely new methodology of performance analysis. Does this mean that such analytical terms as relevantization, contextualization, adaptation, etc. should be left out of our working vocabulary? In other words, does the emergence of a theatre that goes beyond drama annul the drama factor in the analysis of performance? In this essay I intend to deal with these methodological issues through the analysis of three performances directed by stage director Hanan Snir in Israel's National Theatre Habima: *Blood Wedding* (1990), *Ghosts* (1995), and *Antigone* (2007). My main concern is to examine how a performative aesthetic that neglects narratives and emphasizes (non)dramatic situations instead has influenced the staging of plays that were written in the past. The fact that these three plays, like many others, survived oscillating artistic styles and acquired canonical status precisely because they were almost unanimously declared "sacred" serves to enlighten the complex relationships between the written play and the staged one from the perspective of their respective social and cultural contexts.

Matthias **Dreyer**

## **"POLITICS OF TIME" IN PERFORMANCES OF GREEK TRAGEDY**

Free University Berlin, Germany

The history of performances of Greek tragedies is – at least in Germany – closely related to the ideas of (post-)epic theatre. In this context, strategies of modernism and archaism are deeply linked. As contemporary examples of this modernist partnership the paper analyzes the work of the Bulgarian director Dimiter Gotscheff, who has become a key figure of a new political theatre, not least with his *mise-en-scène* of Greek tragedies (*The Persians*, Deutsches Theater 2006; *Prometheus*, Volksbuehne 2009; *Oedipus*, Thalia Theater Hamburg 2009). Referring to Heiner Müller, this theatre can be interpreted both as a tragic vision of a human wasteland, and as a model that helps to renew the struggle of the powerless. To untangle this, one has to interpret the "politics of time". While the cultural discourses to which Gotscheff's theatre can be linked seem obvious, it is more precarious to discuss which methodical means of performance analysis could be adequate to trace this "politics of time". Even though theatre has often been imbued with temporal terms ("haunted stage", "theatre of memory"), the analysis of its temporal processes is still among the most difficult aspects. In recent decades, the centre of attention was primarily on the emergence of presence. Joining together the approaches to describe the time-quality of theatre as narrated past, staged tradition, and performed history, the paper tries to renew the concept of historicity to examine how performance transcends its presence.

David **Drozd**

## **POSTMODERN, DRAMATIC, OR WHATEVER AFTER... IN AN OPPRESSIVE REGIME**

Janacek Academy of Arts, Czech Republic

One of crucial problems of performance analysis is the issue of framing terms/concepts, which help us to contextualize particular performances in bigger groups to let us speak about trends, schools, tendencies, etc. Even though I am very sceptical about any primitive idea of development or progress in the field of the arts, I still insist on the necessity of keeping such general frame terms (such as modern, post-modern, post-dramatic...). On the other hand such terms must be applied carefully with respect to the particular cultural context. In the Czech Republic at the moment there are intensive attempts to speak about post-modern or post-dramatic theatre. Theory of performativity also seems to be finally recognised and used (especially Lehman's "post-dramatic" and Fischer-Lichte's "aesthetic of performativity" are quite popular amongst doctoral students, and art academy students in particular). Unfortunately these terms are associated only with contemporary theatre, as the general conviction is that under

the oppressive communistic regime in Czechoslovakia, there was either art with a hidden political message or “official” conformist kitsch. Deconstruction, fragmentation, intertextuality, playfulness, etc. are recognised as features of the 1990s. I would like to trace some tendencies in Czech theatre since the 1960s, which might be seen as post-(whatever) elements. Such samples could provide interesting comparative material to describe the specific development of Czech theatre from the 1960s to the 1990s. I would like to re-contextualize Lehman’s terms in a specifically Czech context, which might also help to define these terms more precisely.

**Sara Granath**

**STUDYING SELMA**

[Sodertorn University College, Sweden](#)

I include the audience in the concept of performance. How can I deal with this in analysis, when I have not taken part in a performance myself? This problem arose when I undertook the task of studying dramatic portrayals of the Swedish writer Selma Lagerlöf (Nobel prize 1909, *The Adventures of Nils* etc). Many of her novels and stories have been adapted for films and theatre (Greta Garbo acted in Gösta Berling’s *Saga*). Lately she has herself become a character in several productions. This may have been due to a change in her public persona: posthumously she has been outed as a lesbian via her correspondence with women, mainly with two colleagues, Sophie Elkan (writer) and Valborg Olander (teacher). Even as a world famous writer with great psychological insight, she has been regarded by some as a spinster with no knowledge of physical love(!), a storyteller for children. Recent portraits have been related to this image in various ways. Thus, the general audience’s expectations have played a part in texts and productions and will be considered in my analysis. Casting is also an important aspect. Through the choice of actress I can study what kind of career baggage is brought to the production. Actresses playing Selma have often been well-known, but for very different kinds of parts. I have seen some of the Lagerlöf plays myself in the theatre and have viewed recordings of others. In the cases where I only have written material and photos I am using the “public persona” of the actresses chosen for the part of Selma.

**Outi Lahtinen**

**THE CONTEXTS AND CONSEQUENCES IN PERFORMANCE ANALYSIS – APPROACHING THEATRE PERFORMANCE WITH THE CONCEPT OF THE PERFORMATIVE**

[University of Tampere, Finland](#)

A theatre performance is a deed and a collection of deeds produced and brought together in the theatrical event. It is a moment where artistic and spectatorial identities are articulated and the understanding of a theatrical work of art is being negotiated. The aim of my research is to study theatre performance as a cultural performance and to analyse it as such from the viewpoint of performativity in the Austinian sense and as the concept has been elaborated by Jacques Derrida and Judith Butler. This implies studying the contexts of the performance and the questions of identity as well as the representations presented on the stage. The analysis of the production is conducted with the phenomenological-semiotic “binoculars” suggested by Bert O. States, but following Elin Diamond’s statement that the performativity is found in the materiality of the stage. Although my exemplary production can not strictly be considered post-dramatic, I tend to follow Hans-Thies Lehmann’s idea that the position of the spectator is relevant when studying the dramaturgy. Therefore I connect the analysis to the ways in which the performance addresses its audience and the identity formations that are offered for the participants in the context. My paper addresses the area of post-semiotics, and it is the first draft of the concluding chapter of my doctoral dissertation *Borrowing: Matches, Movements, Moments – A theatre production from the viewpoint of performativity*.

**Liora Malka Yellin**

**STAGING THE IMAGERY OF THE NATIONAL BODY: THE CASE OF SMADAR YAARON’S WISHUPONASTAR**

[Tel Aviv University, Israel](#)

The imagery of the national body has been a central theme of modern Western discourse, which seems to be losing significance in the context of current globalization and the transnational trend. Issues of cultural identity are nonetheless raised anew, promoting the reexamination and reworking of the construction, production and expression of

cultural identities. This orientation is particularly evident in the field of body studies in general and within the area of gender studies in particular, and especially when the subject of the national body is involved. A clear shift can be detected from modern to present discourse: while the former focused on the manly body as a signifier of national identity, the latter calls into question the very masculine ideal and its prevailing ideology. This cultural and discursive context is the focal point of my paper, which intends to question the ideal imagery of the national body within the framework of Israeli theatre and cultural discourse through the unfolding of its multifaceted (counter)-manifestation in Smadar Yaaron's *WishUponAStar* – a solo performance piece she wrote and staged in 2005, and is still performing to date. In *WishUponAStar*, as in to her previous works, Yaaron addresses key cultural issues and challenges core canonical views, while focusing on defying common perception of the attributes of the national body. What makes this case highly compelling is the gender alteration, i.e. not the masculine ideal but rather the female body is the encoded agent of national ideology.

Yana [Meerzon](#)

## **BACK TO THE FUTURE: ON (POST)SEMIOTIC AND (POST)STRUCTURAL APPROACHES OF PERFORMANCE ANALYSIS**

[University of Ottawa, Canada](#)

Postmodernism, unlike modernism, has proclaimed the equality of aesthetic, social, communicative and ideological functions constituting a work of art. Reflecting Deleuze's "rhysomatic model", postmodernism sanctioned the appearance of "situational art", produced in response to social, economic, or political situations that an artist finds herself in; and "narcissistic art" (Linda Hutcheon), whose subject matter and object of creation is the artist herself, who uses diverse self-reflective, (auto)biographic and (self)estrangement techniques. In order to analyze situational and narcissistic art forms, a number of cultural and literary theories have been developed. However, when dealing with innovation in form, the same theories utilize the categories of structural analysis devised, if not by Aristotle, then by his younger followers, the 20th-century structuralists and semioticians. For example, a comprehensive theory of postcolonial theatre presents a meeting point between cultural studies as its epistemological lens and structural drama and performance analysis as its methodological framework. Hans-Thies Lehmann, who devises a comprehensive survey of today's performance (*Postdramatic Theatre*) employs as critical tools the structural and semiotic categories of drama and performance analysis. A theory of exilic theatre, the focus of this paper, presents a meeting point of theories dedicated to the study of situational theatre (postcolonial and diasporic specifically), a theatre of autobiography and memory (based on (self)estrangement), and postmodernist paradigms from poststructuralist (the works of Derrida, Deleuze and Foucault) to postdramatic approaches in performance.

# WG PERFORMANCE AND CONSCIOUSNESS

Conveners: Jade McCutcheon, University of California, Davis, USA & Daniel Meyer-Dinkgräfe, University of Lincoln, UK

Leo 3232

Mary Elizabeth **Anderson**

## **ACTING UPON DETROIT: BEAST OF A CITY**

Wayne State University, USA

Obsolescence operates at the visceral level in the city of Detroit. Here, like no other place in the United States, there screams a constant reminder that the institutions, the technologies, the ideas of the past are no longer operable. Our crumbling buildings and defunct corporations haunt the city like Great War veterans – their missing limbs and collapsed consciousnesses serving as a constant reminder that our turn-of-the-century optimism and technophilia were foolish. Presence in Detroit is dependent, in quite remarkable ways, on a cognizance of absence. There is a discipline, a diligence, about interpreting what is here in light of what used to be here. And there is a duty that the city asks you to pay in the form of remembering how things used to be. This presentation examines the preparatory practices and compositional strategies imposed upon the city of Detroit when she is invited to perform for fleeting moments on the national stage. Drawing on events ranging from sports competitions to film shoots to the widely circulated New York Times article about Detroit's \$100 house to the city's current Time Magazine "embedded reporter", I am interested in identifying patterns through which Detroit (actual) has been rendered mute and public memory has been rendered deaf in order to maintain a coherent – if damning – national stage picture of the city.

Gabriella **Calchi-Novati**

## **IRISH BIO-POLITICS AND NATIONAL (UN)CONSCIOUSNESS: MANNIX FLYNN'S "PUBLIC PERFORMANCES OF INCLUSION"**

Trinity College Dublin, Ireland

According to Italian philosopher Giorgio Agamben, *homines sacri* are individuals whose juridical specificity lies within "the unpunishability of [their] killing and the ban on [their] sacrifice". In Ireland from the 1930s to the 1990s more than 30,000 children were confined to industrial schools, reformatories, and mental institutions; (il)legally forced to inhabit that zone of indistinction – "outside both human and divine law" – particular to *homines sacri*. In October 2009, as a consequence of the "Ryan Report", the Irish State proposed to erect a memorial to the victims of this "culture of child abuse". Following the rhetoric of the bio-politics of exclusion, this can be read as an attempt by the state to "include" those who had been excluded. In the novel *Nothing to Say* (1983), the play *James X* (2003) and the installations *Padded Cell* and *Trespass and Forgiveness* (both 2009), the Irish artist Gerard Mannix Flynn, who himself was one of these victims, seeks to deconstruct the syntax of such a bio-politics of exclusion, enacting what I would name "public performances of inclusion". Employing Agamben's philosophy, this paper will: 1) address the biopolitical issues embedded in the Irish "culture of child abuse"; 2) interrogate the relationship between these issues and a shared national (un) consciousness; and 3) conclude by pointing out the consequences that result from this kind of "public performances of inclusion", performances that powerfully interfere with a bio-political agenda that only thrives as long as it remains excluded from the realm of public consciousness.

Christophe **Collard**

## **OPERATIONALIZING HYBRIDITY, PERFORMING ANALOGIES: AN ATTEMPT AT THEORY**

Free University Brussels, Belgium

A decade ago, historian Perry Anderson defined the contemporary cultural complex as typified by "a celebration of the cross-over, the hybrid, the pot-pourri" (Anderson 1998). But whether this leads to euphoria or condemnation, little progress so far has been made in understanding the mechanisms driving the debate. At stake, therefore, is a heuristic model capable of operationalizing the logic of hybridization, while avoiding

the critical tradition's essentialist excesses. As a conceptual metaphor rather than a foregone conclusion, hybridity resembles the analogy in its simultaneous connotation of inclusion and exclusion, of convention and invention, of product and process. In order to attain a better understanding of hybridization-processes and their cultural implications, this paper therefore proposes to theorize the analogy as a heuristic medium. Especially so, since the analogy provides an eloquent example of "a highly general mechanism that takes its specific inputs from essentially any domain and supports transfer across domains between analogs that have little surface resemblance but nonetheless share relational structure" (Holyoak and Hummel 2001). Accordingly, when addressing intrinsically interdisciplinary issues such as hybridity and analogy, it is believed that considering the analogy as a heuristic medium from the perspective of the performing arts provides a referential framework uniquely suited to integrate cultural hybridization, personal interpretations, and analytical objectives. After all, like the analogy, the performer functions as a communicative vessel, mediating between convention (text/script), context (performative space), and invention (creation/interpretation). Hence the "performance" becomes a metaphor for analogizing itself, effectively staging a "double vision" of process and product that stimulates analogical thought.

Liviu **Dospinescu**

### **LE THÉÂTRE DE SAMUEL BECKETT: REPRÉSENTATION OU PHÉNOMÉNOLOGIE DE LA CONSCIENCE**

[Université Laval, Canada](#)

Samuel Beckett est connu pour un théâtre aux limites de la représentation. Dès *En attendant Godot*, Beckett offre au spectateur une expérience bien différente que celle de la représentation de l'attente qui nous est plutôt livré sous la forme d'un vécu, d'une expérience à vivre. En effet, le spectateur qui n'a d'autre choix que d'attendre lui-même indéfiniment jusqu'à la fin la pièce. Si, chez Kantor, par exemple, le théâtre peut être clairement une représentation poétique de la mémoire en tant que forme de la conscience, chez Beckett, par contre, le théâtre devient une phénoménalité de la conscience. Le théâtre de Beckett cherche constamment à fondre la frontière entre espace de jeu et espace du spectateur, à se confondre ou à se mettre en symbiose avec celui-ci et ainsi altérer sa conscience. Les pièces courtes, notamment, exercent un pouvoir hypnotique et attirent le spectateur dans un jeu de découvertes de phénomènes de la conscience des plus variés. À travers différents schémas de jeu, le spectateur expérimente le fonctionnement de la conscience, paradoxalement, en dehors de sa conscience propre: le vécu de la mémoire, du souvenir dans ... que nuages..., celui du rêve ou de la rêverie dans *Nacht und Traume*, celui d'une conscience autre que la sienne dans *Trio du fantôme*. Ce ne sont que quelques exemples qui dépassent la question symbolique, de la représentation de la conscience. Avec Beckett, le théâtre devient "phénoménologique" puisqu'il se donne à vivre au spectateur comme une sorte de réalité virtuelle.

Jane **Gilmer**

### **PERFORMATIVELY JOURNEYING WITH SHAKESPEARE'S PROSPERO IN THE "RE-CONSTITUTION" OF A SPLIT "SELF"**

[National Institute of Education, Republic of Singapore](#)

In this workshop and performance presentation, we will focus our attention on Prospero from William Shakespeare's *The Tempest*, as the central figure of a consciousness/initiatory drama, undergoing a re-constitution of Self. To address the question of how the actor, as multi-dimensional Self, can engage with the powerful and hegemonic characters of canonical text, such as Prospero, in this workshop we will work with Michael Chekhov's psycho-physical theatre techniques, to explore how the contemporary-split-Self, may be "re-constituted" through the character Prospero. We will do this by performatively venturing into the unconscious, fissures and gaps, of the play, where the new/old, historico/contemporary text intersects. To engage with the text psychoanalytically, we will also employ the psychoanalyst, Arne Mindell's notion of "the dream-body", that translates as a performative "Tao-like" aspect of ourselves, that is non linear, "felt", constantly in movement, and which proposes a multi-dimensional and, ontological experience of knowing ones-self, and others. Finding themselves seemingly drowning, and at the mercy of a tempestuous sea the "characters" are forced to leave their idealized state of imperialist and teleological wholeness, to be spewed onto an [i]sland, where they are split-up, exiled, and where they will undergo a seemingly chaotic "colonising" re-constitution. Working with the play in this way, attempts to address the important and quintessential question, of whether a modernist experience of the individualizing Self, begins from a "centred" sense of wholeness, or from a split multi-dimensional sense of Self.

Caroline [Gritzner](#)

## **THEATRE AND THE FRAGMENTARY DEMAND**

[Aberystwyth University, UK](#)

The aim of this paper is to explore some facets of the theatrical aesthetics of fragmentation in relation to accounts of the body and subjectivity in continental European philosophy. It seems that the birth of modernist theatre (foreshadowed in the work of Georg Büchner) is associated with a critical attitude towards systematisation and totalisation and an embracing of the open or incomplete form. The fascination with fragmentation as a key aesthetic principle (manifested in episodic dramatic structures and distortions of visual, spatial and linguistic parameters) is common to anti-realist theatre, from German Expressionism via Brechtian Epic Theatre to Beckett and contemporary “experiential” drama (for example Kane and Crimp) and post-dramatic theatre. The central concern of this paper is to question the “fragmentary demand” (Blanchot) of these kinds of theatrical practices, in other words: to investigate the creation of aesthetic unity (the work of art, the drama, the performance) as a (paradoxical) response to the withdrawal of overarching totality and identity. For the fragment is itself a singular, particular expression; it is an aesthetic gesture that says “so ist es” – “that’s it” (Düttmann), and in refusing to be incorporated into an overarching whole it expresses a radical aesthetic autonomy which makes us question the relation between the part and the whole, the finite and the infinite.

Daniel [Larham](#)

## **MOTIONS OF THE SOUL. AESTHESIS AND KINESIS IN 18TH-CENTURY ACTING THEORY**

[Columbia University, USA](#)

From Aristotle’s *On the Soul* (4th century BCE) to Descartes’ *Les passions de l’âme* (1649) and well into the 18th century, philosophical discourse on the passions of the soul was the privileged forum for the discussion of a whole host of psycho-physical phenomena that today fall under the often overlapping purviews of psychology, philosophy of mind, cognitive science, and consciousness studies. This paper examines how the prevailing understanding of emotion as interior movement within the soul-body composite powerfully informs the emergence of modern acting theory during the mid-18th century. Placing a number of now canonical texts such as Luigi Riccoboni’s *Pensées sur l’art de la déclamation* (1738), Rémond de Sainte-Albine’s *Le Comédien* (1747), and Antoine-François Riccoboni’s *z* (1750) within the intellectual contexts of late Scholastic philosophy and the rise in mechanistic thought, I will put 18th-century convictions about the direct and instantaneous communicability of motion-as-motion to work in developing a kinesthetically informed aesthetics of theatrical co-presence. In so doing, I hope to promote a refreshed understanding of the relationship between aesthesis (“perception”/“sensation”) and kinesis (“motion”/“movement”) within contemporary theatrical theory.

Arya [Madhavan](#)

## **EYE-SCAPE. INNER SPACE AND CONSCIOUSNESS**

[University of Lincoln, UK](#)

My paper focuses on the importance of eyes in acting. Eyes are instrumental in conveying emotions both in acting and in daily life; nevertheless there is no significant training method invented by Western actor trainers to explore the power of eyes in acting to its fullest extent. As John Martin says “... in the Western theatre, naturalism and realism have killed off this heightened use of the body’s most expressive organ”. As he rightly observes, human eyes, at the same time, both “project energy outwards like a beam and ... receive information inwards like a radar-scanner”. Kudiyaattam which is the Sanskrit theatre from India, on the other hand offers full range of exercises to train eyes; there are over twenty patterns of eye movements which are taught to students over years of regular training sessions. The result is the highly expressive eyes which are capable of expressing every human emotion to its fullest extent. The Indian theatre and dance manuals as well as treatises on Yoga rightly emphasise the significance of eyes in the fruition of Rasa which is the theatrical experience. However, the importance that the Indian systems of aesthetics and meta-physics assign to eyes can’t be over-emphasised as it is evident from the above passages that eyes are directly responsible for producing the theatrical or yogic pleasure. This paper, thus aims to examine the Kudiyaattam system of eye exercises from a Yogic perspective and tries to investigate its impact on the actor’s inner world.



Carol **Martin**

## **THE INNOVATIONS OF THE GROUP THEATRES THAT FORMED IN THE 1960s AND 1970s**

[Tisch School of the Arts, USA](#)

The innovations of the group theatres that formed in the 1960s and 1970s proceeded not only from linking theatrical narratives with political intention but also from revisions in the whole process of making and receiving theatre. Today's theatre of the real owes much to this period during which the search for theatrical methodologies of social and political critique prompted an exploration of the use of the actor's personal identity as integral to the events onstage. Actors, directors, and playwrights experimented with theatre as an agent of social change in two different but related ways: the self and collective social justice. The aesthetic translation of participatory democracy into theatrical process led to experiments in audience participation, acting the self-as-self, collective directing, and group devised performance texts. Theatre of this period was deeply informed by the intersections of art and life, political activism, the increasing availability of archival records of the real, and by the idea that the actor could and should be present on stage alongside the character. Empowering the performer coincided with the desire of numerous actors and directors – and even playwrights who wanted to work collaboratively in conjunction with rehearsal process – to assert the authority of their craft over the authority of the playwright. In the spirit of participatory democracy, actors and directors wanted to be free from all forms of absentee authority and that included playwrights not present at rehearsals and texts that could not be changed.

David **Mason**

## **METATHEATRE AND CONSCIOUSNESS**

[Rhodes College, USA](#)

We in the modern world, Lionel Abel told us in 1963, are no longer capable of tragedy. In an age in which absolute powers and certain moral positions are passé, we are left only with metatheatre, through which we revel in our refusal to commit to anything. But the metatheatrical phenomenon is not an especially modern one. From American melodrama, to commedia dell'arte, to classical Sanskrit drama, to Greek tragedy itself, we consistently encounter characters that exhibit awareness of being dramatized. So persistent is the dramatic character's mindfulness of his or her place in a performance that it is almost unnecessary to characterize metatheatre as something distinct from theatre itself. We can almost say that there is no theatre without consciousness of theatre. This persistent self-consciousness in theatre may be the inevitable product of human consciousness, which is nothing if not self-conscious. As neuroscientists Ramachandran and Edelman tell us, consciousness without consciousness of consciousness is not consciousness at all. The salient feature of theatre is that it manifests our consciousness of our consciousness. Explicitly metatheatrical devices such as the classical Sanskrit prologue, the anachronisms of medieval cycles, and the acknowledgement of audiences in Beckett's plays, arise from consciousness's fundamental need to assess itself. Metatheatre also shows us how consciousness constructs reality. Metatheatrical devices do not dismiss the fiction from which they arise, but are a type of confabulation which reaches to reconcile the (real) worlds of the stage and the audience.

Daniel **Meyer-Dinkgräfe**

## **OPERA AND CONSCIOUSNESS**

[University of Lincoln, UK](#)

Just as spoken theatre can lead to the development of desirable altered states of consciousness, opera, as a form of music theatre, should be able to do the same. I want to study the potential of opera for inducing desirable ASC in performers and spectators, initially by analysing written material, such as opera reviews, blogs and biographies of opera singers.

Sreenath [Nair](#)

**ANTHROPOLOGY OF BREATHING: TOWARDS ACTOR'S PRESENCE**

[University of Lincoln, UK](#)

The intention of this paper is to introduce an emerging field of study and a new training method called Anthropology of breathing. The focus of Anthropology of breathing as a new discipline is to identify, explain and work with actor's presence. Anthropology of breathing trains actor's body, mind and the actor/character introspective experiences in performance. Performance is a transformational experience between daily consciousness and dramatic consciousness and the actor goes through various stages of physical and mental changes through the process of training, rehearsals and performance. Anthropology of breathing, therefore, focuses on the internal and external awareness of the actor by using breath as a transformational tool. Anthropology of breathing, in this sense, is an investigation into the fundamental structure and inner dynamics of human respiration. It is a systematic study of how breathing interacts with the body, emotions and internal and external awareness of the actor. The paper suggests various practical approaches and theoretical positions to clarify the links between breath and consciousness in training and performance. Anthropology of breathing, theoretically and practically, is an extension of Barba's theatre anthropology. On the one hand this paper shows the limitation of Barba's comparative analytical methodology of global performance traditions; and on the other hand it introduces new terms, concepts and approaches to training actor's dramatic awareness and a space outside of it – the need for a breath actor training.

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# WG PERFORMANCE AS RESEARCH

Conveners: Anna Birch, Royal Scottish Academy of Music and Drama, UK & Mark Fleishman, University of Cape Town, South Africa

[Studio Stage](#)

Cynthia [Ashperger](#)

**REPETITION AS THE ACTIVE MEDITATION: STAGING A SUMMER'S DAY BY JON FOSSE**

[Ryerson University, Canada](#)

In the Summer/Fall of 2009 I directed and acted in *A Summer's Day* by Jon Fosse in Toronto, Canada. In this presentation I would like to share ideas and concepts for each stage of the workshops and rehearsal process. Because *A Summer's Day* is set in two time periods and depicts the same event from two different points of view, play inc. theatre company set out to create two styles by using two disciplines; one that grows out of working with a combination of Butoh dance and Balinese mask and the other that evolved with working with Chekhov acting technique. The masks were created for this production in Bali by the foremost Balinese mask maker Ida Bagus Anom. During the workshops we used modern technology by separating the speaking and the moving by pre-recording the dialogue and playing it back while conducting a series of physical improvisations. We also video-taped many improvisations and used these recordings to create the physical score of the final performance. Our exploration can be summed up with the following questions: How these techniques help the actor explore life behind the words? How these two techniques aid the actors in creating two different and distinct manners of expression? Can Butoh be effectively combined with speaking? It is usually done in silence. How the Balinese masks affect the characterization and the body-mind of the performer? How can the two styles co-exist in one play? How will an involved psycho-physical process affect our notion of rehearsing/staging a play?

Yvon **Bonenfant**

## **REPETITION OF TACTILITIES: THE LIVING AND THE DEAD**

Wesleyan University, USA

Repetition and rhythm have taken on new meanings in my own work recently as I have tried to negotiate the encounter between the “living” and the “dead”, or the live and the non-live in my polyartistic practice, which is one driven by extended or extra-normal voice. Using as a case study the piece *Soie soyeuse* (Silky Silk), performed 2007–08, and the resulting artist’s book, published 2009, this paper will explore how Stanyek and Piekut’s (2010) notion of the agency of the dead comes into dialogue with processes of documentation and “writing” in the largest sense to negotiate time as a form of text(ile) as well as to reembody Welton’s (2007) understanding of hapticity through sound, again, I propose, as a form of textile. Positing textile and membrane as the platform on which repetition can be woven, or written, the paper moves on to relate textile and membrane to Anzieu’s theory of the skin ego and Jennifer Fisher’s (2007) categorisation of touch performances to postulate sonic texture and literal textile as spaces for imperfect repetition of endlessly repeatable performance experience. In so doing, the “fabric” of performance and the performance of “fabric” interpenetrate and create a space for confrontation and cooperation between the living and the dead, between unmediated corporeal experience and archive.

June **Boyce-Tillman**

## **ORALITY AND LITERACY IN THE COMPOSING PROCESS**

University of Winchester, UK

This paper will examine the iterative processes in the composing process – for example, the role of improvisation. The paper will draw on composer’s accounts of the creative process (particularly the work in the 1960s with people like John Cage 1973 *Silence: Lectures and Writings*) and particularly in the author’s personal experience. It will look at the dominance of literacy in western Classical traditions (drawing on the work of Ong 1982 *Orality and Literacy: The Technologizing of the Word*). How do iterative processes work in both modes (comparing classical composition with the *dundun* tradition in Nigeria)? How far are they similar (drawing on the author’s research into children’s entry into the processes of composing (1986)? It will examine the inclusion of improvised episodes in composed, written pieces drawing on the author’s works *The Healing of the Earth* (2000), *PeaceSong* (2005) and *Space for Peace* (2009). It will look at the relative value ascribed to orality and literacy in music examining such projects as *El Sistema* in Venezuela where young people on the streets are learning the Western classical tradition: In Venezuela, young *barrio*-dwellers now spend their afternoons learning Beethoven and Brahms. They learn the “*Trauermarsch*” from Mahler’s fifth symphony while their peers learn to steal and shoot. It will compare this with reconciliation projects that attempt to bring oral and literary traditions together in compositional structures.

Jonathan **Heron**

## **THE SAME OLD THINGS: BECKETT, REPETITION AND THE PRACTICE OF FAILURE**

University of Warwick, UK

Interpreting repetition as a form of re-performance, this presentation will use performance-as-research methods (practice-led inquiry, theorised documentation, embodied learning) to re-interrogate Beckett-as-practitioner in relation to repetition and (de)generative processes. This work specifically focuses on limitation/restriction and elimination/removal as directorial anti-methods and their application as devising patterns. Moving beyond failure-as-content towards failure-as-form, this presentation contrasts Beckett’s re-iterative directing techniques with emergent practice within my theatre company (Fail Better Productions). Our 2009 Beckett season comprised of: a) *Stasis: Beckett Shorts* at the Oxford Playhouse, b) *BeckettLab*, a practice-as-research investigation at The CAPITAL Centre, and c) *Beckett and the Brain*, an interdisciplinary symposium at Warwick University. A reflection upon these three environments (the revival rehearsal room, the theatre laboratory space, and the open academic forum) will launch an exploration into the shifting definitions of performance archives and iterative systems across temporal and spatial boundaries. The *Intent of Undoing* (Gontarski, 1985) and *Theatre of Shadows* (Pountney, 1988) began an archival turn in Beckett Performance Studies, documenting a specific process that makes use of deletion, deferral and re-iteration. My research returns to these issues through performance and considers the celebration of failure and the creativity of limitation in rehearsal. In this respect, the work re-values existing studies: *Steps to an Ecology of Mind* (Bateson, 1972), *Arts of Impoverishment* (Bersani and Dutoit, 1993), *Perform – Or Else* (McKenzie, 2001) and *The Archive and the Repertoire* (Taylor, 2003) where failure emerges as a central mechanism for the generation of knowledge through performance.

Mark [Hunter](#)

**PROCESS(ION) OR WALKING FORWARD**

[University of East London, UK](#)

The performative paper borrows the form of a walk. We wander through both geographical and philosophical terrain as I seek to address the practice of walking as a creative, performative and instructive mode. As a theatre practitioner and academic who engages with walking as both a performance practice (through the construction of guided walks) and a teaching practice (through field walks with students) I am interested in how walking might be “appropriated” from the everyday for use in creative and pedagogic practices. Speaking to the concerns of this PaR Working Group’s theme, I will consider walking as a form of “field work” – both practice and research – that engages with repetition as: physiological motor skill that requires repeated actions; embodiment of the quotidian through its association with work and recreation; trope of the philosophical and creative canons – from the iterative intellectual processes of Aristotle and the Peripatetics, to the changing of the seasons in Thoreau’s Walden; metaphor – “going over old ground”, the theatrical “run”, “stepping back” to reflect, etc... This last point highlights the relation of walking to site/place, which might be considered a binary opposite to the itinerancy of walking. I will seek to trouble the idea that site instantiates fixity by offering a cultural geographical reading that considers site as iteration. This iteration is, however, resistant to notions of refinement, thus offering a more open-ended, dialogic approach to “generating insight and knowledge” – be that in performance or “theory”.

Kathleen [Irwin](#)

**REITERATION AND RECIPROCITY: THINGS SLIP IN**

[University of Regina, Canada](#)

I am frequently contacted in cyberspace about an old website illuminating a performance or a production blog illustrating a rehearsal process. The conversations are as fresh as if the performance were yesterday yet I must prod my own memory for details that have long faded. Tuned to documenting my work in multiple formats, I am aware that videos, publications and You Tube clips, no longer tethered to time or place, continue to disseminate information and proliferate images and that I, the author, am not responsible for their outcomes. All extend the experiential notion of the performance in unintended ways and unsettle original intentions necessitating a negotiation for those who encounter the fragment and a productive renegotiation for the originating artist fated to reconsidering the work in response to the burgeoning digital archive and derived feedback. This is not necessarily a bad thing. If, as Phelan claims, performance can never be re-presented and disappears even as it is written about, then archived fragments, documents and responses may, nonetheless, fix the event in an endless present and for an everchanging and reciprocating spectatorship. These iterations form a *mise-en-abîme*, an unstable whole that reconstructs/deconstructs the idea of the performance as it was/is. In this way the live event is never an end in itself but a step along a performance continuum and a touchstone for considering moments in a broad portfolio of outcomes. This paper illustrates this using examples from the presenter’s work.

Mary [Krell](#)

**ITERATIVE, GENERATIVE, PERFORMATIVE...**

[University of Sussex, UK](#)

In his 2007 book on digital performance, Steve Dixon highlights the longstanding effect digital media has had on music. It might then be useful to consider debates about generative music in exploring contemporary performance. In their recent article about generative hypermedia performance, M. Schedel and A. Rootberg identify emphases on process and results as defining poles of generative music practices in the early 21st century. It is in this polarised space that the term, “generative” becomes unstable and potentially useful. It is perhaps this destabilization of the notion of generative practices that may provide new insights into the relationship between the development, presentation and archiving of live performance. In computer art, the terms iterative and generative have distinctly different meanings, with the latter inferring that at least some part of the creative process is controlled by a computer, an algorithm, a machine or something other than the artist. Can these distinctions between iteration and generation provide useful methods for exploring and documenting contemporary performance practices? What can iterative and generative practices tell us about possible new forms of performance as research? In his 2009 IFTR piece about Schleef’s Choric Theatre, Matthais Dreyer explores Foucault’s concept of genealogy and the trajectory between historical referent and transformational processes. In this paper, and in the working group, I would like to present an exploration of iterative and generative practices in relation to performance documentation using Foucault’s notion of genealogy as a point of departure.

Holly **Maples**

## **THE SIGNS OF MEANING / THE MEANING OF SIGNS: REPETITION IN PERFORMANCE**

University of East Anglia, UK

Repetition of gesture, sound, text, or choreography can act as a binding force between the performer and the audience. Indeed, for Richard Schechner, performance exists because of repetition, or what he refers to as “twice behaved behavior”. In this paper, I would like to explore how repetition in performance can create a system of signs which act as signifiers of meaning for the performance outside, or, at times, in spite of the dramatic text. In contemporary avant garde performance techniques, meaning can be constructed through the performance itself and its relationship to its audience. Indeed, even when working with traditional performance methods, repetition is essential to bind the meaning of a gesture or a word to the content of the play. In the work of contemporary abstract performers, repetition is being used to often act outside of the text, to subvert the literal meaning of the dramatic text being used, in order to reveal other meanings, perhaps not easily found in the work. In this way, repetition can act as a radical force upon the performance, creating a filter from which we draw meaning from the performance piece. Through examples from my own work, my workshops with students, and performances by contemporary practitioners such as SITI Company, Needcompany, Robert Wilson, and the Bill T. Jones/Arnie Zane Dance Company, I would like to examine how avantgarde performance challenges the art form through the use of repetition on the stage.

Helen **Newall** & Karen **Lauke**

## **DREAMING THE SILENCE: AN UN-TRANCE-LATED PERFORMANCE**

Edge Hill University, UK

“Dreaming the Silence: An un-trance-lated Performance” is a paper interrogating the phenomenology of playback and the performative qualities inherent in interference patterns between creative artefact and critical documentation. It consists of an examination of a mediated sonic and visual installation with live British Sign Language for the Hard of Synaesthesia. One of its co-writers experiences deafness and tinnitus, yet responds to sound as colour; the other perceives landscape as structured sound. Dialogue about this creative interpretive imperative has generated installations in Manchester, Barcelona and Toronto. This paper explores creative and critical palimpsests of perception: there is the written and the overwritten; the colour of sound; the sound of a skyline of hills; and perceived deafnesses and synaesthetic response in performance structures, and how these translate into knowledge, but it sets out, not to formulate objective knowledge, but to investigate knowing. It situates the creative artefact not as a “translation” of tinnitus, which Jastreboff has shown to be unrepresentable, but as an investigation into the performativity which lies in the feedback loop between the idiocentric creative artefact and its heuristic critical commentary, and proposes that in repetition, and observation by critical commentary, the DNA of the original performance is de-formed, and spirals into other (ephemeral) configurations: thus a new artefact is created, always failing, always becoming. Thus each (re)iteration exists as a sonic fragment, or fractal, in a Mandelbrot Set where light is both a wave and a particle, and a sound is both heard and seen; unutterable and uttered and (re)iterated.

Elaine **O’Sullivan**

## **RE-ENACTMENT AS TRAUMATIC RETURN**

University of Bristol, UK

This paper will consider the contemporary “archival turn” in performance studies with specific reference to the Live Art Archives housed at the University of Bristol’s Department of Drama: theatre, film and television. The drive to archive is symptomatic of a wider disciplinary shift towards considering the ways in which performance remains – through the circulation of documents, embodied memories and performance re-enactments – rather than focusing on its ephemeral qualities. Binaries of presence and absence will be re-configured by analysing artists’ use of iterative strategies within their practice. Engaging with archival documentation of *Jamais Vu*, a performance installation by the artist Anne Seagrave, this paper will explore repetition within the internal structure and

contextual adaptations of the work. The transformation and augmentation of Seagrave's *Jamais Vu*, over its two and a half year lifecycle will be analysed by focusing on the premiere in the Granary Theatre, Cork City in 2005 and one of its many variations, a re-performance for the National Review of Live Art, Glasgow in 2007. Seagraves perpetual re-presentation of the work will be analysed within a psychoanalytical framework to consider: how the structure of the work performs the traumatic compulsion to repeat and to question if it's possible for re-enactment to rupture the eternal return of the same? This theoretical investigation will be informed by practice-based research, my re-enactment of a section of *Jamais Vu* for the live art symposium *The Pigs of Today are the Hams of Tomorrow*, Plymouth Arts Centre, January 2010.

Stefanie **Sachsenmaier**

**PERFORMANCE-MAKING AS A PROCESS-SPECIFIC DISCIPLINE: THE "DISPOSITIF" AS A CONCEPTUAL TOOL FOR THE THEORISATION OF PERFORMANCE-MAKING PROCESSES**

Middlesex University, Royal Holloway and Queen Mary University of London UK

The present enquiry establishes the necessity for a process-sensitive approach to a theorisation of "other-than text-based" performance-making. Performance practice needs to be understood as involving very particular set-ups, where a uniquely-conceived "dispositif" organises a very particular way of working – such as we see in the work of Forced Entertainment or Complicite. The project specifically engages with the problematics of an analytical approach to a theorisation of "creative processes", with the aim of identifying "points of focus" that might contribute to an understanding of the creative practice of performance-making in process-specific terms. It draws on writing on expert practice by Susan Melrose as well as on theoretical models borrowed from both the disciplines of "process philosophy" and "practice theory", in order to establish a practice-philosophical model of performance-making. I introduce Jean-François Lyotard's conception and application of the notion "dispositif" in an attempt to define a common model of inventive practice. My focus, in this context, is on "creativity", outlined by Henri Bergson as well as Brian Massumi. I refer in addition to Paul Cilliers' writing on the identification and understanding of the ways complex systems operate – with which I associate performance-making itself. The enquiry thus thematises "emergence" in performance-making processes as well as the creation of a "dispositif" or deliberately "vague" score of the performance, which is to be complemented by "live decision-making" in the performance event.

Marianne **Sharp**

**WHAT KINDS OF KNOWLEDGES EMERGE FROM REPEATING WITHIN OUR CREATIVE AND PRODUCTION PROCESSES?**

University of Winchester, UK

I will argue that knowledges produced through repetition in certain forms of psycho-physical actor training (when using these techniques to generate "new" material) are not "new" knowledges. They are rather re-presentations of embodied knowledges which have not yet been articulated in visual and/or vocal forms. Bannerman (2006) suggests that one thing common to multiple forms of artistic processes is that artistic creation/production often generates some kind of "new and emergent" premise (15) which the artist then, paradoxically, recognises. This suggests a collision of "... rational and intuitive" (ibid) knowledges for the performer. The "emergent premise" may, however, demonstrate characteristics of newness that can surprise both performer and spectator in the moment of recognition and can lead to further questions for the artist in the process of continued generation of works. I will discuss two models for theorising this phenomenon: A psychoanalytic model using Julia Kristeva's work on the "semiotic chora" and her theory of the speaking subject; A model from social science using Pierre Bourdieu's theory of "habitus" and the more or less knowing status of the acting subject. I will further offer examples of these ideas at work in my own practice across a body of four theatre works made 2003–2009 (*Juliet's Dream (I – III)* and *Nora and I*), considering what light these explorations may shed on broader questions of knowledge in the context of performance as research.

# WG POLITICAL PERFORMANCES

Convener: Avraham Oz, University of Haifa, Israel

[Leo 2402](#)

Vicky [Angelaki](#)

**GENDER, WAR, IDENTITY: POLITICAL THEATRE AT A TIME OF SOCIAL FLUX**

[Birmingham City University, UK](#)

Swati [Arora](#)

**STREET THEATRE IN DELHI: TRADITIONS AND NEW PERSPECTIVES**

[University of Warwick, UK](#)

Ahuva [Belkin](#)

**THE POLITICS OF PERFORMANCE: SHALOM ALEICHEM'S *THE TOWN OF THE LITTLE PEOPLE* IN OFIRA HENIG'S PRODUCTION**

[Tel Aviv University, Israel](#)

Sara [Brady](#)

**UNIFORMS AND RESISTANCE: WEARING AND TELLING BY IRAQ WAR VETERANS**

[Trinity College Dublin, Ireland](#)

This paper analyzes performances by veterans who perform their soldier identities while producing resistance to military action. Following on the work of Rimini Protokoll's *Resist, Refuse, Rebel* in which two Vietnam veterans wear the uniforms of Iraq/Afghanistan deserting soldiers as they lecture on the history of opposition to military service, the paper looks at the power of costume in the context of the military uniform. To what extent does such "wearing" give resisting soldiers more authority (or authenticity)? How does such adornment – as well as the removal of the uniform – interact with the "telling" such soldiers perform? Beginning with the case of Adam Kokesh, a US Marine whose honorable discharge was revoked after he was seen in uniform at an Iraq war protest, the paper goes on to consider other similar events, such as Evan Knappenberger's simulation of the nearly 100 days he spent in a tower while serving in Iraq. Instead of a space for surveillance, the "theatrical" tower Knappenberger constructed in Bellingham, Washington, became a place to both allow audiences to share an experience of war as well as to discuss the issues surrounding war. Knappenberger's eight-day protest focused specifically on the US military's stop-loss policy, through which personnel who have fulfilled their service contracts are redeployed without consent. The paper also examines the revival of *Winter Soldier*, originally held in 1971, during which Vietnam veterans (some in uniform, some not) testified in public about the atrocities they committed and/or witnessed during military service. Organized by Vietnam Veterans Against the War (VVAW), *Winter Soldier* became a controversial event that complicated the already waning support for military occupation in Vietnam. This paper conceives of the more recent *Winter Soldier*, begun in 2008, as a "type" of documentary theatre in which verbatim text is performed in front of an audience. In *Winter Soldier*, "telling" becomes a performance of self – a performance of "soldier."

Zahava [Caspi](#)

**HISTORY OF TRIBULATION AND THE MYTH OF THE VICTIM: THE HOLOCAUST AND ISRAELI IDENTITY IN DANI HOROWITZ'S *CHERLY KACHERLY***

[Ben-Gurion University of the Negev, Israel](#)



Violeta [Detcheva](#)

**SOCIALISM'S PASSION FOR DRAMA: HOW THE SOCIALIST IDEOLOGICAL CANON CONTROLLED THE REPERTOIRE**

[Bulgarian Academy of Sciences, Bulgaria](#)

Susan [Haedicke](#)

**PLAYING IN TRAFFIC: STREET THEATRE'S ENGAGED AESTHETIC IN THE WORK OF WILLI DORNER, JEANNE SIMONE, AND LILI JENKS**

[University of Warwick, UK](#)

Artists and writers have often asserted that street theatre is political, seeking justification in its roots in the turmoil of the 1960s, in its quest to democratize culture by developing accessible and populist forms to attract an audience indifferent to institutional art, or in its alternative or counter-cultural practices, beliefs, and organization structures. But do these varied claims really investigate street theatre's politicized aesthetic? In this paper, I explore how an "engaged aesthetics" of contemporary street arts is tied to socio-political action and citizen activism. I do not claim that street theatre can solve contemporary social and political ills, ensure urban regeneration, or make assessable improvements in people's lives. Rather, I interrogate the performance strategies and politicized aesthetics used to reinvigorate public spaces, to shake loose audiences' unreflected opinions, to transform public perceptions, and to encourage democratic creative practices. I explore how an engaged aesthetics links participatory artistic practices and kinaesthetic audience responses, and how this linkage is politically charged because it has the potential to change the way we perceive, understand and experience the world in which we live. I use an engaged aesthetics to look at how Willi Dörner's *Bodies in Urban Space*, Jeanne Simone's *Le Goudron n'est pas meuble*, and Lili Jenks' *PAPERGLUE-n-SCOTCH* enable audiences to experience an alternate world and to participate bodily in democratic practices.

Esiaba [Irobi](#)

**WHAT WOULD PICASSO HAVE SAID? FRACTURED NARRATIVES, SHATTERED EPISTEMES, AND OTHER METAPHORS OF MODERNITY IN AFRICAN THEATRICAL PERFORMANCES OF THE 20TH AND 21ST CENTURIES**

[Ohio University, USA](#)

Shimon [Levy](#)

**THREE MODES OF THE POLITICAL IN *BLESSED OF ALL WOMEN***

[Tel Aviv University, Israel](#)

Mara [Lockowandt](#)

**SUBVERSIVE ENTERTAINMENT: ZIONIST POLITICAL DRAMA IN THE OTTOMAN EMPIRE**

[University of London, UK](#)

Tom [Maguire](#)

**A PRAGMATICS OF CHANGE: TESTING POLITICAL THEORY IN THEATRICAL PRACTICE**

[University of Ulster, UK](#)

This paper seeks to explore how change happens in everyday experience and how dramatic and theatrical interventions may play a part in such change processes. It seeks to overcome the historical tendency in political theatre movements towards factionalism in a desire to promote a unitary model of change or specific dramatic technique. Instead it proposes that tactical and local considerations condition the nature of what is appropriate as an intervention and that such interventions can only bear the weight of specific functions and objectives. Moreover, the paper is grounded in an approach which seeks to unify the rational and the emotional; the mind and the body. The paper draws its examples across international historical practices, and proposes that practitioners and academics alike might re-think the possibilities of theatre as a political intervention.

Joanna **Ostrowska**

**FROM STREET THEATRE TO THEATRE IN PUBLIC SPACES**

Adam Mickiewicz University, Poland

Lloyd **Peters**

**ADAPTING ADAPTATION THEORY PART 2: THE JOURNEY FROM RADIO TO STAGE AND BEYOND...**

University of Salford, UK

“...the founding fallacy of adaptation studies, and the most important reason they have been so largely ineffectual – because they have been practiced in a theoretical vacuum” (Leitch 2003). This paper develops arguments presented at the IFTR 2009 Lisbon Conference addressing the creative re-interpretation and “transcoding” issues that characterise the adaptation of radio-to-theatre and radio-to-film production with reference to examples of commissioned work, including the author’s broadcast material. The presentation will include audio and script extracts. The profusion of books, conferences and papers re-examining and re-drawing theories concerning novel-to-cinema adaptation, reinforces the lack of critical discourse exploring the re-transposition of other performative mediums and which this presentation aims to redress. The paper will therefore reference the political and cultural contexts that governed the author’s BBC play *Four Steps to Heaven* and the adaptation process from radio to stage production. The process will also be seen in the light of the author’s latest BBC commission – *Bell in the Ball* (June 2010) – a radio production about blindness that is proposed to be adapted as a film. This paper aims to shed new light on the core qualities that make stage and screen writing, performance and production characteristically distinctive. The presentation will also identify and compare the centralisation of BBC/ITV commissioning protocols with theatre companies’ “new-writing” policies that ultimately govern what is, and what isn’t, adapted, broadcast and staged.

Patricia **Reid**

**IDENTITY, DIFFERENCE, AND THE MARGINS OF SCOTTISH IDENTITY, IN POST-DEVOLUTIONARY DRAMA**

Kingston University, UK

Lib **Taylor**

**ENLISTING THE AUDIENCE AS A POLITICAL STRATEGY IN FACT-BASED THEATRE**

University of Reading, UK

This paper will analyse the different ways in which fact-based and verbatim theatre use strategies of enlistment to align their audiences with particular political perspectives on recent events and controversies. Fact-based theatre is not a homogenous theatrical form, rather it is an attitude to the source material used for dramatic construction. In recent times this has taken three predominant forms. Verbatim theatre, like *Black Watch* and *Guantanamo*, is based in the representation of the actual words of real people collected through, for example interviews or letters. Tribunal Theatre, like *The Colour of Justice* and *Justifying War*, is based on court and public enquiry transcripts. Documentary plays such as *The Power of Yes* and *Enron*, present key historical turning points or situations. The paper places these strands of British Theatre in the contexts of their emergence since 1990 and analyses the factors at stake in their relationship with their audiences. It argues that these forms of theatre share a specific mode of audience address which draws on but has an ambivalent relationship with identification, sympathy and didacticism. Its purpose is to bring the audience “on-side” rather prescribing an interpretation. The paper considers the risk attendant on these strategies as well as the evident success of the forms. This paper presents some of the results of the Acting with Facts projects at the University of Reading, funded by the Arts and Humanities Research Council of Great Britain, in which Lib Taylor is co-investigator.

Juliusz **Tyszka**

**MULTIDIMENSIONAL MODERNIST REVOLT AGAINST MODERNIST SOCIAL, POLITICAL AND ARTISTIC ORDER: “THEATRE OF THE EIGHT DAY” FROM POZNAN IN THE PERIOD 1973–1985**

Adam Mickiewicz University, Poland

Gillian Arrighi

## **CIRCUSES OF MODERNITY: A “COMMITMENT TO THE NEW”**

[University of Newcastle, Australia](#)

In 1901 the largest Australasian circus of the era, the FitzGerald Brothers' Circus constructed a huge permanent building for their productions in Melbourne (a city that had lately become the inaugural capital of the newly-federated nation of Australia.) Rather than promoting their impressive performing animals or the international circus and variety performers they had recently engaged from France, England, Rumania, and Germany, the FitzGeralds instead “boomed” the new technology that would be on display at their new building. Mention of the latest innovations in lighting and rigging took precedence in their newspaper advertisements where the names of the relevant gas and electricity contractors replaced the customary announcements for starring acts. The quality of the circus performers employed for this season was not in any way substandard or compromised, it was just that the circus proprietors deemed that the latest entertainment technology would be especially attractive to their public. Judging from their advertising campaign that summer, the FitzGeralds' new building “Olympia” and its modern facilities were promoted as alone being well worth the entrance fee. From the early modern period onwards, popular entertainments have frequently showcased technological innovation, but it wasn't only modernization, in the form of new technology, that the circuses of modernity (as I will designate them in this paper) were quick to adopt and champion. High profile (and consequently popular) circuses of the late-19th and early 20th centuries demonstrated a “commitment to the new” which embraced many of the socio-cultural concerns now generally accepted as belonging to or emerging out of “modernity”.

Rebecca Clifford

## **“WE'RE ALL MAD ANIMALS”. SPECTACLES OF MADNESS, MODERNITY AND THE FREAK SHOW**

[Australian National University, Australia](#)

In popular theatrical spectacles, societies have long celebrated and stigmatised madness for its perceived animal qualities. Foucault famously documented such exhibits in his accounts of the German Narrtumer, ships used to transport and display madmen in the Middle Ages. Following the Great Confinement of the C17th, madness was relegated to the asylum where its animal aspects continued to serve as public spectacle. “The madmen at Bicetre”, Foucault reports, “were shown like curious animals ... One went to see the keeper display the madmen the way the trainer at the Fair of Saint-Germain put the monkeys through their tricks” (1967: 68). In this paper I examine how such spectacles have influenced concepts of modernity and, at the same time, been influenced by them. I consider how the development of the medical model of madness and post-colonial representations of marginalised groups have led to the development of a new kind of “mad animal”. Observable in a number of theatrical habitats, the contemporary mad animal is exemplified, here, in Weiss' *Marat/Sade* and the work of Australian playwright Louis Nowra. Links are also suggested to the development of the freak show, from its early marketplace displays through the Victorian sideshow industry, to contemporary celebrations of animal corporeality. With its Dog-faced Boy, Elephant Man, Mermaids, Bear Boys and Lobster Men, the sideshow demonstrates the way in which animal spectacle has both informed and challenged modern concepts of popular entertainment.

Penny **Farfan**

## **POSTCARDS AND POPULAR ENTERTAINMENT**

[University of Calgary, Canada](#)

The invention of the postcard in 1869 and the introduction of photographic and illustrated postcards not long after resulted in an international postcard craze that lasted until the onset of World War I. As Veronica Kelly has noted in a rare study of the theatrical dimensions of this popular phenomenon, actresses, particularly those specializing in musical comedy, were a favorite genre within the postcard industry, extending the actresses' images beyond their original theatrical situations to a much broader range of contexts and rendering those images available for a variety of consumer usages. It is worth noting, however, that the postcard craze coincided with the rise of modernism and that, in addition to popular musical comedy actresses, some of the more elite stage performers and controversial theatre artists of the period were represented on postcards as well. This essay will consider the use of modern technological developments in photography and the postal services to circulate images of turn-of-the-20th-century star performers not typically considered in relation to modernism (e.g., Ellen Terry) and of seemingly high art modernists not typically considered within the field of popular entertainment (e.g., Henrik Ibsen). Situating these postcards in relation to theories of photography, collecting, and fandom and considering the relation between image/artist and personal message on postally used cards, the essay will raise questions about the relation between "popular entertainment" and "modernism" and suggest how postcards might be seen to problematize the perceived boundaries between high art and popular entertainment that have traditionally effected the segregation of popular entertainment studies and modernist cultural studies.

Cathy **Hail**

## **THE INTEGRATION OF PUPPETRY IN CONTEMPORARY THEATRE**

[Victoria & Albert Museum, UK](#)

This paper will examine the integration of puppetry into mainstream theatre in the 21st century, the background to its journey, and the various ways in which playwrights and companies are using puppetry today in vital and enlightening ways to shape modern theatrical performances. *War Horse* is one of the biggest hits on the London stage today. Much of its power and poignancy comes from the remarkable life-size puppets created by the South African company Handspring Puppets. At another theatre in the West End, glove and rod puppets based on characters from Sesame Street are reducing audiences to fits of laughter in the American musical Avenue Q, while dealing with topics as serious as racism, unemployment, and the acceptance of homosexuality. In *The Actor and the Ubermarionette* however, the essay published in the first edition of Edward Gordon Craig's journal *The Mask* (1908), Craig considered puppetry in a more theoretical way in its relationship to acting. He decided that the actor could learn a lot from the marionette. Despite Craig's vision, the British 20th-century revival of puppetry, with some exceptions, served largely only to take puppetry into the realms of children's entertainment where it languished in the 1950s and 1960s. Nevertheless, as puppetry became an increasingly international art, with cross-currents across continents and types of puppetry, the last fifty years have seen a revolution in the relationship of the writer, the actor and the theatre company to puppetry.

Kyna **Hamill**

## **FLASH MOBS: FROM MODERNISM TO CONVERGENCE CULTURE IN 3 MINUTES OR LESS**

[Boston University, USA](#)

This paper will consider the effect of the Flash Mob phenomenon as popular entertainment – that is, pre-arranged, simultaneous social convergences on public spaces and organized via the web, viewed and experienced live, and often filmed to be viewed online again. A flash mob is both a shared activity for those "in the know", and an intermittent event for those in the right place at the right time. Sometimes mobs converge on a shop to do nothing more than speak a short scripted text in unison. Other mobs establish finely tuned choreographed dance numbers in large public spaces, inviting people to join the social experiment as the dance continues. In his book *Fragments of Modernity*, David Frisby imagines that if we could return to Baudelaire's early impression of urban modernity as fleeting, transitory and arbitrary ("le transitoire", "le fugitive", "le contingent"), we could see objects of study not only in the way we view modern life, but also the way we experience it. In his essay *The Mass Ornament*, Siegfried Kracauer states that historical process [is] determined [more] from an analysis of its surface-

level manifestations than from an epoch's judgment about itself. Thus, according to both men, it is the social reality, not the history that defines what modernism is. Finally, convergence culture, as defined by Henry Jenkins, "is where old and new media interact in ever more complex ways, where every story, brand, sound, image, and relationship will play itself out across the maximum number of media channels and platforms".

Susan **Kattwinkel**

### **FILM AND VAUDEVILLE: MODERNIZATION AND DEFICTIONALIZATION**

[College of Charleston, USA](#)

In 1894, a New Jersey grand jury looked into reports of an illegal prize fight between "Gentleman Jim" Corbett and Peter Courtney that allegedly had occurred at Thomas Edison's studio for the purposes of filming. Edison's response that the fight had been entirely staged, that it was "a boxing match for a show", was enough to get all charges dropped. Advertising for the Kinetoscope of the fight boasted that it was "reproducing James J. Corbett's Latest and Greatest Battle – 6 Rounds with a Genuine Knockout", although the fight was staged to end just before the film in the camera ran out. The film was often shown between acts of a vaudeville show. This incident is emblematic of many early films of boxing in its dance between reality and fiction in order to please not only the police, but a public that craved the excitement of "the manly art" but condemned its violence. Films on other subjects shown as acts on vaudeville bills similarly blurred the lines between fiction and reality in ways that both exploited the technology and audience unfamiliarity with the new form and problematized traditional fictional representations in the live performance. Film entered vaudeville just as the performance form was going through a phase of modernization, transitioning from a mostly blue-collar, proprietary, popular form to a mass cultural, modern, grand entertainment.

J.L. **Murdoch**

### **KOREA'S TALCHUM: PRESERVATION OR ADAPTATION?**

[Bowling Green State University, USA](#)

Talchum, the masked folk dance-drama, has been hailed as a popular as well as therapeutic form of entertainment in historic Korea. It was characterized by bawdy plot lines, improvised dance steps and interaction between characters, along with biting satire of oppressive elements of society. Its festival atmosphere emphasized audience participation allowing villagers an opportunity to vent frustrations without fear of retaliation. Talchum was nearly lost during the Japanese occupation in the first half of the 20th century. Since the early 1960s, however, practitioners and historians have identified thirteen regional practices of Talchum and have built thriving tourist and educational programs designed to celebrate, preserve and perpetuate the form. The currently favored method of preservation involves freezing the traditionally improvised speech and movement into a memorized script and choreographed dance, distancing the audience from their historical place as a member of the cast. Critics of this method insist that this is an adaptation of the form and that the true form is now in further jeopardy of being lost to the demand for modern styles of entertainment. This presentation will use video and still images gathered by the presenter during a recent Fulbright fellowship in South Korea to interrogate the current approach to preservation and regional claims of authenticity. Questions to be considered will include: Who is making the claims of the "truth" in regard to Talchum? Is there any evidence to the contrary regarding these claims of authenticity? And, what are the ramifications should an adaptation be perpetuated?

Bett **Pacey**

### **ASPECTS OF MODERNISM AND GAY CULTURE: THE EMERGENCE AND RECOGNITION OF "MOFFIES" AS PERFORMERS IN THE CAPE**

[Minstrel Carnival Tshwane University of Technology, South Africa](#)

Heterosexual cross-dressing has been a part of carnival masquerade since the Middle Ages. In more recent times, groups of gay men donned female clothing and participated publicly in some carnivals (e.g. the New Orleans Mardi Gras), while also staging their own specifically gay events. Heterosexual (and clandestine gay) cross-dressing has formed part of the Cape Minstrel Carnival since its structured inception in 1907. Gay ("Moffie") troupes started their own carnival in the 1930s. Unique to the Cape Minstrel Carnival, is that Moffie troupes were given public recognition when they were included in the official line-up in 1952, later leading to individual Moffie performers heading main Minstrel troupes. This overt performance display of gay sub-culture in the realm of popular entertainment happened at a time when cross-dressing (drag) was prohibited

by law, and homosexuality was a taboo subject in society, and also unacceptable and censored in formal theatre performance. This paper seeks to address some aspects of Modernism, such as its support of gender issues, including homosexuality, bisexuality and androgyny, as well as characteristics of rebellion and subversion, relevant to the topic. Specific attention will also be given to issues around South African gay culture, particularly the Moffie sub-culture within the Cape “coloured” community.

David **Simpkin**

**EVERYTHING OLD IS NEW AGAIN: THE MODERN AND THE PRE-MODERN IN POPULAR PERFORMANCE**

University of Winchester, UK

In 1758, the philosopher and critic Denis Diderot identified the concept of “the fourth wall” as part of his advocacy for greater realism in theatre. The performance style that eventually developed from this, and which came to dominate 19th- and 20th-century theatre, requires complicity between performers and audiences through “the willing suspension of disbelief” and conventions such as the fourth wall in order to function as drama. Many popular forms, by contrast, reject these conventions in favour of pre-modern performance styles, such as direct address, that acknowledge the presence of the audience, and invite them to respond in ways that move beyond complicity and into collaboration. British amateur pantomime takes the move beyond complicity further still in that it makes play not just with what the audiences know of the conventions of theatre, and not just with what they know of the story being told, but with what they know of who the performers are, their lives and their relationships. Amateur pantomime invites its audiences to share in the performers’ joy and achievement in performing, as both individuals and an ensemble; and it invites those audiences to use their own knowledge of the friendships and family relationships amongst the performers to inform their understanding and appreciation of the performance. In this paper I will compare and contrast the detachment required by modernism with the levels of engagement integral to popular performance, with specific reference to amateur pantomime and my own practice in that field. (Presentation will include some performance.)

Naomi **Stubbs**

**THE PLEASURE GARDENS OF AMERICA**

City University of New York, USA

The pleasure gardens of America were recreational venues that provided refreshments, music, and various entertainments in an outdoor setting, much like their British counterparts. These privately owned ventures could be found in cities across the East coast, and the peak of their popularity in the US fell in the period 1777–1865, which coincided with a period of great political, economic, and social upheaval in the new nation. These popular venues, I argue, provided crucial sites for the negotiation of American identities in terms of their relationship to the pastoral ideal and industrialized future. These spaces (which were often the focus for Fourth of July celebrations) were both rural and urban simultaneously, and reflected the broader tension between nostalgia for an agrarian society, and technological and industrial progress. The gardens were touted as rural retreats whilst simultaneously presenting new technologies such as fireworks, mechanical spectacles, innovations, and contraptions. These venues, I will argue, ultimately promoted the modernity of American society and foreshadowed the role Americans played in the international World Fair exhibits, presenting a technologically advanced nation to the broader global stage. As a site in which both individual and national identities were performed, the pleasure gardens of America provide physical spaces in which modernity could be seen, as Americans grappled with new technologies and new roles in society and the world.

# WG PROCESSUS DE CREATION / GENETICS OF PERFORMANCE

Conveners: Josette Féral, Université du Québec à Montréal, Canada & Sophie Proust, Université de Lille / CNRS/ARIAS

Paris, France

Leo 2202

Marion **Boudier**

## **(TO SPECULATE PRAGMATICALLY:) DRAMATURGY AND CREATIVE PROCESS**

[Ecole Normale Supérieure de Lyon, France](#)

Dramaturgy was born into theatre during the 18th century with Lessing and is now part of the theatre landscape in Germany. In France B. Dort defined dramaturgy as the process of going from text to stage. It is an essential aspect of the creative process which generally begins before the rehearsals and often continues after the show. My research group "Agôn-Dramaturgies des arts de la scène" is interested in analysing the different dramaturgical practices in contemporary performance. Is there a specific way of dramaturging for each art, disconnected from the dramatic tradition? What is the importance of dramaturgy in the genesis of a performance? I would like to discuss the following assumptions within the group "Processus de création: génétique de la représentation": Dance or circus dramaturgy leads to a discussion of the definition of dramaturgy: what are the differences between dramaturgy, stage direction, choreography and narrative? When and how does dramaturgy work during the creative process? Each art, each performance, always reinvents the work of dramaturgy differently. Who is doing dramaturgy? Even if a dramaturg is in charge of dramaturgy, it may also be a way of thinking shared by all the participants in the performance which especially involves their bodies. Praised or depreciated, dramaturgy as the methodology of the creative process is connected with issues of power, legitimacy or authorship.

Veronica **Duarte**

## **ANALYSE DU PROCÈS DE CRÉATION THÉÂTRALE: UNE OPPORTUNITÉ DE RECHERCHE POUR L'ARTISTE**

[Université Catholique du Chili, Chile](#)

L'article propose à l'artiste théâtral, en formation ou professionnel, techniques et critères pour comprendre son procès de création, afin qu'il puisse approcher de meilleure façon la problématique de son œuvre et perfectionner sa réalisation. Le modèle d'étude est proposé à partir de l'observation de procès divers: à l'intérieur de l'École de Théâtre de l'Université Catholique du Chili, à un cours de maîtrise en Arts de la même université, et à plusieurs procès artistiques professionnels accueillis au Théâtre de l'université. Pour cela, l'auteur examine les différentes expériences sur le rapport théorie et pratique au cours de la licence et maîtrise à l'université, et explore les différents mécanismes utilisées pour renforcer ce rapport. Ensuite, le travail envisage la reconnaissance et compréhension des diverses étapes d'un procès de création, qui se compose non seulement de décisions artistiques, mais aussi de production: sources textuelles, visuelles, sonores et théoriques du travail; modes de pre-production: équipe artistique, collaborations; méthodes de répétition; modes de production, etc. Puis, l'auteur analyse les composants de la mise en scène, éléments sur lesquels l'artiste prend des décisions qui ont une influence sur le discours de la pièce. Le rapport entre procédé artistique et discours est aussi examiné considérant l'importance du récepteur et l'impossibilité de contrôler toutes les possibles constructions de sens du spectacle. Finalement, quelques dispositifs artistiques sont ressortis comme paradigmatiques à la construction de discours et exemplifiés avec les différentes expériences observées. Le document final prétend se constituer comme un guide à l'analyse de divers procès.

Milena Grass **Kleiner**

## **LA PRATIQUE DE LA RECHERCHE CRÉATION AU LABORATOIRE THÉÂTRAL DE L'ÉCOLE DE THÉÂTRE UC**

[Université Catholique du Chili, Chile](#)

L'année 1996, l'École de Théâtre de la P. Université Catholique du Chili a créé le Laboratoire Théâtral, espace régulier de recherche création. Des lors, plus de 15 projets ont laissé une grande quantité des documents écrits, photographiques et audiovisuels qui rendent compte des processus de travail, des buts et résultats, des échecs. Cependant, jusqu'à présent, personne n'a essayé d'analyser le matériel pour en tirer des conclusions



concernants les méthodologies mises en place. Étant donné que l'École de Théâtre UC considère que la pédagogie de l'art théâtrale à l'Université doit maintenir en lien étroit avec la théorie, le Laboratoire Théâtrale est censée réunir directeurs, comédiens, auteurs et théoriciens autour des projets de création. Précisément, cela pose la question du rôle du théoricien auprès de la pratique. Doit-il ou elle simplement enregistrer ce qui se passe ou bien doit-il ou elle se mettre en risque de même que le reste du groupe en proposant des hypothèses de travail inédites et en prenant des enjeux qui fassent avancer l'établissement de méthodologies de recherche aussitôt que la discussion à propos de la fonction-auteur du théoricien? Et, d'autre part, doivent les metteurs en scène, les comédiens(ne)s, les scénographes prendre en charge la réflexion théorique au delà de la création scénique? En outre, quels seraient les notations qui permettent de rendre compte des processus de création? L'analyse du corpus documentaire des Laboratoires Théâtrales donne une réponse à ces questions et pose d'autres pour faire avancer l'état de la recherche création.

Fahd **Kaghat**

### **NOTER LE SPECTACULAIRE: LE CAHIER DE MISE EN SCÈNE, FOND ET FORME**

Université de Fès, Morocco

Si la représentation théâtrale est une expérience vivante et éphémère, un objet concret et empirique, le "texte de la représentation" ou "texte spectaculaire" est, au contraire, un objet théorique qui "représente la mise en scène considérée, non pas comme l'objet empirique, mais comme système abstrait, ensemble organisé de signes" (Pavis 1996). Ce texte est parfois matérialisé dans un autre type de texte, celui résultant de la notation de la mise en scène à l'instar du cahier de mise en scène, du *modellbuch* brechtien, de l'enregistrement audio-visuel du spectacle, etc. Nous nous intéressons, dans cette communication, à la notation de la mise en scène théâtrale et, plus particulièrement, à son mode scriptural/pictural représenté par le cahier de mise en scène. Ainsi, nous étudions le fond et la forme de ce que le metteur en scène et son équipe notent lors de la préparation de la représentation. Les différents points suivants sont alors abordés: 1) La conduite générale et les conduites particulières. 2) Lorsque la mise en scène devient texte de lecture. La notation théâtrale peut aussi être concrétisée dans textes de mise en scène que certains metteurs en scène établissent avec soin, puis les éditent et les mettent à la disposition des lecteurs. 3) Contenu et précision des cahiers de mise en scène. Nous présentons quelques modèles de cahier de mise en scène (Reinhardt, Stanislavski, théâtre français, théâtre américain) et nous en analysons les contenus. 4) A propos des cahiers de mise en scène dans la culture arabe.

Marcio **Müller**

### **LA GENÈSE D'AUTOUR D'UNE MÈRE DE JEAN-LOUIS BARRAULT: APERÇU D'UN MODE OPÉRATOIRE**

Université de Paris VIII, France

En l'état actuel de la discipline, la génétique théâtrale ne possède pas de mode opératoire élaboré. Face à ces lacunes méthodologiques, le recours aux outils proposés par la génétique textuelle paraît, dans un premier temps, essentiel. Mais en transposant ces procédés à la génétique de la représentation, plusieurs problèmes inhérents à l'hétérogénéité et au caractère hybride des documents génétiques du spectacle apparaissent. Comment procéder pour transformer les documents d'archives d'une mise en scène – très variés et souvent désordonnés d'un point de vue temporel – en un dossier intelligible et interprétable génétiquement? La notion d' "avant-texte", utilisée en génétique textuelle pour désigner la réorganisation chronologique de l'ensemble des pièces se reportant à la genèse de l'œuvre afin de les analyser en termes de processus, est-elle vraiment applicable et pertinente dans le domaine de la genèse scénique? Suivant l'itinéraire méthodologique élaboré pour exploiter le dossier de mise en scène d'*Autour d'une mère* – première réalisation scénique de Jean-Louis Barrault en 1935 – conservé à la Bibliothèque Nationale de France et riche de plus de deux cents feuillets permettant de parcourir le cheminement de la création, il sera question de mesurer les limites des procédés empruntés à la génétique textuelle et d'observer les adaptations nécessaires pour pouvoir les accommoder aux spécificités des documents issus de cette mise en scène. Plus largement, il s'agit de proposer quelques éléments de réflexion dans la perspective d'une élaboration progressive d'une assise méthodologique pour les études génétiques de la représentation

Edwige **Perrot**

**L'INTRODUCTION DE LA VIDÉO DANS LE TRAVAIL DE RÉPÉTITIONS DES MISES EN SCÈNE DE GUY CASSIERS (*ROUGE DÉCANTÉ ET MUSIL*)**

Université de Paris, France

Il s'agira de rendre compte du travail effectué autour de l'utilisation de la vidéo par le metteur en scène, le vidéaste, le dramaturge et le scénographe en amont de la représentation. Sur quels fondements cette relation s'établit-elle? Et comment se développe-t-elle? Cette intervention portera tout particulièrement sur le travail de Guy Cassiers et de ses collaborateurs dans les spectacles *Rouge décanté* et *Musil* et s'appuiera sur une recherche effectuée dans les archives du metteur en scène, sur l'observation des répétitions de son prochain spectacle (*Musil*) et sur des entretiens faites avec les collaborateurs artistiques concernés. Certaines questions baliseront notre intervention parmi lesquelles: Comment Guy Cassiers introduit-il la vidéo dans certains de ses spectacles? À quel moment des répétitions celle-ci fait-elle son apparition? Sur quels critères, à partir de quelles consignes, le vidéaste développe-t-il sa propre dramaturgie des images d'un spectacle? Quels enjeux motivent les décisions de maintenir ou de renoncer à certaines images? Comment leur utilisation façonne-t-elle le travail des répétitions? Les choix du metteur en scène? Le jeu des acteurs? Selon quels critères le metteur en scène établit-il ses choix quant au dispositif vidéographique mis en place (à vue, dissimulé, caméra de surveillance, caméra miniature, technicien sur le plateau, etc.)?

Sophie **Proust**

**THE PROCESS OF THEATRICAL CREATION OF U.S. STAGE DIRECTORS**

Université de Lille, CNRS/ARIAS Paris, France

This paper offers an overview of research on contemporary U.S. theatre undertaken in New York, New Orleans, Chicago, Los Angeles and San Francisco from 2008 through 2010. While a Visiting Scholar at the Martin E. Segal Theatre Center at the City University of New York from 2008 to 2010 and a Fulbright scholar in 2010, Sophie Proust has conducted interviews and observed the rehearsal processes of a number of significant U.S. theatre artists, including Elizabeth LeCompte (The Wooster Group), Judith Malina (The Living Theatre), Caden Manson (The Big Art Group), and John Collins (Elevator Repair Service). Writing from a decidedly European point of view, Proust uses a comparative method of analysis, examining the creation of U.S. theatre in light of European theatrical practices to identify a distinctively U.S. process of theatre creation. In order to do that, the way U.S. stage directors consider their own work with respect to the numerous Anglophone handbooks on directing will be studied. Indeed, these manuals on directing could lead us to think of a pragmatic approach of rehearsals in the United States. While a general understanding of the U.S. creative process is sought, the particular experiences of individual artists – their economic conditions, the logistics and organization of their rehearsals, etc. – will be examined. The unique methods and aesthetic qualities of these particular artists will be used to confront territorial, racial, economic, and cultural assumptions about an “American” identity that exist within contemporary theatre landscapes.

Noelia **Ruiz**

**CREATIVE PROCESSES: THE QUESTION OF METHODOLOGIES AND METHODS. A PRACTICAL STUDY-CASE: THE PERFORMANCE CORPORATION. TAKE 2**

University College Dublin, Ireland

One of the crucial elements in shaping and constituting the theatrical meaning-making in the creative process are the methodologies applied, in which operational categories might be differentiated: methodologies operating at macro levels and those operating at micro levels. Taking from my previous paper, which focused on analysing the methodologies used by The Performance Corporation at macro levels, especially at the inception period, this paper focuses on the micro level. After observing the overall creative process of their last production *Power Point*, two different aspects of the creative process will be analysed: on one hand, the theatricalisation of the space; on the other, the methods used by the director, Jo Mangan, with the actors, reflecting on the consequent negotiation of meaning in the rehearsal process. The aim is to give an insight on how those aspects were key in the meaning-making development of *Power Point*, determining the final performance-text. Finally, the question of the observer/researcher in terms of the ethics of this role in the rehearsal room will be reflected upon.

Federica [Tumillo](#)

## LA CONSTRUCTION DU TEXTE ÉCRIT DANS LE MONOLOGUE *LU SANTU JULLÀRE FRANCESCO* DE DARIO FO

[Université Stendhal Grenoble III, France](#)

L'objet de la communication proposée est le résultat d'un travail de lecture comparée des textes (manuscrits et rédactions successives sur ordinateur) et des dessins (croquis, tableaux) qui font partie de la genèse du monologue *Lu Santo Jullàre Francesco* (1999) de Dario Fo. Une attention particulière sera consacrée au processus de construction du texte écrit et à quelques hypothèses autour des parallélismes possibles entre la rédaction du texte et la réalisation des dessins. Le processus de création des œuvres théâtrales de Dario Fo attire de plus en plus l'attention des chercheurs du milieu universitaire, ainsi que celle des metteurs en scène et des acteurs, notamment pour la féconde production picturale de Fo qui révèle, derrière cet éclectique homme de théâtre, une solide formation de peintre et d'architecte. En suivant l'approche des œuvres critiques de Christopher Cairns (*Dario Fo e la pittura scenica: arte, teatro, regia*, 1977–1997, Edizioni Scientifiche Italiane: Napoli 2000) et de Marisa Pizza (*Al lavoro con Dario Fo e Franca Rame*, Bulzoni: Roma 2006), ce travail constitue la suite d'une réflexion sur le rôle du dessin dans la genèse du monologue présentées lors du colloque international "Parcours de génétique théâtrale: de l'atelier d'écriture à la scène" (Université de Lisbonne, 9-11 déc. 2009).

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# WG SCENOGRAPHY

Conveners: Dominika Larionow, University of Łódź, Poland & David Vivian, Brock University, Canada

[Leo 1205](#)

Whitney [Byrn](#)

## THE DEVELOPMENT OF THEATRICAL SPACE AT THE DANISH ROYAL THEATRE 1785–1842

[University of Copenhagen, Denmark](#)

The period 1785–1842 is an extremely important one in the development of scenography. During this period two important scenographic advances occurred: first, the idea of universal scenery and stock sets was supplanted by specific scenography for specific decorations and, second, two-dimensional painted backgrounds consisting of wings, drops and borders were replaced by fully functional three-dimensional scenic environments. Many 19th-century scenographic renderings survive throughout Europe so historians have an idea what the scene looked like, but not necessarily how it functioned on the stage. The Danish Royal Theatre has unique archival material that allows for a scenographic analysis that takes into consideration how these drawings functioned on the stage. This material allows us the privilege of looking at the ephemeral nature of performances past in a concrete manner. Using the staging manuals, the bills sent to the theatre and inventory lists, coupled with an understanding of 19th-century theatrical practice, results in an analysis of the stage space, which considers the three-dimensionality and plasticity of the scenography, the potential uses of the stage space and its development over time.

Jane [Collins](#)

**EMBODIED PRESENCE AND DISLOCATED SPACES: TEN THOUSAND SEVERAL DOORS A SITE SPECIFIC RE-STAGING OF JOHN WEBSTER'S THE DUCHESS OF MALFI**

[Wimbledon College of Art, UK](#)

Hans Gumbrecht in the Production of Presence suggests, "that we conceive of aesthetic experience as an oscillation [...] between 'presence effects' and 'meaning effects'" (2006 p2). Ten Thousand Several Doors was presented at the Brighton International Festival in May 2006 and subsequently in 2009 in various rooms of The Grand Central Hotel Brighton, UK, which overlooks Brighton Station and includes the Nightingale Theatre. As well as utilising the "theatre" space the production exploited the building's natural light, ambient background noise and the claustrophobic atmosphere of the smaller rooms in the hotel. The action also extended to the hotel kitchen, the bar and the station concourse. Oscillating between voyeurs and participants the audience, as an embodied presence located the action by completing the scenographic frame at the same time as being complicit in the action through their embodied engagement with the unfolding narrative. There was no apparent onstage/off stage distinction and yet the movement of the audience through these spaces was never the less tightly controlled or "authored" for the duration of the performance. Using *Ten Thousand Several Doors* as a case study this paper will examine the nature of the "authorship" of space in site-specific locations and investigate the implications of Gumbrecht's statement for the "re-interpretation" of canonical texts where the embodied presence of the audience shifts between viewing subject and object of observation.

Claudine [Elnécavé](#)

**THE RELATIONSHIP BETWEEN THE DRAMATIC TEXT AND THEATRICAL SPACE IN MONTERLANT'S PLAYS**

[University of Haifa, Israel](#)

The aim of this paper is mainly to point out the relationship between the dramatic text and the theatrical space achieved by linking the text and the theatrical space through the use of the Spanish Corrida in Montherlant's plays.

Irene [Eynat-Confino](#)

**THE SKY IS THE LIMIT: SETTING FREE AND SETTING LOOSE THE THEATRE**

[Tel Aviv University, Israel](#)

One of the most significant contributions of modernity to the performing arts was its emphasis on the role of visuality in the construction of meaning and, as a corollary, the unfettering of visuality from the reductive tenets of realism. Consequently, theatrical space has become an indispensable unit of the play or the scenario (usually encrypted in written verbal signs) that serves as the initial component of performance and, as such, it defines theatre performance as a specific, multi-faceted and plurivalent form of art. A few examples among too many to cite are Cocteau's *Wedding on the Eiffel Tower* (1921), *Renard and Armide* (1943), Ionesco's *Amedeus, Or How to get Rid of It* (1954), Beckett's *Endgame* (1957), Tennessee Williams' *Orpheus Descending* (1957), Albee's *Seascape* (1974) and David Johnston's *Candy & Dorothy* (2006). This paper will examine the role of space, its workings, and its import in these plays.

Harry [Feiner](#)

**SPACE, MEMORY AND THE EXPERIENCE OF THEATRE**

[City University of New York, USA](#)

For the past five years or so I have been exploring the impact that recent theories about neurology and consciousness might have on understanding the experience of art in general, and theatre and its spatial qualities in particular. My paper will explore how the aspects of theatrical experience may parallel essential events of advanced consciousness that define human experience, connoting the immediacy and impact of artistic encounters. Of particular interest in this iteration of my exploration on these ideas will be the importance of memory. Memory is the threshold between the subjective and objective worlds that define our being. Furthermore, the concept of "modernity" is to some degree defined by the notions of disjunction between these two organizational paradigms of perception. This parallels the many "binary" metaphors we use to describe experience, whether it is a comparison of the visceral and the mental, or the intuitive with the reasoned.

Miranda **Heckenberg**

## **DISCOURSES OF MODERNITY IN THE CONTEMPORARY PRACTICE OF AUSTRALIAN SCENOGRAPHERS**

University of Sydney, Australia

Drawing on an ethnographic study of Australian scenographic culture this paper will consider theoretical distinctions between aesthetic modernism and post-modernism and the teleological rhetoric of the avantgarde. However, the focus will be how these posited transitions impact on practitioners' discourse and scenographic practice. These influences are deeply absorbed and appear in more implicit than explicit forms and it takes this kind of methodological approach to explore the "habitus" and conceptual world of scenographers. It is possible to bring an analytical eye to the ways they communicate visual and spatial concepts to a whole series of collaborators during the design process – from other designers to directors (who are often happier in the worlds of words than images) and then to actors, technicians, builders, costumiers etc. In many ways being able to communicate scenographic and theatrical concepts is at the core of most successful careers and ongoing collaborations but this has traditionally occurred "in private" and in forms that we might not immediately recognise as being "theoretical". Understanding of how scenographers make their specific conceptual contribution to the collaborative process of theatre making in Australia has been limited. Critical ethnography enables a focus on design process, the lived experience of the designer and actual ways that theory and practice interconnect in the making of a stage production.

Tal **Itzhaki**

## **INSIDE OUT: CAN THEATRE INTERFACE BE TRANSPARENT – AND WHAT IS BEHIND?**

University of Haifa, Israel

My project involves the development of a new model for analyzing scenography on two levels. Employing terms borrowed from the field of computer design, I look at scenography design in two modes – interface and content. In many cases the discussion of modern scenography is about what I would call interface. This mode involves everything that concerns spectatorship: theatre architecture and dramatic architecture; audience-stage relationships. The second mode of analyzing scenography is what I call content. It involves themes and subject matter. It concerns each theatrical or dramatic piece. Scenographic content includes stage image, or images of every single dramatic piece, and at the same time it is very revealing in reflecting the cultural and the socio-political context of theatre. One possible answer to the disturbing fact that scenography hardly exists on the map of contemporary art and cultural theory, is that it poses too complex and interdisciplinary a challenge for most scholars. I therefore believe that a model that divides and clarifies the discussion regarding scenography can be helpful in establishing a fresh discourse concerning this complex area. Using this model, I would like to look, on the one hand, at some specific examples which create extreme spectatorship conditions, such as the dance-theatre piece *Tetris*, which places the audience members under the stage; and, on the other hand, at the content, namely, the themes of the stage images, in relation to current social, political or style issues.

Valerie **Kaneko-Lucas**

## **SITE UNDER CONSTRUCTION: IMMERSIVE SITE-SPECIFIC PERFORMANCES**

Regent's College, UK

This presentation considers the site-specific performance work of U.K. companies Punchdrunk and Shunt Collective. They engage in a form of immersive theatre, where the interaction between theatrical space, scenographic elements, performer and audience are essential to the construction of narrative and theatrical meaning. I will consider Punchdrunk's *Faust*, set in an abandoned warehouse in Wapping and *The Masque of Red Death*, devised from Edgar Allen Poe's horror story. The latter is set in the Battersea Town Hall, itself a warren of mysterious rooms similar to the interlinking chambers of the Poe story. For both Shunt and Punchdrunk, the performance environment is created where the audience are not merely spectators, but spec-actors, whose engagement and interaction influence the emerging narrative.

Karolina Prykowska [Michalak](#)

**MODERNITY IN A POSTDRAMATIC EPOCH. STAGE FOR KAFKA**

[University of Lodz, Poland](#)

The prose of Franz Kafka is among the most frequently adapted literary texts. The recent history of theatre shows that references to the themes, poetics or mood of Kafka's prose are still present. Until the early 1960s Kafka was applied in the theatre of absurd, then his work became material for political theatre, and also the avant-garde theatre. In his book *Postdramatisches Theater*, Lehmann classifies Kafka as an author of texts for the post-dramatic theatre. Kafka's prose is a "foreign body" for the theatre, comments Lehmann; however, at the same time it offers a unique "theatricality", referenced by Jan Kott and confirmed by many years of theatre practice. The objective of my paper is to analyse the stagings of Kafka's texts, and to present the most interesting solutions of scene space, starting from *Le Procès* by Jean-Louis Barrault and Andre Gide (1947), to Theater Heute's best staging of the last season, Andreas Kriegenburg's *Prozess* from the Münchner Kammerspiele (2008). This analysis will show how the perspective of spectacle reception is changed in the postdramatic epoch.

Cordula Quint

**STAGING HISTORY – SCENOGRAPHICALLY: KINETIC METAPHORS AND SPATIAL TRANSFIGURATION IN *LE DERNIER CARAVANSÉRAIL* AND *LES ÉPHÉMÈRES***

[Mount Allison University, Canada](#)

Two of the Théâtre du Soleil's most recent works – *Le Dernier Caravansérail* (2003) and *Les Éphémères* (2006) – continue the company's political and artistic legacy. Inspired by Meyerhold's use of kinetic scenography in *The Inspector General* (1926) as well as the use of ekkyklema in antiquity, Ariane Mnouchkine chooses to deploy mobile platforms to stage the myriad social and historical milieus required by the story-telling and at the same time achieves the metaphorical transfiguration of lived and living history. In *Le Dernier Caravansérail*, the Soleil follows the "caravan routes" of economic migrants, political refugees and the victims of human trafficking around the world. The cosmopolitanism of increased mobility and uprooting triumphantly championed by the former defenders of globalization unveils its dehumanizing features, and scenographic form helps to transfigure and map the destabilization and disorientation that accompany these forms of "contemporary nomadism". In *Les Éphémères* (2006), Mnouchkine continues her "scenographic cycle" by adapting the form to a bi-frontal stage. This work investigates post-war French history through the lens of "private stories" and spans the last 80 years. Charting the turning-points in the lives of several generations, Mnouchkine's exemplary control of the rhythm of her kinetic scenography succeeds in transfiguring our experience of time and memory by spatial means. In both productions, the Soleil also collapses the axiomatic validity of realist and Brechtian theory. The paradoxical simultaneity of styles engenders a concomitant reciprocal interrogation of the assumptions underpinning their hypothesized effect on the spectator. Thus playful aesthetic provocations, the love for theatre-making and a "mischievous desire" to undo theoretical certainties appear to be at the very heart of the Soleil's recent works.

Gavin Semple

**RE/FRAMES OF MIND: INTERROGATING THE SOCIETY OF TECHNOLOGY**

[University of Calgary, Canada](#)

According to Heidegger, "the essence of modern technology lies in Enframing". Does the concept of Enframing reveal the natures of contemporary technologies and their associated values? Are these perspectives so selective, limiting, and hegemonic, that they distract us from, for example, more compelling necessities such as ethical enquiry and real (not virtual) community engagements and obligations? This paper questions whether the art of scenography can, within the pre-reflective mindsets of capitalist systems of theatre that often dominate creative dialogues to those of commodification and competition, subvert the hegemony of the culture of consumption to define and then reverse them upon themselves as ironic re-appropriations. Can these cultural/political systems, structures, perspectives, and mindsets be critiqued and challenged within traditional models of theatre, created and subsidized by these same cultural/political systems? Can a "psychoanalytically informed semiotics" still analyze systems of mediation to, as Victor Burgin has written, "dismantle existing communication codes and [...] recombine some of their elements into structures which can be used to generate new pictures of the world", to redefine and challenge our understanding of the world?

Alla [Sosnovkaya](#)

## **SYMBOLS OF LIGHT AND SUN IN THE AESTHETIC OF FUTURISM**

[University of Haifa, Israel](#)

Futurism was the first division in the history of culture with a program which became a complete repudiation of previous artistic experience, a complete repudiation of its achievements and the return to “the first dawn on earth”, as wrote F. Marinetti in the Futurist Manifesto, which was published in 1909 in Paris. Light and fire, the sources of life and energy, signs of primordial worship, which became the symbols and the condition for industrial development, the liberation of human creative forces, the idealization of machines and the embodiment of the dream of a new world – all this finds expression in the art of Futurism. In Futurist art, light, fire and sun became the subject of research (paintings by G. Balla) and the sun conquered by man (the opera Victory over the sun), is the expression of the new order of the world. In the first steps of the Futurist movement light and fire exist together, these functions are inseparable. Later the functions will separate – light became the symbol of creation and fire of abolishment (poetry and drama by V. Mayakovski and the novel Master and Margarita by M. Bulgakov).

David [Vivian](#)

## **RESEARCH AND CREATION IN INSTITUTIONAL PEDAGOGY: A PERSONAL REFLECTION UPON THE LEGACY OF THE BAUHAUS TO CONTEMPORARY TEACHING PRACTICE IN SCENOGRAPHY**

[Brock University, Canada](#)

A brief overview of the legacy of the Bauhaus teaching and creative research practice and its contribution to contemporary trends in undergraduate practice of teaching of scenography. Neglected approaches to reincorporate into our contemporary practice and apply to new strategies for institutional scenographic pedagogy.

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# WG THEATRICAL EVENT

Conveners: Vicki Ann Cremona, University of Malta, Republic of Malta & Willmar Sauter, University of Stockholm, Sweden

[Leo 1208](#)

Vicki Ann [Cremona](#)

## **CARNIVAL AND COLONIAL POLITICS IN MALTA: THEATRICAL EVENT AND CULTURAL HISTORY**

[University of Malta, Republic of Malta](#)

My presentation will concern Carnival in Malta during the colonial era dating from 1800 to 1964 and will focus on politics and power struggles behind the ludic “façade” of Carnival. It will focus on specific carnival incidents which opposed the British colonial governors and military forces against the Maltese intelligentsia, and will interpret these incidents in the light of the colonial perception of these events within the broader context of power rule, as well as within the framework of the local political struggle against colonialism. I will try to show the overlap between theatrical event and cultural history in methodology and approach.

Rikard [Hoogland](#)

## **REALITY, DOCUMENTARY AND THEATRICAL EVENT**

[University of Stockholm, Sweden](#)

The boundary between theatre and reality is often deliberately confused. This is achieved using a wide range of methods from performances based on documentary material, as in several of Peter Weiss’s plays, to the Boal technique of disclosed theatre. The historical roots can be followed through the concept of Living newspapers in, for instance, the USA and the USSR at the beginning of the 20th century, Brecht’s educational plays in the thirties etc. Most of the performances are meant to have an impact on the society’s cultural context, while focusing on different questions. The paper discusses a range of examples and the ways in which they interact with and arrange reality. Does the increasing mixture of reality and fiction in the theatrical field change public opinion



about what theatre is and accordingly the value of theatre in the cultural field? Keywords: Theatrical event, documentary theatre, performance art, reenactment, Boal, Bourdieu, Rimini protokoll, Schlingensiefel, Peter Weiss.

Andreas **Kotte**

### **PLAY IS THE DESIRE TO BE THE CAUSE**

University of Bern, Switzerland

Game theories and semiotics have always been at the centre of theatre-theoretical analysis, which tries to explore the ephemeral object “theatre” as closely as possible. The application of these theories has always occurred on the premise that they – as comprehensive methods – would provide an explanatory approach to describe the specific phenomena of theatre. They failed as a result of these excessive demands, and it therefore seems obvious to overlap the use of game theory and semiotics in this context. A panorama will be outlined in which cultural phenomena of life on the one hand, and historical and contemporary forms of theatre on the other will be discussed and compared using the same criteria. The spectrum begins at absolute play (Huizinga), which is taken as the cause of human actions, and stretches up to the liminal areas of death and the image, where play disappears. Performance and dance test the limits of this spectrum, and the camera brings dynamism to frozen images. It can then be ascertained to what degree theatrical events are created through play, and to what extent they are anchored in the respective cultural context. In a playing culture, how can we differentiate between both representational phenomena of life, and forms of theatre, dance, performance and audio-visual media? Or in other words: if theatrical playing leads to theatrical events, does it make sense to describe the theatrical event as an autonomous artistic process? Or are these processes pre-formed by – and therefore an expression of – a playing culture?

Jorge **Lopes Ramos**

### **HOTEL MEDEA: HOSTING THE SPECTATOR**

University of East London, UK

In his definition of the Theatrical Event, Willmar Sauter considers “the interaction between performer and spectator (...) the nucleus of the theatrical event” (Sauter 2004, p11). Using accounts and observations from practical research sessions on the theatrical tensions between actor and spectator and the analysis of the actor/spectator relationship in specific moments from the *Hotel Medea* trilogy (2006–2010 by UK-Brazil companies Zecora Ura/Para Active), this paper will address the following question: If place the paying audience member in the centre of the Theatrical Event by implicating him/her in its unfolding dramaturgy, how do we re-define the actor’s role as a host/maker/facilitator/agitator/provocateur/driver of this “shared” theatrical act? This consideration consequently requires a shift of the actor’s role from being a sort of living symbol of the theatrical act (which is read by the spectator) to being the servant to the “shared” theatrical act and therefore requires specific physical and technical training in order to undertake such a task.

Ian **McNish**

### **SHUT-YER-FACE THEATRE: PETER BROOK AND SILENCE**

Bath Spa University, UK

For Peter Brook, as a Gurdjieffian, silence is a vital means of accessing heightened awareness and inner truth. Brook’s plays, writings and public statements regularly suggest that our civilisation is in desperate need of silence. Drawing upon correspondence between Brook and associate Michael Kustow with the writer, the paper will critique the promulgation of silence delivered to audiences by Brook via the 2005 production *Tierno Bokar*, at US Revisited (an event held by Brook at Camden Town Hall in London in 2003) and elsewhere.

Teemu **Paavolainen**

### **EVENTNESS UNBOUND: FROM SPATIAL METAPHOR TO ECOLOGICAL EMERGENCE**

University of Tampere, Finland

Combining cognitive linguistics, ecological psychology, and “enactive” phenomenology, the paper will address the kind of static imagination inherent in how we routinely discuss theatrical events – the cognitive habit of understanding Time in terms of Space, and Events, as either Objects (event as noun) or Containers (to be “in” or “out of”). That such

metaphors structure much of our thinking, however, does not mean that our local acts of perception and cognition must yield to any such rigid logic; accordingly, the second part of the paper will address these as something we perform or enact, on the fly, with respect to our present context and situation. Most importantly, what is to be emphasized is the “between” of perceiver and perceived where the interminable event of sense-making is enacted in and out of the theatre, not “contained” within either but brought forth by a history of coupling embedded in the wider cultural world. If theatrical “meaning” remains only potential or latent until the event of its performance, this potential does not primarily lie “in” any of its material conditions and participants, but in what can be termed the affordances of their unfolding relationships. Thus, instead of performance taking place “per formam” (through some containing form), we might do well to consider it as an event of “completely furnishing” (“par fornir”) – of bringing forth, over time, in action and in perception – theatrical affordances that only emerge in the temporal reciprocity of performance and spectatorship.

Naphtaly [Shem Tov](#)

### **THEATRICAL EVENT AND EDUCATION: THEATRICAL IMPROVISATION AND TEACHING**

[Open University of Israel, Israel](#)

How should a teacher contend with the surprising and unexpected situations which frequently take place in the classroom? I argue that theatrical improvisation can improve teaching and deal with situations, such as inappropriate behavior or unexpected questions, which can make the teacher uncomfortable. The principles of improvisation techniques can be implemented in the classroom by the teacher as a reflective mode, in order to enhance the flexibility of his or her reactions to the spontaneous occurrences in the classroom. I explain and present this with a case that is taken from my experience as a teacher-educator in theatre-dance education. A lesson in a classroom can be perceived as a theatrical event that includes four aspects: Playing Culture; Cultural Contexts; Contextual Theatricality; and Theatrical Playing. I especially focus on the Playing Culture aspect of the lesson, in which improvisation is considered as a tool and a theatrical mode for teaching. Playing Culture emphasizes the body and performance, and not abstract ideas or words. The Playing Culture’s knowledge – mostly tacit knowledge that is articulated by skill and style – is physically created by concrete acts. Improvisation included in Playing Culture is fundamentally characterized by the tension between the permanent and the unstable. Hence I identify the lesson as an educational event whose Playing Culture aspect is articulated by improvisation as a tool and mode of knowing.

Janne [Tapper](#)

### **STAGED SOCIOLOGY**

[University of Helsinki, Finland](#)

In my paper I examine staged sociology: a communal act to stage into theatre’s space a sociological interpretation, and players’ examination of it through being played theatrically by social conditions. I examine the transformation of social elements through Josette Féral’s concept of theatricality: theatricality simplifies complexity of environment to match the level of human consciousness; elements, which are simple, but refer to more complex content, can be played with. Staged sociology has undergone transformations in the change from a modern to a postmodern society. The “ur-form” of it is Bertolt Brecht’s *Lehrstück* in 1920s Weimar. In 1980s Finland Jouko Turkka staged his sociological interpretation of 1980s Finland in the educational surroundings of the Theatre Academy. The actor students were being played by sociological conditions staged into theatrical space in order to learn about them. In 2000s Finland director Kristian Smeds’ actors have improvised scenes in the same way in rehearsals. As in Brecht’s practice, this playing culture does not need spectators. In the Finnish cases it has become representative in public: in Turkka’s case communal praxis becomes a media event; in Smeds’ case it becomes an element of a production. In both cases there was a transformation of the *Lehrstück* into an emergent form of playing culture, pervasive games: players extended their playground into a real-life social context. I examine whether the transformation from *Lehrstück* to pervasive game, from non-representational to representational, reflects the structural changes of social conditions via social evolution, and the difference between the modern and the postmodern world.

# WG TRANSLATION, ADAPTATION AND DRAMATURGY

Convener: Kurt Taroff, Queen's University Belfast, UK

Leo 2U01

Sam Bicknell

## **ADAPTATION, NOT APPROPRIATION: CULTURAL MEMORY AND THE NEW MIMESIS IN WOLE SOYINKA'S OPERA WONYOSI**

University of Birmingham, UK

This paper explores the dramaturgy of the adapted text and its relationship to its predecessors. I analyse the ways in which text and the theatrical performance are embedded within cultural memory even before it has been reworked for a contemporary audience; that reception of a performance and text is based upon “the intertextual dynamic” of the retelling of familiar narratives. I cite actual events in which the theatre has shaped, informed and directly influenced social behaviour, from the 18th-century highwaymen's imitations of the themes of *The Beggar's Opera* to the way in which Kurt Weill's music has transcended its historic and cultural location to become common currency between musicians and performance artists internationally. The main focus of my paper contests the perception that Soyinka's *Opera Wonyosi* is operating within the parameters of a merley postcolonial perspective and that the piece is neither a direct transportation of Brecht and Gay's work to suit the audience to which he engages with nor is it an appropriation of Western perceptions of politics to an African society. Whilst I maintain that the work has a specific political favour, I argue that Soyinka's play surpasses Brecht's in that it realises its own duality of being ideological within a multitude of unstable ideologies. Through close textual analysis I offer that the work Soyinka is doing with the *Opera* is indicative of a new mimesis in which its textual predecessor is not simply transposed but is itself deconstructed, that art reflects the artistic practices of its predecessors and confronts its own failures.

Catherine Bouko

## **INTERCULTURAL POSTDRAMATIC DIRECTING: THE MODEL OF INTERSEMIOTIC TRANSLATION**

University of Brussels, Belgium

In his postdramatic theory, Lehmann asserts that the text is no longer the central element of the performance, but is situated at the same level as the other signs that compose the theatrical representation. Postdramatic directors are often total artists that create all the elements of the performance – even the dramatic text. Many others, however, base their scenic work on masterpieces. The theory of “intersemiotic translation” deals with the adaptation process. The “inter” prefix is used to highlight the transformation of linguistic signs into non-dramatic ones. The model appears to be a relevant tool to study the techniques used by directors to modify both the original form and content of the play. This theory is spectator-centered, as it examines the spectatorial activities that are related to such intersemiotic directing. In this paper, we propose to analyse the model of “intersemiotic translation” through the intercultural and postdramatic manipulation of two Shakespearean plays: *King Lear* by the Belgian director Jan Lauwers and *The Tempest* by the New Zealander Lemi Ponifasio. Both include an aesthetic and political dimension that updates the original play and imposes a new approach to it by the spectator.

Alyson **Campbell**

**INTERNATIONAL GAYWORLD: THE UNLIKELY CULTURAL BENEFITS OF TRANSLATING AUSTRALIAN THONGS AND SPEEDOS TO BELFAST (IN WINTER)**

[Queen's University Belfast, UK](#)

Sydney playwright Lachlan Philpott's *Bison* is immersed in a sweaty, summery Antipodean scene of bronzed and toned bodies. It is located in the flora and fauna of gum trees and biting ants. Yet, despite this, at its heart it is not a specifically Australian site, but an all-too translatable scene that seems to be played out in clubs, bars, chatrooms and saunas around the Western world: men repeating patterns, looking for sex or love; checking out bodies, craving perfection; avoiding, and occasionally seeking, disease. In November 2009 I directed a new version of *Bison* in Belfast for OUTburst queer arts festival. Philpott came to Belfast to workshop the play with the actors and, as a group, we restructured the play and tried to find a way to "de-Australianise" it without necessarily placing it in Northern Ireland through linguistic clues. Philpott's use of language is distinctive, rattling along with cracking rhythms and similes, alliteration and repetitions. While, at first, hearing his words spoken with the Northern Irish accent made him laugh, Philpott soon felt that the accents worked very well with the language. For me, having previously directed the play in Australia, the voicing of the text by Northern Irish actors, in Belfast, resulted in a much more political event. For many in NI, erstwhile politician Iris Robinson's comments about homosexuality being an "abomination" were a reason to support her, rather than to reject her. In light of this, just staging *Bison* in Belfast was an important cultural intervention.

Arjun **Ghosh**

**SCULPTURE/SCRIPTURE: JANA NATYA MANCH AND TRANSLATING PLAYS TOGETHER**

[Indian Institute of Advanced Study, India](#)

The Jana Natya Manch, a Delhi-based theatre group, though better known for its street theatre activities, has regularly produced proscenium plays. Whereas its street plays are primarily outcomes of original and improvised scripting, responding to immediate concerns and issues, the group's proscenium productions are more considered dramatic activities. For these the group often falls back upon existing scripts or adapts fictional works for the stage. But like its street theatre, the scripting process for its proscenium productions also tends to be a collaborative activity. Though a limited number of members actually engage in the writing of the script, it is revised repeatedly by the whole collective of actors, each of them contributing to various extents, depending on their experience and creative skill. But as well as being translations from one verbal language to another, the adaptations can also be studied as translations from one creative medium to another. Munshi Premchand's Hindi short story became the basis for *Moteram ka Satyagrah* (*Moteram's Satyagrah*, 1988), and Manini Chatterjee's *Do and Die*, a gripping narrative of the Chittagong armed rebellion of the 1930s, was adapted as *Azadi Ne Jab Dastak Di* (*When Freedom Beckoned*, 2001). What makes this theatrical experience unique and interesting is the ability of the group to prepare the script collaboratively, a practice undoubtedly enriched by the group's street theatre experience. Moreover, it is influenced by the progressive, socialist ideological position of the group, the impression of which can be found in different aspects of its theatrical practice.

Sarah **Grochala**

**THE EAGLE RISING FROM THE ASHES: NEW DRAMATURGICAL APPROACHES TO THE TRANSLATION OF THE CONTEMPORARY TEXT FROM PAGE TO STAGE IN POLISH THEATRE**

[University of London, UK](#)

Contemporary Polish theatre is positioned as a tradition in which the director is the primary creative force. In the post-communist era, the position of the playwright and the play text are frequently presented as under attack (Sugiera). Despite the new freedom writers gained to tackle social and political issues directly, the 1990s are seen as a period in which contemporary playwriting is virtually absent from the Polish stage. Established playwrights such as Rózewicz and Mrozek seem almost silent. One of the reasons that the contemporary play is positioned as under threat in Polish theatre is the common practice amongst directors to edit and even rewrite a play text in order to shape it to their vision (Sugiera). There is little sense of a need to respect the authority of the text or to discover and serve the playwright's vision. With a new unpublished play, the playwright's original concept is easily subsumed by the director's as new play texts lack the authority of an established play text which can co-exist in a dialectical relationship

with the production. Since the turn of the millennium however, there has been a rebirth of Polish playwriting. Of the living Polish playwrights listed by the Instytut Teatralny in 2008, over 60 percent debuted during or after the year 2000. In light of this, this paper will examine the role of the changing relationship between director and playwright in the translation of the contemporary text from page to stage in Polish Theatre. In particular it will focus on TR Warszawa's TR/PL project.

Gad [Kaynar](#)

**DRAMATURGICAL TRANSPOSITIONS BETWEEN FIDELITY TO THE SOURCE TEXT AND TO THE TARGET DRAMATURG AS TEXT**

[Tel-Aviv University, Israel](#)

My proposal is based upon my experience as a dramaturg, drama translator and initiator of the dramaturgical studies program at Tel Aviv University, as well as on interviews with 25 leading German and Swiss dramaturgs that I conducted between 2003 and 2008 in the context of research at the Israel Science Foundation on my concept of "applied dramaturgy". This concept apprehends the dramaturgical reportorial choice in a public theatre, as well as text interpretation and processing for a specific performative realization, as predominantly "circumstantial" (namely, accounting for a host of partly random theatrical and extra-theatrical contextual conditions) rather than text-oriented. From these vantage points, I shall explore a variety of current approaches to the either/or inter-lingual, inter-cultural and inter-periodical – but also intra-cultural. The approaches represented, analyzed and assessed in my article range between the following poles: that of "abiding" by a paradoxical reductionist fidelity to the work's inherent multi-layered interpretive options (as for instance adhered to by Hermann Beil, the dramaturg of the Berliner Ensemble, and Hans-Joachim Ruckhäberle, the dramaturg of the Munich Bayerisches Staatsschauspiel); and that of "devising" or pseudo-devising orientations based on the dramaturg's environment, personal and collective biography and ideology, which fill in the gaps engendered by the diminishing role of the text (as emerging from interviews with dramaturgs such as Jens Hillje and Irina Szodruch from the Schaubühne, Carl Hegemann from the Volksbühne and Stefanie Carp, formerly of the Zurich Schauspielhaus). The traditional closed approaches of objective "textual dramaturgy" are thus challenged by the subjective, open-ended and autogenic dramaturgy of the self, or of the "dramaturg as text".

Kara [McKechnie](#)

**FLAWED TAXONOMIES: OPERA STUDIES AND ADAPTATION STUDIES**

[University of Leeds, UK](#)

Within the rapidly expanding field of adaptation studies, the flawed taxonomies of "faithfulness" (sometimes flippantly termed "the F-word" by frustrated scholars), "true to the author's intentions" and in the case of historical or biographical material, "real", are kept alive by the public and the popular press, but have been considered defunct as parameters for academic analysis for some time. There is a parallel to be explored between adaptation and opera studies: opera is produced through several acts of adaptation: a librettist adapts from a source, the composer adapts in response to both libretto and its source. Despite opera being an adaptation from the outset, criticism involving "faithfulness" does not normally address the librettist's adaptation of the (now often obscure) source, nor the way in which the composer has adapted the librettist's words to music. The audience's expectations of "faithfulness" often focus on the production and its concept. Opera manages to combine and conflict the progressive and the reactionary more than most art forms. The composer, the revered auteur, is often seen as the creator of narrative and scenic "intention" ("that's not how Mozart intended the work to be staged"). This could be described as an intentional fallacy, which means audience members confuse their own expectations, often based on more traditional experiences of a production, with the composer's "intention", seeking legitimization for something that is essentially a matter of taste.

Mary Ann [O'Donnell](#)

**TRANSLATION AS CRITICAL PRACTICE: MAKING THEATRE IN SHENZHEN**

[Lingnan University, China](#)

In 2007, Fat Bird Theatre staged *Draw Whiskers, Add Dragon*, a multi-media performance piece that explored how past cultural forms – (once) popular gods, traditional poetry, Chinese medicine, and Jianghu heroes – might be revitalized in Shenzhen, the oldest

and largest of China's post Mao experiments in dismantling socialism, implementing capitalism, and engaging Western popular culture. The piece used Chinese symbols, was performed in Mandarin, and cited classical Chinese texts. Nevertheless, during Fat Bird's post-performance dialogue with members of the audience, a majority of the Chinese audience admitted that they could not interpret what the "Whiskers" meant. In contrast, several westerners, who neither understood the spoken Mandarin, nor accurately identified several key symbols made confident (and not incorrect) interpretations of the general meaning of the piece. The counter-intuitive audience responses to Whiskers index the social meaning of theatrical translation in China generally and its function in Fat Bird's critical theatre practice specifically. Theatrical translation in China functions at three levels: (1) the translation of western dramatic forms to Chinese contexts; (2) the translation of western scripts into Chinese, and; (3) the translation of Chinese scripts into western languages (usually English). Fat Bird uses each of these different sites of translation to make critical interventions into Shenzhen society and to communicate about this practice with those outside the troupe's immediate local. As a point of departure for discussions about how translation might inform critical theatre practice, this paper provides an ethnographic account of the possibilities of and limits to theatrical translation in Fat Bird's oeuvre.

Nicky **Renault**

**ACTING BETWEEN LANGUAGES: A CASE STUDY OF THE PERFORMER IN A BILINGUAL PRODUCTION OF WILLIAM SHAKESPEARE'S ROMEO AND JULIET**

University of Mainz, Germany

The role and responsibility of the actor has been a point of study for artists and theorists including Denis Diderot, Jacques Copeau, Konstantin Stanislavski, Bertolt Brecht, Jerzy Grotowski, and Peter Brook to name a few. Philip Auslander, in his book *From Acting to Performance*, remarks on the common thread in their respective philosophies, they all "implicitly designate the actor's self as the 'logos' of performance; all assume that the actor's self precedes and grounds her performance and that it is the presence of this self in performance that provides the audience with access to human truths" (30). Today, not much has changed. In 2006 the Ludwig-Maximilians-Universität, the Bayerische Akademie, and the Lessja Ukrainka Theatre premiered a bilingual production of William Shakespeare's *Romeo and Juliet* with the Ukrainians playing the Capulet family in Russian and the Germans the Montague family in German. Through an undertaking, which began in 2004 and focused on building relationships and rapport within the bi-cultural company without language, German director Katrin Kazubko and German/Ukrainian dramaturge Alla Rybikowa fostered a successful production. My focus will be on the experiences of the cast in this dynamic translated performance. How is the role of the actor affected by a bilingual text and process? Through interviews with cast members and the creative team, this paper will explore the challenges faced by the actor within the framework of a bilingual, and consequently bicultural, production of William Shakespeare's *Romeo and Juliet* in translation.

Jeannette **Rissmann**

**DRAMA TRANSLATION PRACTICES IN GERMAN-SPEAKING EUROPE**

University of Warwick, UK

Even though drama translation research has been carried out for several decades now the majority of studies focus on case studies or on particular translation problems. However, little research has been carried out into the general approach(es) to drama translation that prevail or are accepted in a country. This paper will make a first step in this direction by presenting the results of a study into the processes, decisions, and strategies involved in bringing foreign plays onto the German stage. Based on the assumption that most plays are translated to be performed (rather than read) I will follow the journey from the source text to the target language stage. The following questions will be answered: Is the general translation approach to remain close to the source text or to present a free version adapted to the target culture? Is the translation produced for a particular production or does it serve as a blueprint for many different productions (production vs. potential translation)? What training and skills do translators have? Do translators work according to established norms? Do they work alone or in cooperation with theatre practitioners? Which effects and consequences do the above factors have on the German target texts? By following the journey of foreign works onto the German stages this study will be able to offer some insight into the multiple purposes behind the translation of drama in German-speaking countries. Is it to create a great night out, a glimpse into a foreign culture or something entirely different?

Tatyana [Shestakov](#)

**THEATRE TRANSLATION AS INTERMARRIAGE BETWEEN THE TRANSLATOR AND THE ACTOR**

[York University, Canada](#)

In my presentation I would like to compare the tasks of the theatre translator and the actor based on the similarity of the key elements of their mission: interpretation and mediation. Only the translator is the mediator between the source and the target texts, and the actor – between the target text and the target audience. I intend to prove that the translator's and the actor's erudition, creative project, and perception of the target audience often dictate changes performed in the theatre text, which can to some extent reflect the political and social situation of the target society. Using history of translation of Broadway and European musicals as well as cabaret and solo performances, which touch upon eternal and controversial topics: war, suicide, AIDS, sexuality, emigration, I will show that a translated text, as well as a theatre performance, can be challenging and educating or merely amusing and relaxing, or – sometimes – both. Friedrich Schleiermacher proposed two models of translation: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him." In the same way the theatre translator, director and the actor can decide either to challenge their target audience with painful, disturbing topics or to let the spectators relax in peace enjoying the show, which would be based on a "comfortable", "user-friendly" translated text. These decisions inevitably affect the translation and the directing processes.

Carole-Anne [Upton](#)

**MODERNISM IN THE MAZE. TRANSLATING ARMAND GATTI'S NORTHERN IRELAND PLAYS FOR THE PRESENT DAY**

[University of Ulster, UK](#)

During a period of self-imposed exile in Northern Ireland in 1980–1981, Armand Gatti wrote three versions of a play responding to the contemporary events of the IRA hunger strikes in HM Prison The Maze (also known as "Long Kesh"), The plays are entitled *Le Labyrinthe* and *Le Labyrinthe tel qu'il a été écrit par les habitants de Derry*. The first version was translated into Italian and performed in Genoa and the second was subsequently performed in French in Avignon, with a third version developed in Toulouse, they have never been translated into English or performed in Northern Ireland. This paper offers preliminary reflections from the outset of the process of translating and reworking the material with a view to contemporary performance in Derry, thirty years on. The particular focus here is on the ethics and aesthetics of incorporating multiple perspectives into a recreation of a work composed at the height of the Troubles for reconsideration in a contemporary post-conflict context. Though Gatti refused to align himself with modernist movements, his work confronts what he sees as a colonial politics of oppression through a challenging and fragmented aesthetic, whose goal is more exploratory than interpretative. The Maze plays experiment with radical dramaturgical techniques for challenging hegemonic narratives of history, notably through the use of "le selmaire" a structural technique based on Chinese popular performance and designed to facilitate multiple perspectives. Taken together, these pieces provide a fragmented critique of traditional theatre forms, a self-reflexive attempt to deconstruct the very process of representation.

Tomasz [Wisniewski](#)

**DRAMATIC TEXT – THEATRICAL PERFORMANCE: GEORGE STEINER'S CONCEPT OF RESTITUTION IN SAMUEL BECKETT AND COMPLICITE**

[University of Gdansk, Poland](#)

In this paper I present a theoretical model of relations between a dramatic text and a theatrical performance. The model merges the tradition of Polish dramaturgical and theatre studies (Irena Slawinska, Stefania Skwarczynska, Janusz Degler, Dobrochna Ratajczakowa, and Jerzy Limon) with George Steiner's understanding of the translation process (*After Babel*, *Real Presences* and *Translation as conditio humana*). The model which I propose supports autonomy of text-oriented studies on drama, and scrutinizes semiotic discrepancies between axioms that distinguish studies on a dramatic text (where a project of performance is to be recognized) from studies on concrete theatre productions (where a dramatic text is not of primary importance and may take the role of a mere inspiration). The relationship between the dramatic text and the theatrical performance is understood in terms proposed by George Steiner. A



“translation” from page to stage (Samuel Beckett), or from stage to page (Complicite), serves as a perfect example of a hermeneutic process in which the notion of Steiner’s restitution turns into a concrete, analyzable and measurable concept. Simultaneously, the model which I propose attempts to re-define the place of drama within the field of literary imagination. The illustrative part of my paper concentrates on the comparative analysis of the poetics of Samuel Beckett and Complicite. I perceive these aesthetics as two extreme – and both successful – cases of artistic exploration of the semiosphere of drama and theatre. If the debate on the theatrical “faithfulness” to the literary text is still present in Beckett studies (the role of the Beckett Estate remains crucial), Complicite successfully “translate” their theatrical performances into dramatic texts (*Mnemonic* and *Disappearing Number* are the most remarkable examples) and thus deautomatize conventions which dominated the 20th-century drama and theatre. My attention will be focused on these aspects of Beckett’s and Complicite’s oeuvre, which compensate the unavoidable loss in the process of intersemiotic translation.

Jenny Wong

### **LOST IN TRANSLATION: WHERE HAVE ALL THE RELIGIOUS REFERENCES GONE IN CHINA'S SHAKESPEARE?**

University of Glasgow, UK

This paper aims to illuminate the ways in which religious elements in Shakespearean plays were translated and appropriated in cultural, historical and socio-political contexts in China. Translation of Shakespearean works has been an important part of cross-cultural exchange in China. But since the early 20th century when Shakespearean plays were first translated and staged into Chinese, religious themes that are central to the understanding and appreciation of its works were undermined in the adaptations under the prevailing socio-political context. Christian doctrine was an unfamiliar concept among the general public when Shakespearean plays were first translated. Themes of sin and reconciliation that are markers of Christianity as well as Shakespearean works did not find resonance with the translators of Shakespearean plays. Biblical allusions were subdued or remained at the footnotes section in their Chinese translated works. Religious connotations were further undermined when re-routing the text from page to stage, during which directors substantially deleted lines on religion and themes of sin. This in turn impeded audience’s reception of the religious elements in Shakespearean plays. The paper represents a first step in identifying the multi-faceted factors leading to the reduction of Christian elements in Shakespearean plays in China. By comparing the scripts used by Chinese directors with the source text, it demonstrates how these religious connotations were lost to the Chinese audience on one hand and the intricate dynamics between the audience, the reader, the director and the translator.

Roger Wooster

### **DEPROBLEMATISING SHAKESPEARE'S THE MERCHANT OF VENICE: TEXT AND PRETEXTS FOR CHANGING SUBTEXT**

University of Wales, UK

*The Merchant of Venice* (along with *The Taming of the Shrew*) present profound challenges for the modern theatre director yet remain two of the most popular plays in performance and in school curricula. The inherent anti-Semitism of the former and the misogyny of the latter create barriers between the plays’ artistic attributes and a contemporary liberal Western audience. Whereas the universality of other Shakespearean plays lend themselves to adaptation and find easy resonance with this audience, these plays sit uneasily in the repertoire. They appear to be imbued not with timeless human insight (Macbeth’s corruption by power, Hamlet’s existential indecision, the political manoeuvrings of *Julius Caesar*, the courting games of *Much Ado About Nothing*...) but with prejudice specific to a historical context that we wish to believe we have transcended. This paper will consider using aspects of dramaturgy, particularly subtext and the appropriate moulding of objectives, to undermine those aspects of the plays, particularly *The Merchant*, which we now find questionable or distasteful. The paper will argue that there are many qualities of the play, including the text itself, that justify its continued place in the theatre canon but that the anti-Semitic and racist content can be undermined by interrogating and manipulating the subtext. This effect on the themes of the play can further be augmented by other, non-textual decisions as to character, staging and costume.

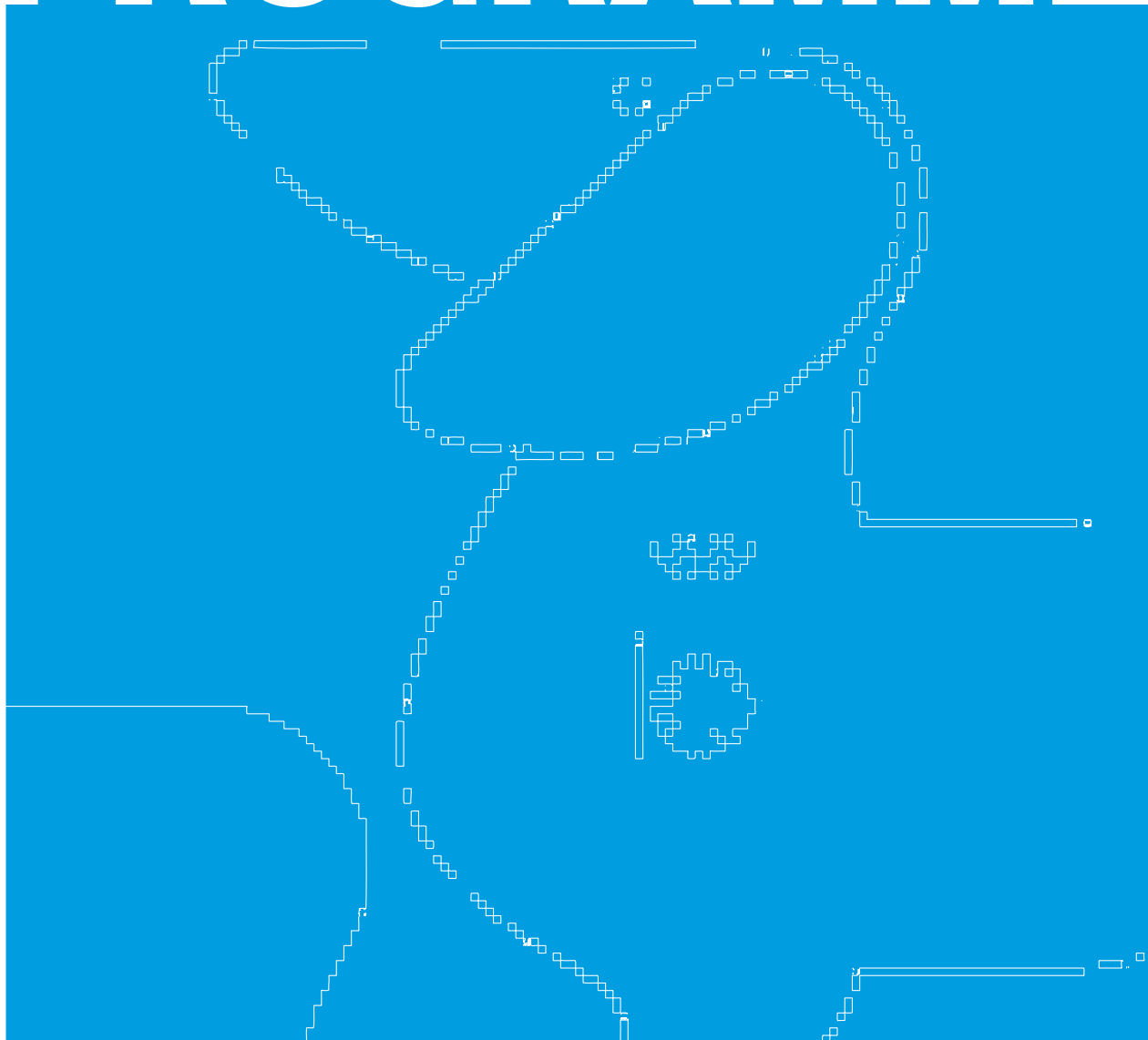
Merita **Zekovic**

**CLASS ENEMY: THE JOURNEY FROM BRIXTON TO A SARAJEVO CLASSROOM**

Queen's University Belfast, UK

Haris Pasovic's *Class Enemy* represents a controversial and bold adaptation of Nigel Williams's play and its translation into the post-war context of the fractured Bosnian society. The journey of *Class Enemy* from the original script written in 1978 to Pasovic's premiere in Sarajevo in 2007 was the result of the joint effort of the whole production team to translate the play and to adapt it to the contemporary Sarajevo classroom. Though the original script also dealt with the British "Génération perdue" of the 1980s, the new production was, to a considerable degree, transformed into a provocative artistic statement against the current desperate situation of Bosnian teenagers disappointed by the political system and the education, anxious about the future prospects and lured by the destructive criminal alternatives, all due to the post-war disintegration of the whole society. Provoked by frequent news of teenage crime in his hometown, Haris Pasovic ventured into an elaborate project and worked intensely with the whole production team to adapt *Class Enemy* to the alarming circumstances of Sarajevo of today. Themselves the generations that survived the war atrocities and experienced the post-war uncertainties, the members of East West Theatre Centre conducted extensive research in Sarajevo schools and engaged with both teachers and students in order to get an insight into the actual problems that the schools were encountering. The powerful impact of this stage production in festivals in Edinburgh, Singapore, and Torun further reaffirmed its significance as a unique adaptation which succeeded in being local and specific while retaining its universal references.

# 2440 SPECIAL EVENTS & SOCIAL PROGRAMME



# SUNDAY, JULY 25

9.00 am - 6.30 pm

TWM Georgenstr. 11, Room 009

**IFTR-FIRT EXECUTIVE COMMITTEE MEETING**

# MONDAY, JULY 26

9.00 – 10.30 am

LMU Leopoldstr. 13, Break & Reading Room

**WELCOME WORKING GROUPS – WORKING GROUP RECEPTION**

11.30 am – 11.00 pm (approx.)

Social Programme Event

**NÜRNBERG: DOCUMENTATION CENTRE “NAZI PARTY RALLY GROUNDS” AND THEATRE PERFORMANCE *DIE ERMITTLUNG (THE INVESTIGATION)***

Day / evening tour: Bus transfer, guided tour, theatre performance (in German only)

Price: 30 EUR

Please note our Social Programme Guideline

7.00 – 10.00 pm (approx.)

Social Programme Event

**MUNICH KAMMERSPIELE: THEATRE PERFORMANCE *DER STURM (THE TEMPEST)***

Evening performance: Theatre performance in German only, optional introduction to the play in English

Price: 20 EUR

Please note our Social Programme Guideline

7.30 pm

German Theatre Museum, Galeriestr. 4a

**SUMMER-PARTY IN THE ARCADES OF THE HOFGARTEN / COURT GARDEN**

# TUESDAY, JULY 27

12.00 am – 12.30 am

LMU main building, Room 5 (A 014)

Book Launch / Presentation

**MAPPING INTERMEDIALITY IN PERFORMANCE**

Ed. Sarah **Bay-Cheng**, Chiel **Kattenbelt**, Andrew **Lavender** & Robin **Nelson**

Amsterdam University Press

12.00 am – 1.30 pm

LMU main building, Room 4 (A 016)

**PILOT MEETING: WORKING GROUP “QUEER THEORY”**

7.00 – 8.30 pm

Prinzregententheater, Prinzregentenplatz 12

**WELCOME**

Klaus **Zehlelein**, President Bavarian Theatre Academy

Brian **Singleton**, President IFTR/FIRT

Claire **Hudson**, President SIBMAS

## PANEL DISCUSSION: CURATORIAL PRACTICES AND THE PUBLIC SPHERE

Chair: Birgit **Wiens**, LMU Munich, Germany

Participants: Claudia **Blank**, Deutsches Theatermuseum, Munich, Germany & Gabriele **Brandstetter**, Free University Berlin, Germany & Jane **Pritchard**, Victoria & Albert Museum / Theatre & Performance Coll., London, UK & Richard **Stone**, National Library of Australia

The term "curation" has gained in recent years a new plurality of meanings and applications. What was once an occupational title referring to the keeper or custodian of a museum or other archival collection is now applied to a wide range of different activities in the visual and performing arts. "To curate" something may refer to the conceptual work on an exhibition but can equally mean the organization of a performing arts festival. In the context of contemporary art, curation implies the combination of different art forms under a guiding idea to be displayed or exhibited for the public. Thus curation has become a key practice at the interface of critical theory and practice exploring the changing relationships between the arts, exhibition and performance spaces, and audiences. Our aim in this panel is to bring together representatives from SIBMAS and IFTR to exchange ideas about curation today and in the future. We wish to explore how better cooperation and more lines of communication can be established between academic scholarship on the one hand and the professional practices in libraries and museums on the other. Both activities are coming under increasing pressure to communicate with the wider public and it is here that new forms of curatorial practices provide an important point of intersection. What is the relationship between specialist and public interest? How does one bridge the gap between live and archived performing arts? What are limits and common denominators of curatorial practices between museum and festival?

8.30 – 9.00 pm

Prinzregententheater, Prinzregentenplatz 12

### THEATRE PERFORMANCE: *URSONATE* BY KURT SCHWITTERS

The German avant-garde artist Kurt Schwitters (1887–1948) managed to explore new forms of artistic expression combining visual arts with literature in his famous collages. He named his artwork MERZ (deriving from the German word *Kommerz*; engl. commerce) which was also the title of his dadaistic art magazine published between 1923 and 1932. As the editor of *Merz*, Schwitters was able to show his versatile artistic skills ranging from poetry and narratives to theories in drama. The *Ursonate*, a dadaistic opera of spoken sounds, has to be seen in the context of his visual artwork. Its meaningless sounds vary in rhythm, intonation and volume and therefore challenge the imagination of readers, performers and the audience alike. The artistic form of the *Ursonate* does not depend on the meaning of a specific language and is therefore "understandable" for an international audience. Whether you speak Arabic, French or Spanish, you will grasp just as much as the German performers on stage. During their semester holidays (2004) a group of 12 Munich students worked on a stage adaptation of the *Ursonate* which they rehearsed especially for a Festival in Agadir/ Morocco. The "setting" is a traditional Bavarian feast. True to the dadaistic pattern, it is a fast-moving and humorous performance combining an ironical treatment of Bavarian clichés with onomatopoeic sounds. The basic themes of love, happiness and dispute are conveyed in a mode which breaks down the boundaries between the artistic genres.

**Director:** Katrin Kazubko

**Performers:** Evelyn Balan, Berenika Szymanski, Veronika Demuschewski, Denise Felsecker, Katrin Kazubko, Antje Otto, Marion Schneider, Sarah Hakenberg, Daniel Heßler, Stefan Strasser, Bernd Schneid, Sebastian Linz, Maximilian Specketer

**Duration:** 35 minutes

**Copyrights:** Gustav Kiepenheuer-Bühnenvertriebs GmbH/Berlin

9.00 – 11.00 pm

Prinzregententheater – Gartensaal, Prinzregentenplatz 12

### WELCOME RECEPTION IFTR 2010 WORLD CONGRESS

# WEDNESDAY, JULY 28

12.00 – 1.30 pm

TWM Georgenstr. 11, Room 009

### WORKING GROUP CONVENERS' MEETING & LUNCH

12.00 – 12.30 am

LMU main building, Room 5 (A 014)

Book Launch / Presentation

**THE LOCAL MEETS THE GLOBAL IN PERFORMANCE**

Ed. Pirkko **Koski** & Melissa **Sihra**

Cambridge Scholars' Publishing

5.00 – 6.30 pm

LMU main building, Aula Magna (E 120)

**16TH IFTR-FIRT GENERAL ASSEMBLY**

Agenda:

1. Welcome (President)
2. President's Report
3. Treasurer's report
4. Amendments to the Constitution
5. Election of Officers and members of the Executive, 2011-2015
6. Future conferences
7. Any other business

7.00 – 9.00 pm

Studio stage TWM, Ludwigstr. 25

**WELCOME NEW SCHOLARS – NEW SCHOLARS' FORUM RECEPTION**

## THURSDAY, JULY 29

12.00 – 1.30 pm

TWM Georgenstr. 11, Room 009

**NEW SCHOLARS' FORUM CAUCUS & LUNCH**

12.00 – 1.00 pm

LMU main building, Room 5 (A 014)

Book Launch / Presentation

**POLISH THEATRE PERSPECTIVES (PTP)**

**INTERNATIONAL THEATRE JOURNAL**

Ed. Duncan Jamieson, Adela Karsznia, Tadeusz Korna

The Grotowski Institute

Book Launch / Presentation

**FORUM MODERNES THEATER (FMT)**

Ed. Christopher Balme

Gunter Narr Verlag

6.45 – 12.00 pm (approx.)

Social Programme Event

**CONFERENCE DINNER: SUNSET CRUISE ON LAKE STARNBERG**

Evening tour: Bus transfer, cruise, Bavarian dinner buffet (drinks not included), live music

Price: 40 EUR, 20 EUR students

Please note our Social Programme Guideline

7.00 pm

Antiquities Collection, Königsplatz

**RECEPTION BY THE BAVARIAN STATE**

## FRIDAY, JULY 30

12.00 – 12.30 am & 1.30 – 2.00 pm

LMU main building, Room 5 (A 014) & Room 7 (A 213)

Book Launch / Presentation

**VIRTUELLE FACHBIBLIOTHEK MEDIEN – BUEHNE – FILM /**

**VIRTUAL LIBRARY MEDIA – STAGE – FILM**

1.30 – 5.00 pm (break: 3.00 – 3.30 pm)

Room 3 (A 119)

### **THE DYBBUK / BETWEEN TWO WORLDS**

Zvika **Serper**, Tel Aviv University, Director, Israel

A Presentation and Screening of *The Dybbuk / Between Two Worlds* by S. Ansky. An Israeli production using traditional Japanese theatre aesthetics. In Hebrew with English subtitles, 120 min., with a short introduction, followed by a Q&A session. *The Dybbuk / Between Two Worlds* portrays a phantasmagorical old world steeped in religious piety and occultism, where the normative boundaries that separate the living and the dead, male and female, are dissolved, and the frenzied desires of flesh and spirit fuse. Its tragic love story arises from the everlasting potency of an unfulfilled oath, and culminates in the transmigration of the pained soul of the dead Chanan, a young religious scholar immersed in Kabbalah, into the living body of Leah, his beloved. Now joined in a single body, the living bride and the rebellious spirit of the rejected groom fight the forces of family, tradition, life and even holy Jewish law in order to spend eternity together. This very famous Jewish play shares many dramatic patterns that correspond to the dramatic patterns of traditional Japanese theatre: reincarnations of dead people, souls tormented by unfulfilled desires, the entering of such souls into the bodies of living people etc. Many artistic techniques and aesthetic notions in this production ensue from the Japanese theatre tradition. But rather than intending to create a Japanese Dybbuk, the creators of the production employ certain Japanese principles, creatively blending them with Jewish elements. In his introduction, Zvika Serper will analyze several of the Japanese dramatic and theatrical elements. The play was originally performed at Tel Aviv University in 2002. This is the first screening of the production in Europe.

Adaptation by Zvika **Serper** and Carol **Fisher Sorgenfrei**

Based on Chaim Nachman Bialik's Hebrew translation with additional material adapted from Bialik's poetry

**Director and Choreographer:** Zvika Serper

**Composer and Musical Director:** Ofer Ben-Amots

**English Subtitles:** Carol Fisher Sorgenfrei

## **SATURDAY, JULY 31**

9.00 – 12.00 am

TWM, Georgenstr. 11, Room 009

### **IFTR-FIRT EXECUTIVE COMMITTEE MEETING**

10.00 am – 12.30 pm (approx.)

Social Programme Event

### **BUS TOUR TO SALZBURG (FESTIVAL)**

Day / evening tour: Bus transfer only, guided tours or theatre tickets not included

Price: 20 EUR

Please note our Social Programme Guideline

9.00 am – 9.00 pm

Social Programme Event

### **HIKING TOUR "SCHACHEN" (MOUNTAIN REFUGE OF KING LUDWIG II)**

Day / evening tour: Bus transfer, guided hiking tour

Price: 20 EUR

Please note our Social Programme Guideline

## **SUNDAY, AUGUST 1**

11.30 am – 12.00 pm (approx.)

Social Programme Event

### **OBERRAMMERGAU PASSION PLAY**

Afternoon / evening tour: Theatre performance, bus transfer

Price: 50 / 95 / 140 EUR, bus ticket 10 EUR

Please note our Social Programme Guideline

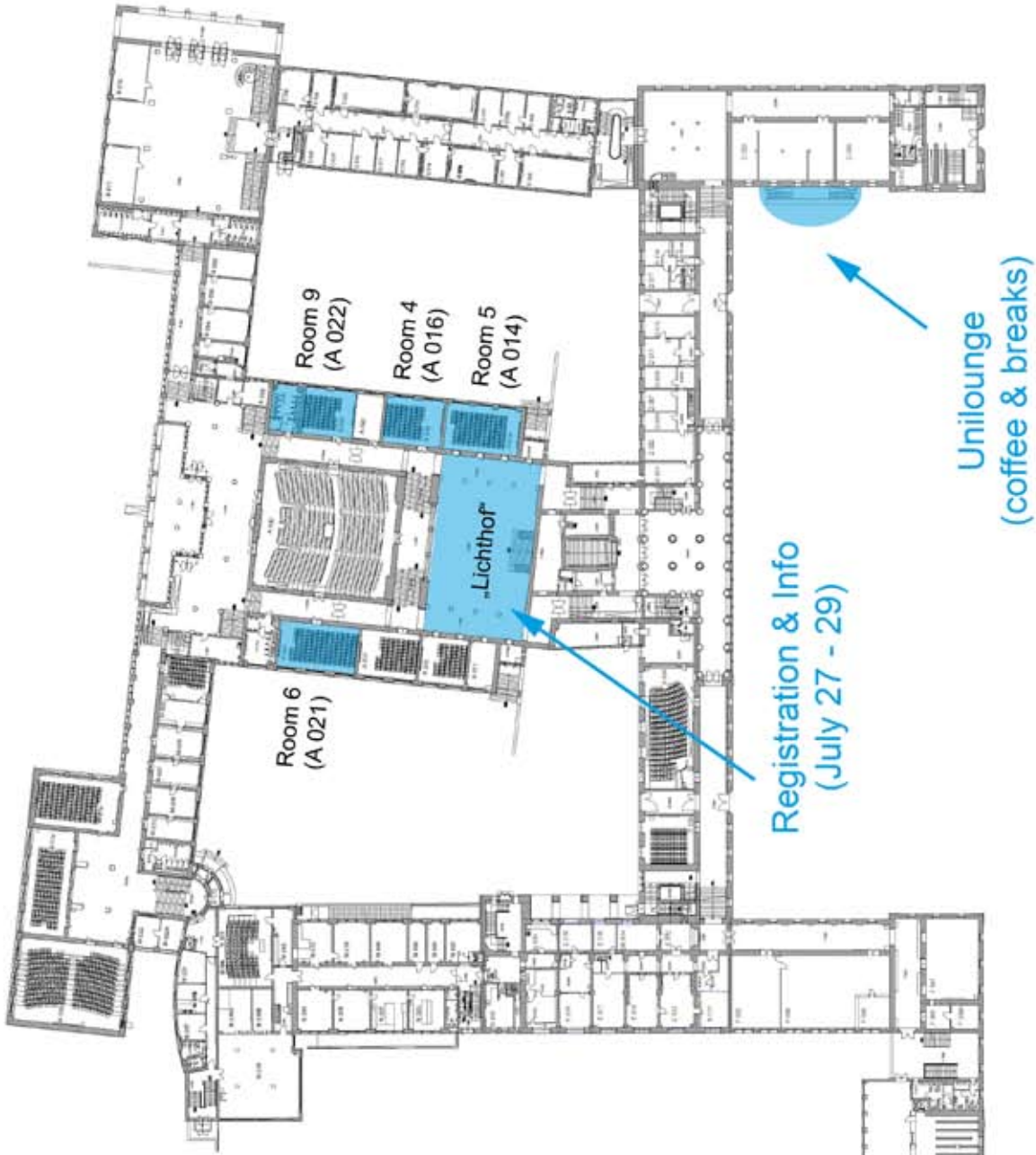


# 245 VENUES & ROOMS



Main Programme & NSF  
July 27 - 31, 2010  
Geschwister-Scholl-Platz 1

Floor Plan Ground Floor

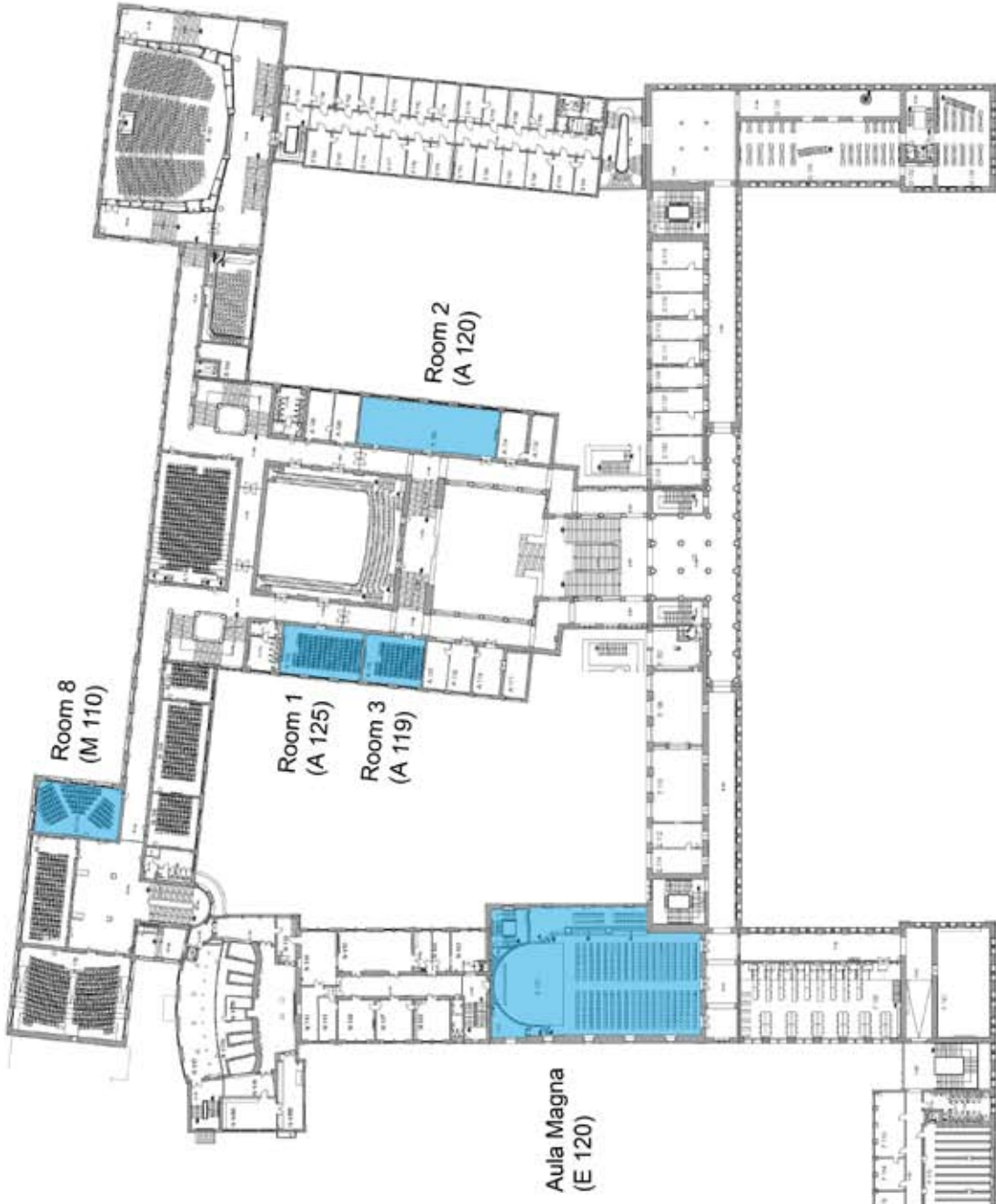


Registration & Info  
(July 27 - 29)

Unilounge  
(coffee & breaks)

Main Programme & NSF  
July 27 - 31, 2010  
Geschwister-Scholl-Platz 1

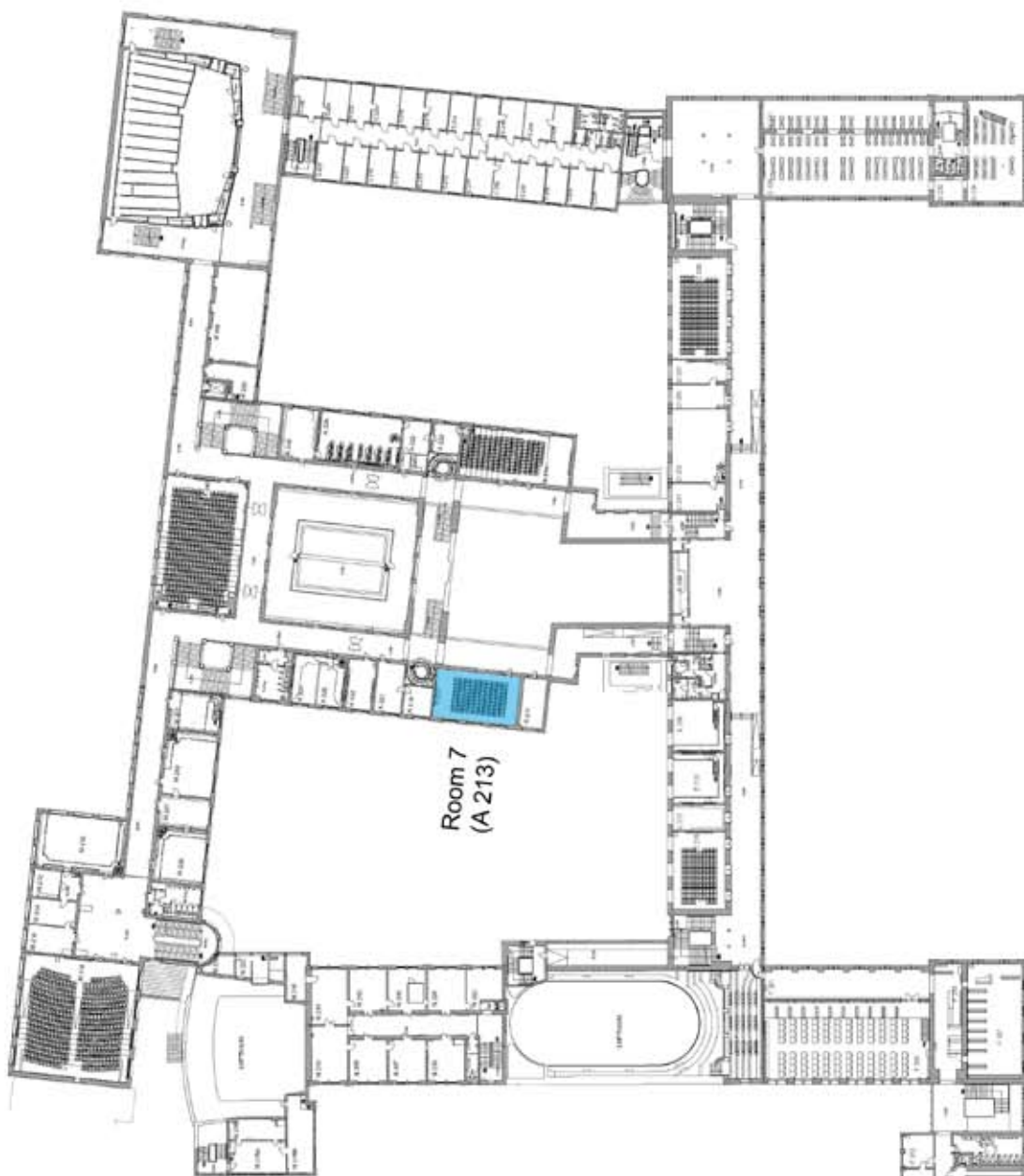
Floor Plan 1st Floor



LMU-München  
Geschwister-Scholl-Platz 1, Ludwigstr. 27  
80539 München, Tel. +49 (0)89 309-2000, Fax +49 (0)89 309-2000  
1. Obergeschoss  
N

Main Programme & NSF  
July 27 - 31, 2010  
Geschwister-Scholl-Platz 1

Floor Plan 2nd Floor



LMU-München  
Architectural Plan

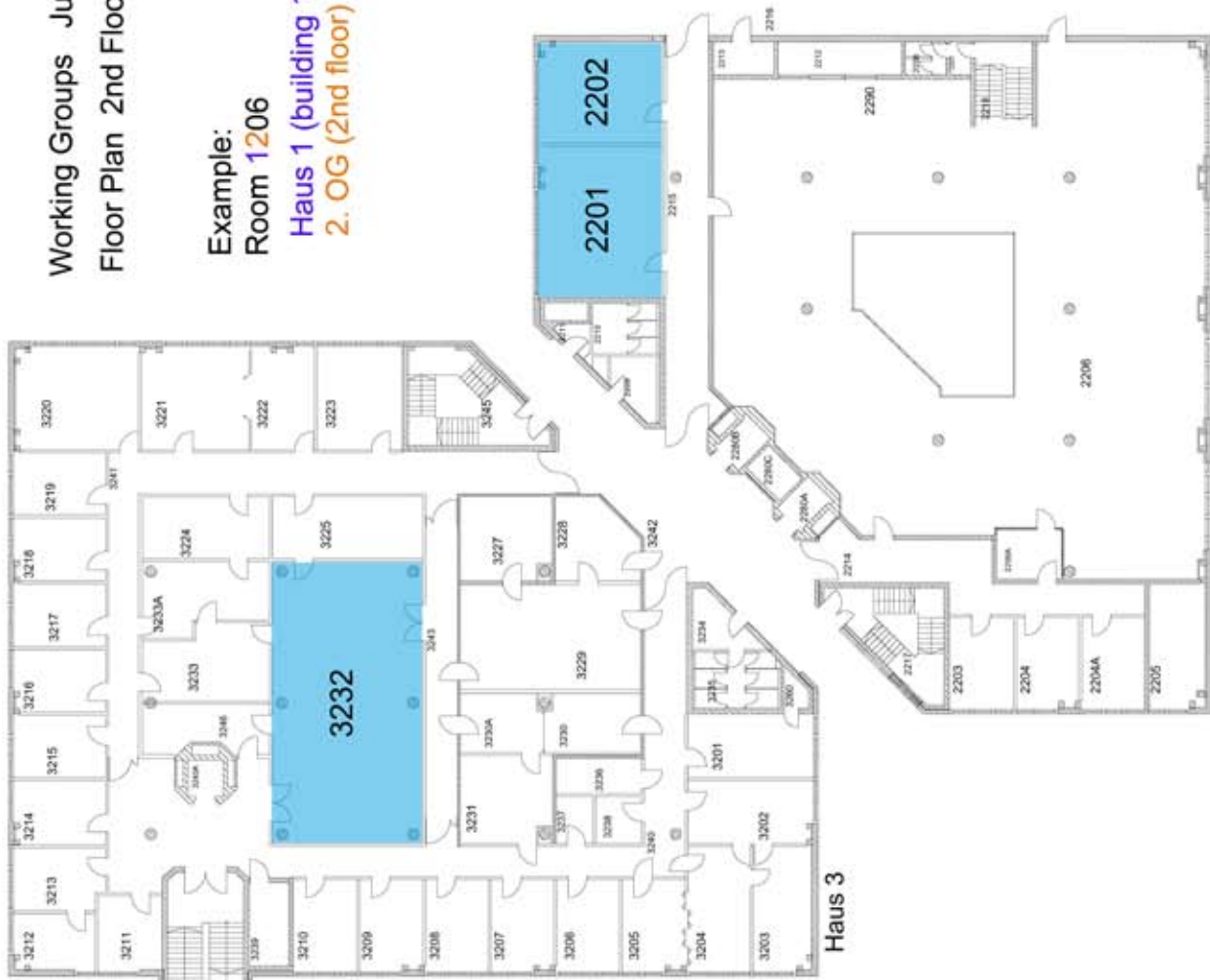
Geschwister-Scholl-Platz 1, Ludwigstr. 27  
80539 München, Tel. +49 (0) 89 300 00 00, Fax +49 (0) 89 300 00 00

2. Obergeschoss




Working Groups July 25 - 26, 2010 Leopoldstr. 13  
 Floor Plan 2nd Floor

Example:  
 Room 1206  
 Haus 1 (building 1)  
 2. OG (2nd floor)



Registration & Info  
 Break & Reading Room



	
LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN (Hauptgebäude) Leopoldstr. 3 8052 München Bauwerk: Gebäude Nr.: 13 Standort: 13 Baunummer: 9871, 0602, 0603	
2. Obergeschoss Parterre Grundriss Plan Maßstab: 1:2000	Hinweis: Wir weisen darauf hin, dass die Ikonen zur Verfügung gestellten Feuerlöscher keinen Anspruch auf zusätzliche Schutzleistungen erheben und von jeweiligen Ausgabegeräten eigenverantwortlich zu prüfen sind.

Haus 1

Haus 2

Haus 3

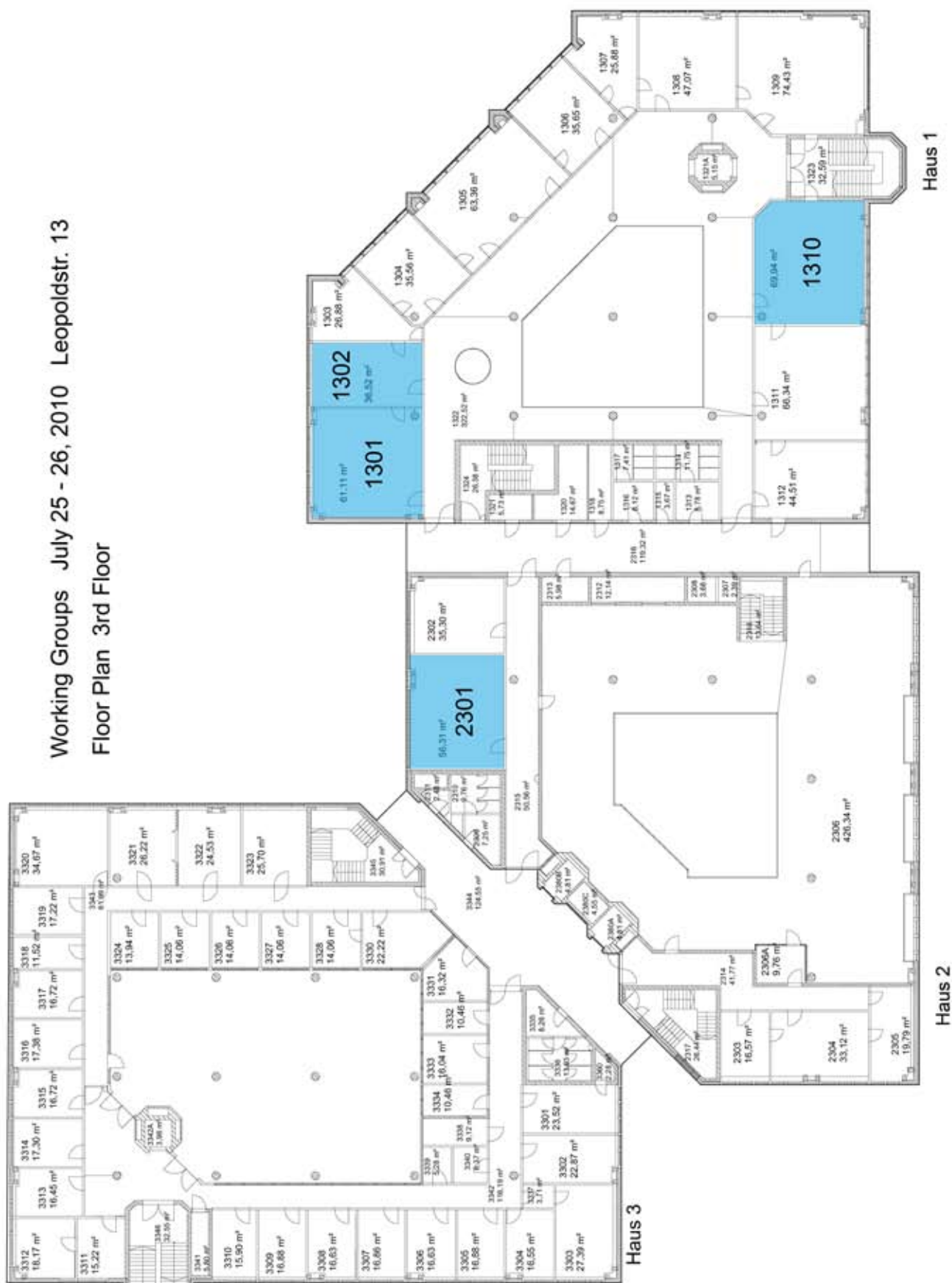




Hinweis: Wir weisen darauf hin, dass die Flächen zur Verfügung gestellten Flächentafeln keinen Anspruch auf exakte Richtigkeit sowie Vollständigkeit erheben und von jeweiligen Ausgabegewerksamerantwortlich zu gelten sind.  
 Bauwerk: **LMU LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN**  
 Dienstgebäude: **LMU LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN**  
 Adresse: **Leopoldstr. 13**  
 Standort: **8052 München**  
 Gebäudenummer: **9601\_0002\_0603**  
 Geschoss: **3. Obergeschoss**  
 Planart: **Planart**  
 Datum: **12.01.2009**  
 Maßstab: **Maßstab**

# Working Groups July 25 - 26, 2010 Leopoldstr. 13

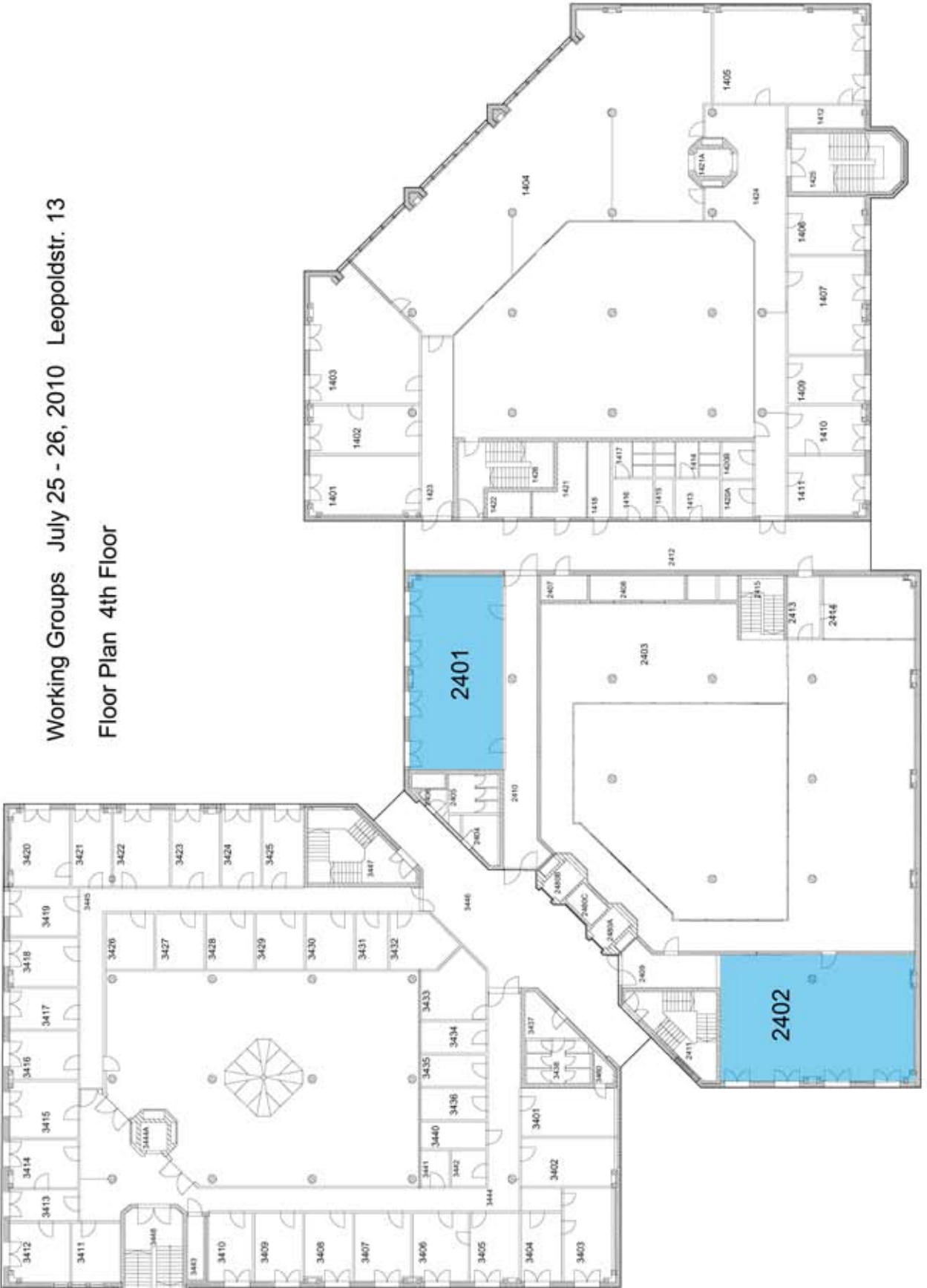
## Floor Plan 3rd Floor





# Working Groups July 25 - 26, 2010 Leopoldstr. 13

## Floor Plan 4th Floor

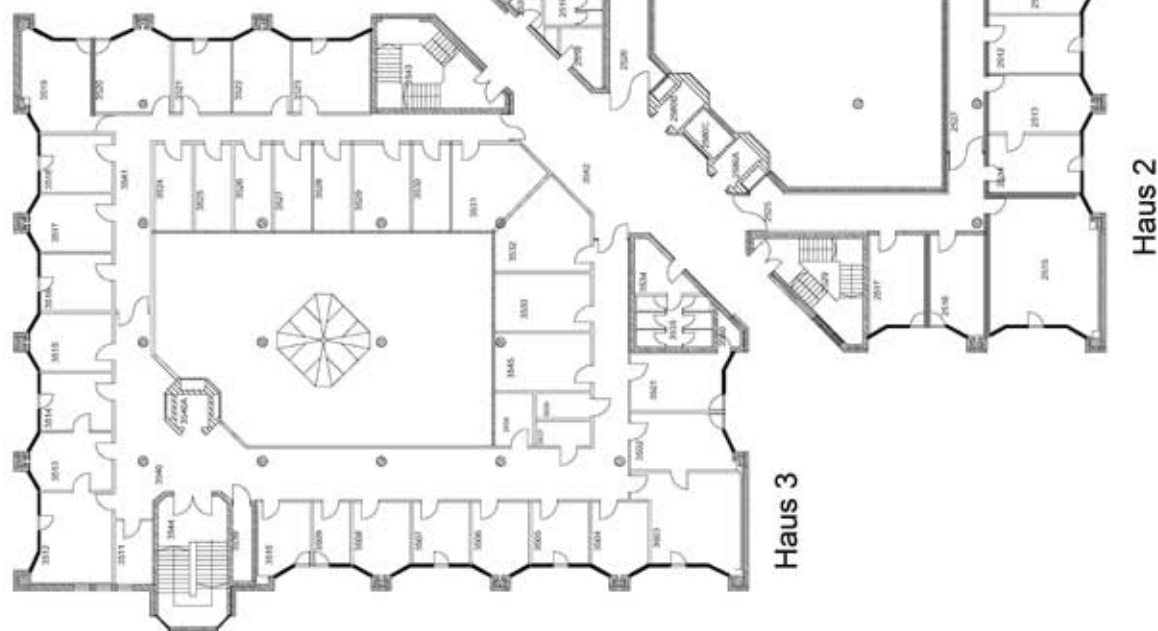


**LMU**  
LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN  
Dienstgebäude Leopoldstr. 3 8052 München  
Bauwerk: Gebäude: 13  
Gebäudefläche: 9607,0002,0603  
Lagepunkt: 13  
Gutachten: 4. Obergeschoss  
Plan erstellt: 13.01.2009  
Maßstab: 1:1000  
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Working Groups July 25 - 26, 2010 Leopoldstr. 13

Floor Plan 5th Floor



LUDWIG-  
MAXIMILIANS-  
UNIVERSITÄT  
MÜNCHEN

Dienstgebäude:  
Referat IIB2  
Leopoldstr. 3  
80802 München

Bauwerk,  
Gebäudenummer:  
Leopoldstr. 13  
0601, 0602, 0603

Geschoss:  
5. Obergeschoss

Planinhalt:  
Grundriss

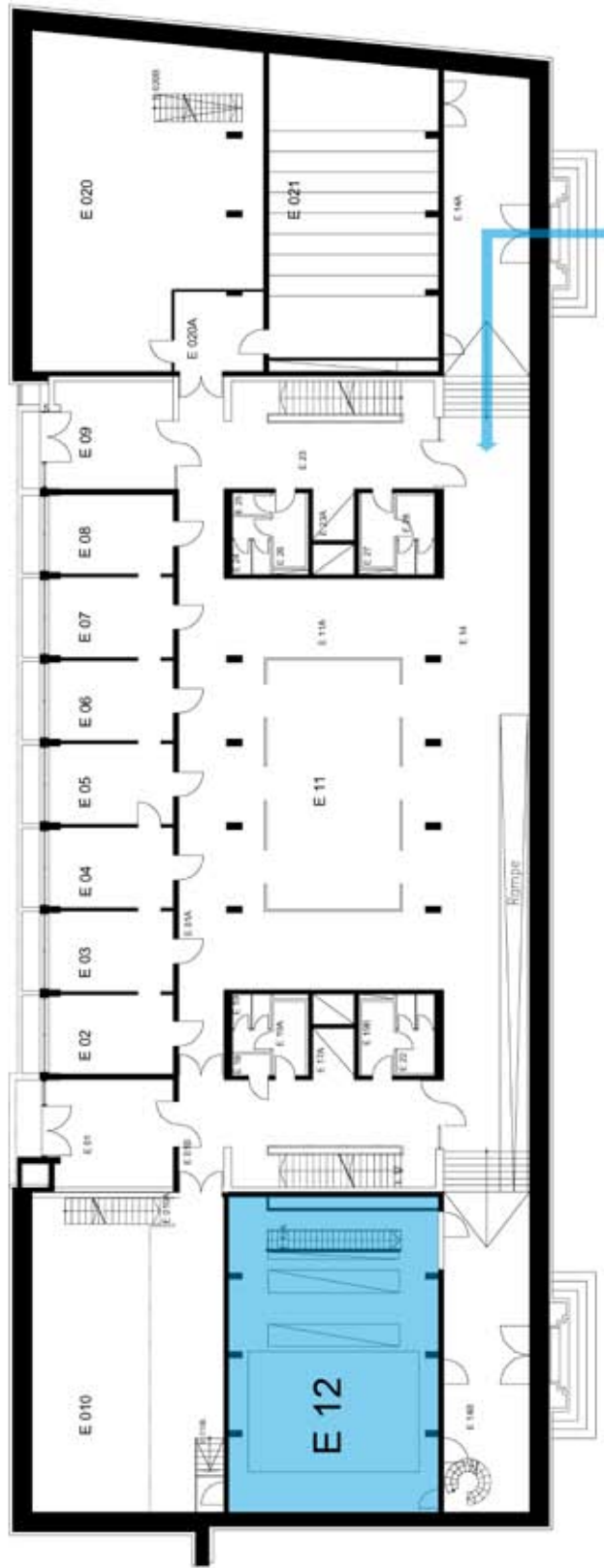
Plattdatum:  
26.03.2007

Maßstab:  
Nein



Hinweis: Wir weisen darauf hin, dass die Ihnen zur Verfügung gestellten Planunterlagen keinen Anspruch auf maßliche Richtigkeit sowie Vollständigkeit erheben und von jeweiligen Auftragnehmern eigenverantwortlich zu prüfen sind.





Studiobühne / Studio Stage      Ludwigstr. 25, Room E 12



LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

Dienstgebäude:  
Referat IIB2  
Leopoldstr. 3  
80802 München

Bauwerk,  
Gebäudenummer:  
Ludwigstr. 25  
0210

Geschoss:  
Erdgeschoss

Planinhalt:  
Grundriss

Plattdatum:  
26.03.2007

Maßstab:  
Nein



Hinweis: Wir weisen darauf hin, dass die Ihnen zur Verfügung gestellten Planunterlagen keinen Anspruch auf maßliche Richtigkeit sowie Vollständigkeit erheben und von jeweiligen Auftragnehmern eigenverantwortlich zu prüfen sind.

# **PARTICIPANTS**

NAME	INSTITUTION / COUNTRY		
<b>A</b>			
Abuku, Mvena	Benue State University, Nigeria	MP	
Abuku, Joseph	Terk Communications, Nigeria	MP	
Aehlig, Vivien	University Erlangen-Nürnberg, Germany	NSF	
Afzal-Khan, Fawzia	Montclair State University, USA	MP	
Alcantara-Hochbaum, Denise de	Architect, New York, USA	WG	Theatre Architecture
Alesenkova, Victoria	Academy of Music, Theatre and Fine Arts, Moldova	WG	Performance Analysis
Althaf, Mohammad	University of Hyderabad, India	NSF	
Amine, Khalid	Essaadi Abdelmalek University, Morocco	Keynote Speaker	
Amonyeye, Chinenye	University of Nigeria Nsukka, Nigeria	MP	
Anan, Nobuko	University of Warwick, UK	WG	Feminist Research
Anandhakrishnan, Balakrishnapillai	University of Hyderabad, India	ExCom & MP	
Anderson, Joel	Central School for Speech and Drama, UK	MP	
Anderson, Mary Elizabeth	Wayne State University, USA	WG	Performance and Consciousness
Anderson, Michael	City University of New York, USA	NSF	
Andreasen, John	Aarhus University, Denmark	MP	
Angelaki, Vicky	Birmingham City University, UK	WG	Political Performances
Arfara, Katia	Ecole des Hautes Etudes en Sciences Sociales, France	WG	Intermediality in Theatre and Performance
Arlander, Annette	Theatre Academy Helsinki, Finland	MP (WG)	Performance as Research
Armand, Clara	Buckinghamshire New University, UK	WG	Performance Analysis
Aronson, Arnold	Columbia University, USA	WG	Theatre Architecture
Aronson-Lehavi, Sharon	Bar Ilan University, Israel	MP	
Arora, Swati	University of Warwick, UK	WG	Political Performances
Arrighi, Gillian	University of Newcastle, Australia	WG	Popular Entertainment
Ashley, N.P.	University of Hyderabad, India	MP	
Ashperger, Cynthia	Ryerson University, Canada	WG	Performance as Research
Asiedu, Awo Mana	University of Ghana, Ghana	ExCom & MP	
Aston, Elaine	Lancaster University, UK	ExCom & WG	Feminist Research
Ault, Cecil Thomas	Indiana University of Pennsylvania, USA	WG	Theatre Architecture
Azmy, Hazem	University of Warwick, UK	ExCom & WG	Arabic Theatre
<b>B</b>			
Bachmann, Michael	University of Mainz, Germany	MP	
Baik, Youngju Julie	Chung-Ang University, Korea	MP	
Bairlein, Josef	LMU Munich, Germany	MP	
Bakare, Babatunde Allen	University of Stellenbosch, South Africa	MP	
Balme, Christopher	LMU Munich, Germany	ExCom & MP	
Bank, Rosemarie	Kent State University, USA	WG	Historiography
Baxter, Veronica	University of Warwick, UK	MP	
Bay-Cheng, Sarah	University at Buffalo, USA	WG	Intermediality in Theatre and Performance
Bayerdörfer, Hans-Peter	LMU Munich, Germany	MP	
Belkin, Ahuva	Tel Aviv University, Israel	WG	Political Performances
Ben-Zvi, Linda	Tel Aviv University, Israel	WG	Samuel Beckett
Bettakote, Nagesh V.	Bangalore University, India	MP	
Bicknell, Sam	University of Birmingham, UK	WG	Translation, Adaptation and Dramaturgy
Bignell, Jonathan	University of Reading, UK	WG	Samuel Beckett
Binder, Jasmin	LMU Munich, Germany	NSF	
Birch, Anna	Royal Scottish Academy of Music and Drama, UK	WG	Performance as Research
Biswas, Debanjali	University of London, UK	NSF	
Blanco Borelli, Melissa	University of Surrey, UK	WG	Choreography and Corporeality
Bleeker, Maaïke	Utrecht University, Netherlands	WG	Choreography and Corporeality
Blesios, Athanasios	University of Peloponnese, Greece	MP	
Blum, Bilha	Tel-Aviv University, Israel	WG	Performance Analysis
Boehm, Jukka von	University of Helsinki, Finland	MP	
Boenisch, Peter M.	University of Kent, UK	MP	
Bogar, Brigitte	University of Copenhagen, Denmark	MP	
Bonenfant, Yvon	Wesleyan University, USA	WG	Performance as Research
Botham, Paola	University of Worcester, UK	MP	
Boudier, Marion	Ecole Normale Supérieure de Lyon, France	WG	Processus de Création / Genetics of Performance
Bouko, Catherine	Free University Brussels, Belgium	WG	Translation, Adaptation and Dramaturgy
Boyce-Tillman, June	University of Winchester, UK	WG	Performance as Research

Brady, Sara	Trinity College Dublin, Ireland	WG	Political Performances
Brandao, Tania			
Brandl-Risi, Bettina	Free University of Berlin, Germany	MP	
Bremgartner, Mathias	University of Bern, Switzerland	NSF	
Brew, Faustina	University of Education Winneba, Ghana	NSF	
Brincken, Jörg von	LMU Munich, Germany	MP	
Budde, Antje	University of Toronto, Canada	WG	Feminist Research
Bull, John	University of Reading, UK	MP	
Burt, Ramsay	De Montfort University, UK	MP	
Bussels, Stijn	University of Groningen / University of Leiden, Netherlands	MP	
Byrn, Whitney	University of Copenhagen, Denmark	WG	Scenography
<b>C</b>			
Calchi-Novati, Gabriella	Trinity College Dublin, Ireland	WG	Performance and Consciousness
Calderón Bentin, Sebastián	Stanford University, USA	NSF	
Callens, Johan	Free University Brussels, Belgium	WG	Intermediality in Theatre and Performance
Campbell, Alyson	Queen's University Belfast, UK	WG	Translation, Adaptation and Dramaturgy
Campbell, Julie	University of Southampton, UK	WG	Samuel Beckett
Canning, Charlotte	University of Texas, USA	MP	
Carlson, Marvin	City University of New York, USA	WG	Arabic Theatre
Carnwath, John	Northwestern University, USA	WG	Historiography
Caspi, Zahava	Ben-Gurion University of the Negev, Israel	WG	Political Performances
Carrolo, Joao	University of Amsterdam, Netherlands / University of Warwick, UK	NSF	
Case, Claudia	City University of New York, USA	MP	
Case, Sue-Ellen	University of California, Los Angeles, USA	WG	Feminist Research
Caulfield, Mary	Trinity College Dublin, Ireland	WG	Historiography
Cevik, Adnan	Canakkale Onsekiz Mart University, Turkey	MP	
Chakraborty, Biplab	University of Burdwan, India	MP	
Chang, Ivy I-chu	National Chiao Tung University, Taiwan	MP	
Chao, Chi-fang	Taipei National University of the Arts, Taiwan	MP	
Chatterjea, Ananya	University of Minnesota, USA	WG	Choreography and Corporeality
Chaturvedi, Ravi	Indian Society for Theatre Research, India	MP	
Chauhan, N.K.	Sardar Patel University, India	MP	
Chen, Ming	Kennesaw State University, USA	MP	
Chen, Ya-Ping	Taipei National University of the Arts, Taiwan	MP	
Chepurov, Alexander	St. Petersburg Theatre Arts Academy, Russia	WG	Anton Chekhov
Chng, Jocelyn	University of Amsterdam, Netherlands / University of Tampere, Finland	NSF	
Chou, Christine J.C.	Chinese Culture University, Taiwan	MP	
Choy, Peggy	University of Wisconsin-Madison, USA	WG	Choreography and Corporeality
Chung, Joscha	Taipei National University of the Arts, Taiwan	NSF	
Cikigil, Necla	Middle East Technical University, Turkey	MP	
Clelland, Cate	Australian National University, Australia	MP	
Clifford, Rebecca	Australian National University, Australia	WG	Popular Entertainment
Cochrane, Bernadette	University of Queensland, Australia	MP (WG)	Translation, Adaptation and Dramaturgy
Cochrane, Claire	University of Worcester, UK	MP	
Cockin, Katharine	University of Hull, UK	MP	
Cofman-Simhon, Sarit	Kibbutzim College, Israel	WG	Historiography
Cohen, Matthew Isaac	Royal Holloway University of London, UK	MP (WG)	Asian Theatre
Collard, Christophe	Free University Brussels, Belgium	WG	Performance and Consciousness
Collins, Jane	Wimbledon College of Art, UK	WG	Scenography
Contreras Lorenzini, Maria Jose	Pontificia Universidad Catolica de Chile, Chile	MP	
Cooper Albright, Ann	Oberlin College and Conservatory, USA	WG	Choreography and Corporeality
Cordova, Sarah	Marquette University, USA	WG	Choreography and Corporeality
Correa, Grace	City University of New York, USA	MP	
Cramer, Franz Anton	Collège International de Philosophie, France	WG	Choreography and Corporeality
Cregan, David	Villanova University, USA	MP	
Cremona, Vicki Ann	University of Malta, Republic of Malta	WG	Theatrical Event
Curtin, Adrian	Northwestern University, USA	MP	

**D**

Daussà-Pastor, Boris	City University of New York, USA	WG	Asian Theatre
Davis, Jim	University of Warwick, UK	WG	Historiography
Decker, Pamela	Ohio State University, USA	NSF	
DeFrantz, Thomas F.	Massachusetts Institute of Technology, USA	MP (WG)	Choreography and Corporeality
Detcheva, Violeta	Bulgarian Academy of Sciences, Bulgaria	WG	Political Performances
Deutsch-Schreiner, Evelyn	University for Music and Performing Arts Graz, Austria	MP	
Dhubthien, Bhanbhassa	Chulalongkorn University, Thailand	MP	
Diamond, Catherine	Soochow University, Taiwan	MP	
Diamond, Elin	Rutgers University, USA	WG	Feminist Research
Diekmann, Stefanie	LMU Munich, Germany	Chair	
Diyah Larasati, R.	University of Minnesota, USA	WG	Choreography and Corporeality
Dobbie, Shauna	University of Toronto, Canada	MP	
Dorney, Kate	University of Reading, UK	MP	
Dospensescu, Liviu	Université Laval, Canada	WG	Performance and Consciousness
Drewes, Miriam	LMU Munich, Germany	MP	
Dreyer, Matthias	Free University Berlin, Germany	WG	Performance Analysis
Drozd, David	Janacek Academy of Arts, Czech Republic	WG	Performance Analysis
Duarte, Veronica	Université Catholique du Chile, Chile	WG	Processus de Création / Genetics of Performance
Dübgen, Hanah	Independent, Berlin, Germany	WG	Music Theatre
Dubois, Diane	University of Lincoln, UK	MP	
Dupree, Mary Helen	Georgetown University, USA	WG	Historiography
Dutt, Bishnupriya	Jawaharlal Nehru University, India	WG	Feminist Research

**E**

Ebewo, Patrick	Tshwane University of Technology, South Africa	WG	African Theatre and Performance
Eckersall, Peter	University of Melbourne, Australia	WG	Asian Theatre
Edelman, Joshua	Trinity College Dublin, Ireland	MP	
Eigtved, Michael	University of Copenhagen, Denmark	WG	Music Theatre
Ellis, Sarah	University of California, Los Angeles, USA	WG	Music Theatre
Elnécavé, Claudine	University of Haifa, Israel	WG	Scenography
Emeljanow, Victor	University of Newcastle, Australia	WG	Popular Entertainment
Englhart, Andreas	LMU Munich, Germany	MP	
Ernst, Wolf-Dieter	University of Bayreuth, Germany	MP	
Etzold, Jörn	University of Giessen, Germany	MP	
Evans, Gareth	Aberystwyth University, UK	MP	
Eversmann, Peter	University of Amsterdam, Netherlands	MP	
Eynat-Confino, Irene	Tel Aviv University, Israel	WG	Scenography

**F**

Fancy, David	Brock University, Canada	MP	
Farfan, Penny	University of Calgary, Canada	WG	Popular Entertainment
Farrimond, William	University of Waikato, New Zealand	MP	
Feiner, Harry	City University of New York, USA	WG	Scenography
Fensham, Rachel	University of Surrey, UK	WG	Choreography and Corporeality
Féral, Josette	Université du Québec à Montréal, Canada	WG	Processus de Création / Genetics of Performance
Ferrari, Cécilia	Université de Caen, France	WG	Theatre Architecture
Ferris, Lesley	Ohio State University, USA	MP	
Fischer, Annemarie	LMU Munich, Germany	MP	
Fischer, Ralph	University of Vienna, Austria	MP	
Fischer-Lichte, Erika	Free University of Berlin, Germany	Keynote Speaker & MP	
Fisher Sorgenfrei, Carol	University of California, Los Angeles, USA	MP (WG)	Asian Theatre
Fitzpatrick, Tim	University of Sydney, Australia	WG	Theatre Architecture
Fleishman, Mark	University of Cape Town, South Africa	MP (WG)	Performance as Research
Fofé, Jacques Raymond	University of Yaoundé, Cameroon	MP	
Free, Rebecca	Goucher College, USA	MP	
Furno, Raffaele	Independent Scholar, Italy	MP	

**G**

García Lopez, Saul	York University, Canada	NSF	
Gehring, Heike	Rhodes University, South Africa	MP	
Ghosh, Anirban	LMU Munich, Germany	MP	
Ghosh, Arjun	Indian Institute of Advanced Study, India	WG	Translation, Adaptation and Dramaturgy



Giersdorf, Jens Richard	Marymount Manhattan College, USA	MP (WG)	Choreography and Corporeality
Gilbert, Helen	Royal Holloway University of London, UK	ExCom & Keynote Speaker	
Gilmer, Jane	National Institute of Education, Republic of Singapore	WG	Performance and Consciousness
Gissenwehler, Michael	LMU Munich, Germany	MP	
Gladso, Svein	Norwegian University of Science and Technology, Norway	WG	Historiography
Glytzouris, Antonis	University of Crete, Greece	MP	
Godel, Rainer	University of Halle, Germany	WG	Historiography
Goeyens, Hein	University of Amsterdam, Netherlands	MP	
Golder, John	University of New South Wales, Australia	WG	Theatre Architecture
Golomb, Harai	Tel Aviv University, Israel	WG	Anton Chekhov
Gonzalez Blanco, Azucena	University of Granada, Spain	MP	
Goudouna, Sozita	Royal Holloway University of London, UK	WG	Samuel Beckett
Graham-Jones, Jean	City University of New York, USA	MP	
Granath, Sara	Sodertorn University College, Sweden	WG	Performance Analysis
Grant, David	Queen's University of Belfast, UK	WG	Theatre Architecture
Grass Kleiner, Milena	Université Catholique du Chile, Chile	WG	Processus de Création / Genetics of Performance
Gritzner, Caroline	Aberystwyth University, UK	WG	Performance and Consciousness
Grochala, Sarah	University of London, UK	WG	Translation, Adaptation and Dramaturgy
Gronau, Barbara	Free University Berlin, Germany	MP (WG)	Choreography and Corporeality
Gruber, Klemens	University of Vienna, Austria	WG	Intermediality in Theatre and Performance
Gupta, Tapati	Calcutta University, India	MP	
<b>H</b>			
Haagen-Wulff, Monica van der	University of Technology Sidney, Australia	NSF	
Haedicke, Susan	University of Warwick, UK	ExCom & WG	Political Performances
Hagemann, Simon	Université de Paris III, France	MP	
Haill, Cathy	Victoria & Albert Museum, UK	WG	Popular Entertainment
Hann, Rachel	University of Leeds, UK	WG	Theatre Architecture
Hannah, Dorita	Massey University, New Zealand	MP (WG)	Theatre Architecture
Hamill, Kyna	Boston University, USA	WG	Popular Entertainment
Hammergren, Lena	University of Stockholm, Sweden	MP (WG)	Choreography and Corporeality
Hamon-Sirejols, Christine	Université de Paris III, France	MP	
Harding, James M.	University of Mary Washington, USA	MP	
Harryson, Lotta	University of Stockholm, Sweden	NSF	
Hatley, Barbara	University of Melbourne, Australia	MP	
Havelková, Tereza	Charles University Prague, Czech Republic	MP (WG)	Music Theatre
Heckenberg, Miranda	University of Sydney, Australia	WG	Scenography
Hein, Nina	American University, Dubai	MP	
Heinicke, Julius	Humboldt-University Berlin, Germany	MP	
Heron, Jonathan	University of Warwick, UK	WG	Performance as Research
Heugten, Lonke van	University of Amsterdam, Netherlands / University of Warwick, UK	NSF	
Hildy, Frank J.	University of Maryland, USA	MP (WG)	Theatre Architecture
Hill, Shonagh	Queen's University of Belfast, UK	WG	Feminist Research
Hoogen, Quirijn van den	University of Groningen, Netherlands	MP	
Hoogland, Rikard	University of Stockholm, Sweden	WG	Theatrical Event
Hooker, Jake	City University of New York, USA	NSF	
Houni, Pia	University of Tampere, Finland	MP	
Huang, Yin-ying	Chang Gung University, Taiwan	MP	
Hudson, Chris	University of Melbourne, Australia	MP	
Hudson, Claire	Viktor and Albert Theatre Collections, UK	ExCom	
Hulkko, Pauliina	Theatre Academy Helsinki, Finland	MP	
Hunter, Mark	University of East London, UK	WG	Performance as Research
Huschka, Sabine	Free University Berlin, Germany	WG	Choreography and Corporeality
Hutchison, Yvette	University of Warwick, UK	MP	
Hwang, Yuh Jung	Leiden University/LIAS, Netherlands	MP	
<b>I</b>			
Ignatieva, Maria	Ohio State University, USA	MP	
Igweonu, Kene	Swansea Metropolitan University, UK	WG	African Theatre and Performance
Imre, Zoltan	Eötvös Loránd University, Hungary	MP	
Inata, Naomi	Freelance dance critic, Japan	MP	
Ingraham, Mary	University of Alberta, Canada	WG	Music Theatre
Innes, Christopher	York University, Canada	MP	

Irobi, Esiaba	Ohio University, USA	WG	Political Performances
Irwin, Kathleen	University of Regina, Canada	WG	Performance as Research
Ismail, Iman	Ain Shams University, Egypt	WG	Arabic Theatre
Ismail, Lobna	Cairo University, Egypt		
Itzhaki, Tal	University of Haifa, Israel	WG	Scenography
Iwai, Masami	Fukuoka Jo Gakuin University, Japan	MP	

## J

Jackob, Alexander	University of Amsterdam, Netherlands	MP	
Jackson, Shannon	University of California, Berkeley, USA	MP	
Jannarone, Kimberly	University of California, Santa Cruz, USA	MP	
Järvinen, Hanna	Theatre Academy Helsinki, Finland	MP	
Jestrovic, Silvija	University of Warwick, UK	MP	
Johnson, Nicholas	Trinity College Dublin, Ireland	MP	
Jonckheere, Evelien	University of Ghent, Belgium	MP	
Jones, Kelly	University of Lincoln, UK	MP	
Julius-Adeoye, Olubunmi	Redeemer's University, Nigeria	MP	
Julius-Adeoye, Rantimi	Redeemer's University, Nigeria / University of Leiden, Netherlands	MP	

## K

Kaghat, Fahd	Université de Fes, Morocco	WG	Processus de Création / Genetics of Performance
Kallenbach, Ulla	University of Copenhagen, Denmark	MP	
Kalu, Joy Kristin	Free University Berlin, Germany	NSF	
Kaneko-Lucas, Valerie	Regent's College London, UK	WG	Scenography
Karantonis, Pamela	University of the West of England, UK	WG	Music Theatre
Karulin, Ott	University of Tartu, Estonia	MP	
Kataoka, Noboru	Waseda University, Japan	WG	Samuel Beckett
Katsouraki, Eve	East London University, UK	MP	
Kattenbelt, Chiel	University of Utrecht, Netherlands	WG	Intermediality in Theatre and Performance
Kattwinkel, Susan	College of Charleston, USA	WG	Popular Entertainment
Kaynar, Gad	Tel Aviv University, Israel	WG	Translation, Adaptation and Dramaturgy
Kazkaz, Rana	Independent Artist, Syria	WG	Arabic Theatre
Kekis, Olga	University of Birmingham, UK	NSF	
Kershaw, Baz	University of Warwick, UK	MP (WG)	Performance as Research
Kiesbüye, Myrna-Alice	University of Bern, Switzerland	NSF	
Kim, Sabine	University of Mainz, Germany	MP	
Kirkkopelto, Esa	Theatre Academy Helsinki, Finland	MP	
Klich, Rosie	University of Kent, UK	WG	Intermediality in Theatre and Performance
Klivilis, Edgaras	Vytautas Magnus University, Lithuania	MP	
Klöck, Anja	University of Music and Theatre Leipzig, Germany	MP	
Kobialka, Michal	University of Minnesota, USA	WG	Historiography
Koldrzak, Elzbieta	University of Łódź, Poland	WG	Asian Theatre
Konstantinakou, Panayiota	Aristotle University of Thessaloniki, Greece	WG	Theatre Architecture
Kolk, Mieke	University of Amsterdam, Netherlands		
Korhonen, Satu-Mari	Theatre Academy / University of Helsinki, Finland	NSF	
Korppi-Tommola, Riikka	University of Helsinki, Finland	NSF	
Korsberg, Hanna	University of Helsinki, Finland	ExCom & MP	
Korte, Christine	York University, Canada	NSF	
Koski, Pirkko	University of Helsinki, Finland	WG	Historiography
Kosuge, Hayato	Keio University, Japan	MP	
Kotte, Andreas	University of Bern, Switzerland	WG	Theatrical Event
Kotzanami, Marina	University of Peloponnese, Greece	MP	
Krell, Mary	University of Sussex, UK	WG	Performance as Research
Kreuder, Friedemann	University of Mainz, Germany	MP	
Krueger, Anton	Rhodes University, South Africa	MP	
Kruger, Loren	University of Chicago, USA	MP	
Kukkonen, Aino	University of Helsinki, Finland	MP	
Kurahashi, Yuko	Kent State University, USA	MP	
Kwon, Hye-Gyong	Dongseo University, South Korea	MP	
Kyong, Youngsuk	Waseda University, Japan	WG	Samuel Beckett

## L

Laakkonen, Johanna	University of Helsinki, Finland	MP	
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Lahtinen, Outi	University of Tampere, Finland	WG	Performance Analysis
Lange, James	University of Calgary, Canada	NSF	
Larionow, Dominika	University of Łódź, Poland	WG	Scenography
Larham, Daniel	Columbia University, USA	WG	Performance and Consciousness
Larrue, Jean-Marc	Centre de Recherche sur l'Intermédialité, Montreal, Canada	WG	Intermediality in Theatre and Performance
Larsen, Polish	University of Melbourne, Australia	NSF	
Lauke, Karen	Edge Hill University, UK	WG	Performance as Research
Lauvernier, Dominique	Université de Caen, France	MP (WG)	Theatre Architecture
Lavender, Andrew	Central School for Speech and Drama, UK	WG	Intermediality in Theatre and Performance
Lazardzig, Jan	Free University Berlin, Germany	WG	Historiography
Lease, Bryce	University of Bristol, UK	MP	
Lee, Meewon	Kyung-Hee University, Korea	WG	Asian Theatre
Lee, Melissa	Ohio State University, USA	NSF	
Leifeld, Denis	University Erlangen-Nürnberg, Germany	NSF	
Leonhardt, Nic	LMU Munich, Germany	MP	
Levitan, Olga	Hebrew University, Israel	WG	Anton Chekhov
Levy, Shimon	Tel Aviv University, Israel	WG	Political Performances
Lewis, Barbara	University of Massachusetts, USA	MP	
Li, Yinan	Central Academy of Drama, China	MP	
Lin, Yatin	Taipei National University of the Arts	WG	Choreography and Corporeality
Listengarten, Julia	University of Central Florida, USA	MP (WG)	Scenography
Lockowandt, Mara	University of London, UK	WG	Political Performances
Lommel, Michael	University of Vienna, Austria	WG	Samuel Beckett
Longman, Stanley	University of Georgia, USA	MP	
Looser, Diana	University of Queensland, Australia	MP	
Lopes Ramos, Jorge	University of East London, UK	WG	Theatrical Event
Lopez Silva, Inmaculada	Escola Superior de Arte Dramatica de Galicia, Spain	MP	
<b>M</b>			
Macdonald, Michael	University of Alberta, Canada	WG	Music Theatre
Madhavan, Arya	University of Lincoln, UK	WG	Performance and Consciousness
Magris, Erica	Université Paris III, France	WG	Intermediality in Theatre and Performance
Maguire, Tom	University of Ulster, UK	WG	Political Performances
Mahran, Sameh	Academy of Arts, Egypt	WG	Arabic Theatre
Malka Yellin, Liora	Tel Aviv University, Israel	WG	Performance Analysis
Malkin, Jeanette	Hebrew University of Jerusalem, Israel	MP	
Maples, Holly	University of East Anglia, UK	WG	Performance as Research
Marsh, Cynthia	University of Nottingham, UK	WG	Anton Chekhov
Martin, Carol	Tisch School of the Arts, USA	WG	Performance and Consciousness
Marx, Peter	University of Bern, Switzerland	MP	
Mason, David	Rhodes College, USA	WG	Performance and Consciousness
Matzke, Christine	Humboldt University Berlin, Germany	MP	
Mazeikiene, Ruta	Vytautas Magnus University, Lithuania	MP	
McConachie, Bruce	University of Pittsburgh, USA	MP (WG)	Theatrical Event
McCutcheon, Jade Rosina	University of California, Davis, USA	MP	
McGrath, Aoife	Trinity College Dublin, Ireland	MP	Transitions from Modernism to Postmodernism
McKechnie, Kara	University of Leeds, UK	WG	Translation, Adaptation and Dramaturgy
McNish, Ian	Bath Spa University, UK	WG	Theatrical Event
McTighe, Tricia	Queen's University Belfast, UK	WG	Samuel Beckett
Meerzon, Yana	University of Ottawa, Canada	WG	Performance Analysis
Merx, Sigrid	University of Utrecht, Netherlands	WG	Intermediality in Theatre and Performance
Meskin, Tamar	University of KwaZulu-Natal, South Africa	MP	
Meyer-Dinkgräfe, Daniel	University of Lincoln, UK	WG	Performance and Consciousness
Mezur, Katherine	University of Washington, USA	MP	
Michaels, Bianca	LMU Munich, Germany	MP	
Mori, Mitsuya	Seijo University, Japan	WG	Asian Theatre
Morris, Gay	University of Cape Town, South Africa	ExCom & MP	
Mountain, Victoria	University of Helsinki / University of Tampere, Finland / University of Warwick, UK	NSF	
Müller, Marcio	Université de Paris VIII, France	WG	Processus de Création / Genetics of Performance
Müller-Schöll, Nikolaus	University of Hamburg, Germany	MP	
Mungen, Anno	University of Bayreuth, Germany	MP	

Muratova, Olga	John Jay College of Criminal Justice, USA	MP	
Murdoch, J. L.	Bowling Green State University, USA	WG	Popular Entertainment
Musca, Szaboles	University of Bristol, UK	MP (WG)	Translation, Adaptation and Dramaturgy

## N

Nagata, Yasushi	Osaka University, Japan	ExCom & WG	Asian Theatre
Nahshon, Edna	The Jewish Theological Seminary, USA	WG	Theatre Architecture
Nair, Sreenath	University of Lincoln, UK	WG	Performance and Consciousness
Nanitchkova Ozturk, Maya	Bilkent University, Turkey	WG	Theatre Architecture
Nascimento, Cláudia Tatinge	Wesleyan University, USA	MP	
Newall, Helen	Edge Hill University, UK	WG	Performance as Research
Ngean, Lim How	National University of Singapore, Republic of Singapore	WG	Asian Theatre
Niethammer, Nora	LMU Munich, Germany	NSF	
Noda, Haruka	Osaka City University, Japan	NSF	
Noda, Manabu	Meiji University, Japan	MP	
Noelia, Ruiz	University College Dublin, Ireland	WG	Processus de Création / Genetics of Performance
Noell, Tiffany	Arizona State University, USA	MP	
Nygren, Christina	University of Stockholm, Sweden	ExCom	

## O

Odanaka, Akihiro	Osaka City University, Japan	MP	
O'Donnell, Mary Ann	Lingnan University, China	WG	Translation, Adaptation and Dramaturgy
O'Gorman, Roisin	University College Cork, Ireland	WG	Choreography and Corporeality
Ojuade, Jeleel	University of Ilorin / University of Ibadan, Nigeria	WG	African Theatre and Performance
Okada, Mariko	Centre de Recherche sur l'Extreme-Orient de Paris Sorbonne, France	MP	
Okado, Kaori	Osaka City University, Japan	WG	Asian Theatre
Okoye, Chukwuma	University of Ibadan, Nigeria	MP	
Oostveldt, Bram van	University of Amsterdam, Netherlands	MP	
Orel, Barbara	University of Ljubljana, Slovenia	MP (WG)	Theatrical Event
Ostrowska, Joanna	Adam Mickiewicz University, Poland	WG	Political Performances
O'Sullivan, Elaine	University of Bristol, UK	WG	Performance as Research
O'Thomas, Mark	University of East London, UK	MP	
O'Toole, Emer	Royal Holloway University of London, UK	NSF	
Otto, Ulf	University of Hildesheim, Germany	MP	
Oz, Avraham	University of Haifa, Israel	MP	
Özge, Can	Sabancı University, Turkey	MP	

## P

Paavolainen, Teemu	University of Tampere, Finland	WG	Theatrical Event
Pacey, Bett	Tshwane University of Technology, South Africa	WG	Popular Entertainment
Pajunen, Julia	University of Helsinki, Finland	NSF	
Panaghi, George	City University of New York, USA	NSF	
Pande, Asha	University of Rajasthan, India	WG	Feminist Research
Paraskevova, Minka	Queen Margaret University Edinburgh, UK	NSF	
Park, Seojae	University of Bristol, UK	NSF	
Patel, Vedkumari	freelance artist and researcher, India	MP	
Pauka, Kirstin	University of Hawaii, USA	WG	Asian Theatre
Peddi, Ramarao	University of Hyderabad, India	MP	
Perrot, Edwige	Université de Paris, France	WG	Processus de Création / Genetics of Performance
Peters, Lloyd	University of Salford, UK	WG	Political Performances
Peterson, Dave	University of Pittsburgh, USA	WG	Theatre Architecture
Petrikas, Martynas	Vytautas Magnus University, Lithuania	MP	
Petrikienė, Asta	Vytautas Magnus University, Lithuania	NSF	
Pewny, Katharina	University of Ghent, Belgium	MP	
Pillgrab, Daniela	University of Vienna, Austria	MP	
Pipinia, Ioulia	Aristotle University of Thessaloniki, Greece	WG	Historiography
Pohjala-Skarp, Riitta	University of Helsinki, Finland	MP	
Pong, Chua Soo	Chinese Opera Institute, Republic of Singapore	MP (WG)	Asian Theatre
Poniz, Denis	University of Ljubljana, Slovenia	MP	
Poole, Justin	University of Maryland, USA	NSF	
Poore, Benjamin	University of York, UK	MP	
Postlewait, Thomas	University of Washington, USA	MP (WG)	Historiography

Proust, Sophie	Université de Lille, CNRS/ARIAS Paris, France	ExCom & WG	Processus de Création / Genetics of Performance
Prykowska Michalak, Karolina	University of Łódź, Poland	WG	Scenography
Pugh, Ian	Ohio State University, USA	NSF	
Pukelyte, Ina	Vytautas Magnus University, Lithuania	MP	
Purves, Mark	Brigham Young University, USA	WG	Anton Chekhov
<b>Q</b>			
Quint, Cordula	Mount Allison University, Canada	WG	Scenography
<b>R</b>			
Rae, Paul	National University of Singapore, Republic of Singapore	WG	Asian Theatre
Ramis, A. Gabriela	University of Washington, USA	MP	
Rapoo, Connie	University of Botswana, Botswana	MP	
Ravengai, Samuel	University of Cape Town, South Africa	MP	
Ravn, Susanne	University of Southern Denmark, Denmark	WG	Choreography and Corporeality
Reid, Patricia	Kingston University, UK	WG	Political Performances
Reilly, Kara	University of Birmingham, UK	MP	
Reinelt, Janelle	University of Warwick, UK	ExCom & WG	Feminist Research
Remshardt, Ralf	University of Florida, USA	WG	Intermediality in Theatre and Performance
Renault, Nicky	University of Mainz, Germany	WG	Translation, Adaptation and Dramaturgy
Rewa, Natalie	Queen's University, Canada	MP (WG)	Scenography
Reynolds, Dee	University of Manchester, UK	WG	Choreography and Corporeality
Riad, Mustafa	Ain Shams University, Egypt	WG	Arabic Theatre
Richardson, Helen E.	City University of New York, USA	MP	
Rigaki, Evangelia	Humboldt University Berlin, Germany	WG	Music Theatre
Risi, Clemens	Free University Berlin, Germany	MP (WG)	Music Theatre
Rissmann, Jeannette	University of Warwick, UK	WG	Translation, Adaptation and Dramaturgy
Ristani, Maria	Aristotle University of Thessaloniki, Greece	WG	Samuel Beckett
Risum, Janne	University of Aarhus, Denmark	MP	
Ritter, Christina	University of Kentucky / for/word company – Artistic Director, USA	NSF	
Roche, Christopher	Ohio State University / for/word company – Artistic Associate	NSF	
Rodosthenous, George	University of Leeds, UK	WG	Music Theatre
Rodrigues de Souza, Jaqueline	Federal University of the State of Rio de Janeiro, Brazil	MP	
Rogers, Meredith	La Trobe University, Australia	MP	
Rokem, Freddie	Tel Aviv University, Israel	MP	
Romanska, Magda	Emerson College, USA	MP	
Rosenberg, Tiina	Lund University, Sweden	MP	
Röttger, Kati	University of Amsterdam, Netherlands	MP	
Rout, Satyabrata	University of Hyderabad, India	MP	
Rudakoff, Judith	York University, Canada	MP	
Rufford, Juliet	University of Reading / Victoria & Albert Museum, UK	WG	Theatre Architecture
Rutherford, Annabel	York University, Canada	MP	
<b>S</b>			
Sachsenmaier, Stefanie	Middlesex University, Royal Holloway, Queen Mary University of London, UK	WG	Performance as Research
Salamensky, Shelley	University of California, Los Angeles, USA	MP	
Sanchez Muñoz, Natalia Alejandra	Université de Luxembourg, Luxembourg-Universidad de Los Lagos, Chile	NSF	
Saro, Anneli	University of Tartu, Estonia	ExCom	
Saumell, Mercé	Institut del Teatre de Barcelona, Spain	MP	
Saunders, Graham	University of Reading, UK	MP	
Sauter, Willmar	University of Stockholm, Sweden	MP (WG)	Theatrical Event
Savran, David	City University of New York, USA	WG	Music Theatre
Schafer, Elizabeth	Royal Holloway University of London, UK	MP	
Schlueter, Jennifer	University of Oregon / for/word company – Artistic Director, USA	NSF	
Schmid, Herta	University of Potsdam, Germany	WG	Anton Chekhov
Schneider, Katja	LMU Munich, Germany	MP	
Schramm, Helmar	Free University Berlin, Germany	MP	
Semple, Gavin	University of Calgary, Canada	WG	Scenography
Serper, Zvika	Tel Aviv University, Israel	MP	

Settsu, Takanobu	Waseda University, Japan	MP	
Sharma, Vibha	Aligarh University, India	MP	
Sharp, Marianne	University of Winchester, UK	WG	Performance as Research
Shem Tov, Naphtaly	Open University of Israel, Israel	WG	Theatrical Event
Shepherd-Barr, Kirsten	University of Oxford, UK	MP	
Shestakov, Tatyana	York University, Canada	WG	Translation, Adaptation and Dramaturgy
Shim, Jung-Soon	Soongsil University, Korea	ExCom & WG	Feminist Research
Shule, Vicensia	University of Dar es Salaam, Tanzania	WG	African Theatre and Performance
Sica, Anna	University of Palermo, Italy	MP	
Sidiropoulou, Avra	Aristotle University of Thessaloniki/ University of Peloponnese, Greece	MP	
Siess, Jürgen	University of Caen, France	WG	Samuel Beckett
Silde, Marja	University of Helsinki/ Theatre Academy of Helsinki, Finland	MP	
Simpkin, David	University of Winchester, UK	WG	Popular Entertainment
Singh, Dhanajay	Jawaharlal Nehru University, India	WG	Theatre Architecture
Singleton, Brian	Trinity College Dublin, Ireland	ExCom & Keynote Speaker	
Sirató, Ildikó	National Széchényi Library/ Hungarian Dance Academy Budapest, Hungary	MP	
Skjoldager-Nielsen, Kim	University of Copenhagen, Denmark	MP	
Sneed, Gillian	Stony Brook University, USA	NSF	
Sohn, Wonjung	Royal Holloway University of London, UK	MP	
Solti, Ildiko	Middlesex University, UK	WG	Theatre Architecture
Sörgel, Sabine	Aberystwyth University, UK	MP	
Sosnovkaya, Alla	University of Haifa, Israel	WG	Scenography
Spedalieri, Francesca	Ohio State University, USA	NSF	
Stalpaert, Christel	University of Ghent, Belgium	MP	
Staniskyte, Jurgita	Vytautas Magnus University, Lithuania	MP	
Stecher, Anna	LMU Munich, Germany	MP	
Stenzel, Julia	LMU Munich, Germany	MP	
Stevens, Lara	University of Melbourne, Australia	NSF	
Stewart, Nigel	Lancaster University, UK	MP	
Stubbs, Naomi	City University of New York, USA	WG	Popular Entertainment
Stylianou, Mara	University of Athens, Greece	MP	
Sulos, Melis	Bogazici University, Turkey	MP	
Suzuki, Masae	Kyoto Sangyo University, Japan	WG	Asian Theatre
Svens, Christina	Umeå University, Sweden	WG	Feminist Research
Swati, Arora	University of Warwick, UK	NSF	
Swetz, Mark	Central School of Speech and Drama, UK	NSF	
Symonds, Dominic	University of Portsmouth, UK	WG	Music Theatre
Szabo, Carmen	University of Sheffield, UK	MP	
Szego, Kati	Memorial University of Newfoundland, Canada	WG	Music Theatre
Szlawieniec-Haw, Danielle	York University, Canada	NSF	
Szymanski, Berenika	LMU Munich, Germany	MP	
<b>T</b>			
Tan, Marcus Cheng Chye	Trinity College Dublin, Ireland	WG	Music Theatre
Tapper, Janne	University of Helsinki, Finland	WG	Theatrical Event
Taroff, Kurt	Queen's University Belfast, UK	MP	Translation, Adaptation and Dramaturgy
Taylor, Lib	University of Reading, UK	WG	Political Performances
Taylor, Millie	University of Winchester, UK	WG	Music Theatre
Tenneriello, Susan	Baruch College, USA	MP	
Tenner, Natalie	University of Maryland, USA	WG	Theatre Architecture
Tervo, Petri	Theatre Academy Helsinki, Finland	MP	
Thoma, Nadja	University of Vienna, Austria	MP	
Till, Nicholas	University of Sussex, UK	MP (WG)	Music Theatre
Tkaczyk, Viktoria	Free University Berlin, Germany	MP (WG)	Historiography
Tögl, Gero	LMU Munich, Germany	MP	
Tomlin, Liz	University of Birmingham, UK	MP	
Tompkins, Joanne	University of Queensland, Australia	ExCom & MP	
Trencsényi, Katalin	Eötvös Loránd University, Hungary	MP (WG)	Translation, Adaptation and Dramaturgy
Trimingham, Melissa	University of Kent, UK	MP	
Tuchmann, Kai	Goethe Institute, Middle East and North Africa	WG	Arabic Theatre
Tumillo, Federica	University Stendhal Grenoble III, France	WG	Processus de Création / Genetics of Performance



Turco, Marina	University of Utrecht, Netherlands	WG	Intermediality in Theatre and Performance
Tyszka, Juliusz	Adam Mickiewicz University, Poland	WG	Political Performances
<b>U</b>			
Udengwu, Ngozi	University of Nigeria, Nigeria	WG	African Theatre and Performance
Upton, Carole-Anne	University of Ulster, UK	WG	Translation, Adaptation and Dramaturgy
<b>V</b>			
Valverde, Isabel	Institute for Humane Studies and Intelligent Sciences, Portugal	MG	
Vandenbussche, Marie	Université de Poitiers/ Université de Paris III, France	MP	
Vanhoutte, Kurt	University of Antwerp, Netherlands	WG	Intermediality in Theatre and Performance
Varino, Sofia	City University of New York, USA	NSF	
Varney, Denise	University of Melbourne, Australia	MP	
Velicheti, Rajiv	University of Hyderabad, India	MP	
Verstraete, Pieter	University of Exeter, UK	MP (WG)	Music Theatre
Vivian, David	Brock University, Canada	MP (WG)	Scenography
Volz, Dorothea	University of Mainz, Germany	NSF	
Vorwerk, Christopher	Yale School of Drama, USA / LMU Munich, Germany	MP	
<b>W</b>			
Wagner, Meike	LMU Munich, Germany	MP	
Walsh, Fintan	Trinity College Dublin, Ireland	MP	
Walt, Tanya van der	Durban University of Technology, South Africa	MP	
Watzka, Stefanie	University of Mainz, Germany	MP	
Weber, Franziska	LMU Munich, Germany	MP	
Wei, Shu-Mei	Ching-Yun University, Taiwan	MP	
Werneck, Maria Helena	Federal University of the State of Rio de Janeiro, Brazil	MP	
Westlake, E. J.	University of Michigan, USA	MP	
Whittaker, Robin C.	University of Toronto, Canada	WG	Historiography
Whitton, David	Lancaster University, UK	ExCom	
Wiens, Birgit	LMU Munich, Germany	MP	
Wier, Claudia	Eastern Michigan University, USA	MP	
Wiles, David	Royal Holloway University of London, UK	MP (WG)	Historiography
Willis, Emma	University of Auckland, New Zealand	MP	
Wilkins, Caroline	Brunel University, UK	WG	Music Theatre
Wilmer, Stephen E.	Trinity College Dublin, Ireland	ExCom & WG	Historiography
Windapo, Gbenga	University of Ibadan, Nigeria	WG	African Theatre and Performance
Wisniewski, Tomasz	University of Gdansk, Poland	WG	Translation, Adaptation and Dramaturgy
Woitak, Monika	Ruhr University Bochum, Germany	MP	
Wong, Jenny	University of Glasgow, UK	WG	Translation, Adaptation and Dramaturgy
Wong, Yutian	San Francisco State University, USA	MP (WG)	Choreography and Corporeality
Wooster, Roger	University of Wales, UK	WG	Translation, Adaptation and Dramaturgy
Worthen, Hana	Columbia University, USA	MP	
Worthen, William	Columbia University, USA	MP	
Woycicki, Piotr	Lancaster University, UK	MP	
Wyer, Pete	University of Portsmouth, UK	WG	Music Theatre
Wynants, Nele	University of Antwerp, Netherlands	WG	Intermediality in Theatre and Performance
<b>Y</b>			
Yamomo, meLê	LMU Munich, Germany	MP	
Yang, Ming	University of Hawaii, USA	WG	Asian Theatre
Yde, Matthew	Ohio State University, USA	NSF	
Yeganeh, Farah	University of Quom, Iran	ExCom	
Yonaha, Shoko	University of Ryukyus, Japan	WG	Asian Theatre
Younis Nagmeldin, Shams Eldin	Sudan University, Sudan	WG	Arabic Theatre
Yousefian, Mohammad Jafar	Tarbiat Modares University, Iran	WG	Arabic Theatre
<b>Z</b>			
Zaiontz, Keren	University of Toronto, Canada	WG	Theatre Architecture
Zarhy-Levo, Yael	Tel Aviv University, Israel	WG	Historiography
Zekovic, Merita	Queen's University Belfast, UK	WG	Translation, Adaptation and Dramaturgy
Zhao, Zhiyong	Central Academy of Drama, China	MP	
Zorn, Magdalena	LMU Munich, Germany	NSF	



# ABSTRACTS OF MODERNITY BOOK OF CULTURES

## **TWM (THEATERWISSENSCHAFT MÜNCHEN/THEATRE STUDIES MUNICH) AT LUDWIG-MAXIMILIANS-UNIVERSITY MUNICH**

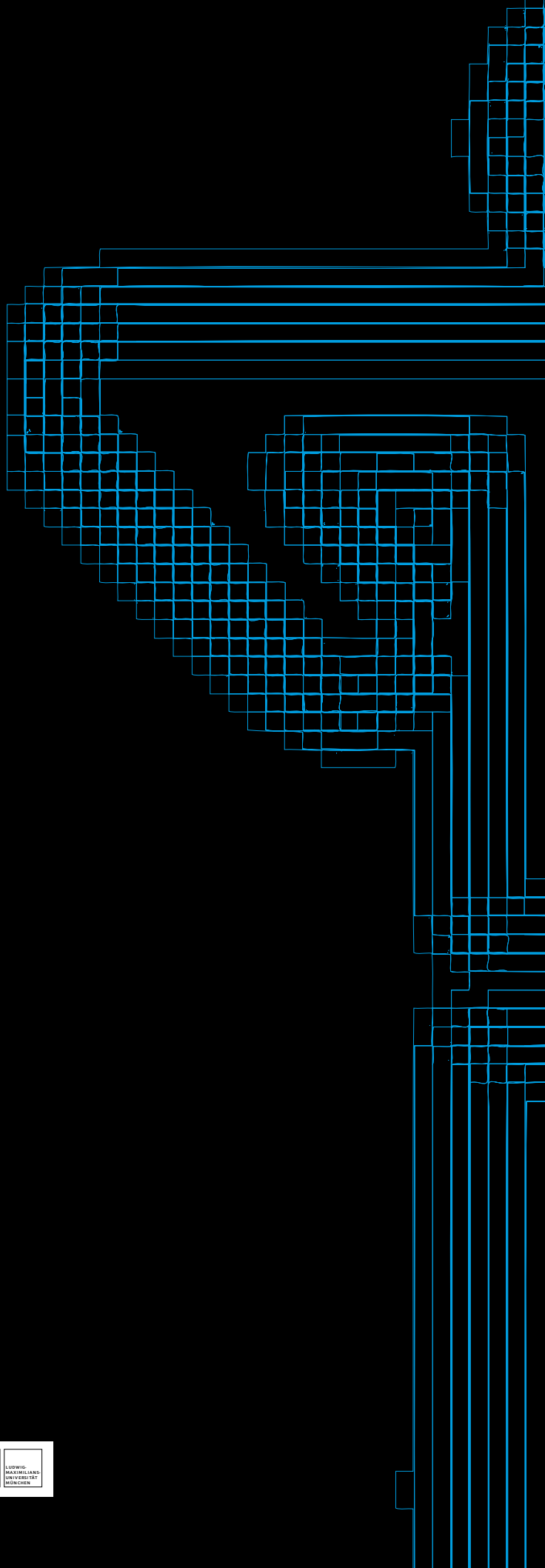
TWM Munich is one of the oldest and largest university institutes offering theatre studies degrees in Germany and one of the few departments offering classes for its approximately 750 students covering the entire range of theatre. Special areas of teaching and research include: drama, theatre and other media (especially film), music theatre, dance, performance, intercultural theatre, dramaturgy, and theatre and music management (advanced vocational training). The current research activities of the institute comprise projects on theatre history (research projects Global Theatre History and Reformulating Antiquity), contemporary music theatre (research centre SAM), and theatre theory and new media (research project Networking).

## **LUDWIG-MAXIMILIANS-UNIVERSITY MUNICH (LMU)**

Ludwig-Maximilians-University was established by King Ludwig I in 1826 in Munich, although its institutional roots go back to 1472. It quickly became one of the leading universities in the German-speaking world, a position it still holds today. The university has a classical academic profile ranging from humanities, law, economics, and social sciences to medicine and natural sciences. Some 700 professors and 3.600 academic staff members conduct research and teach at the university's 18 faculties, offering a wide and well-differentiated spectrum. Some 41.000 students, 15 percent of whom come from abroad, are currently taking advantage of the degree programs available in 150 subjects in numerous combinations.

The university is located near the city centre of Munich in the district Schwabing – often referred to as the “old artists’ quarter” –, thus numerous shops, theatres, museums, and the English Garden as the largest park in Europe are in walking distance or easily accessible by public transport.





**DFG**



LUDWIG-  
MAXIMILIANS-  
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MÜNCHEN