

CONFERENCE PROGRAMME OVERVIEW / TIMETABLE

TIME	DAY 1 / SUN 25	DAY 2 / MON 26	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30	DAY 7 / SAT 31
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	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 Leopoldstr. 13, Break & reading room		COFFEE BREAK LMU main building, unilounge	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	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	LUNCH BREAK	LUNCH BREAK Book launch Room 5	LUNCH BREAK Book launch Room 5	LUNCH BREAK Book launch Room 5	LUNCH BREAK Book launch 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	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 Leopoldstr. 13, Break & reading room	COFFEE BREAK LMU Leopoldstr. 13, Break & reading room	COFFEE BREAK LMU main building, unilounge	COFFEE BREAK LMU main building, unilounge	COFFEE BREAK LMU main building, unilounge	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	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	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	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: Special Events 7.00 PM Panel Discussion, 8.30 PM Ursonate, 9.00 PM Welcome Reception IFTR 2010 World Congress Prinzregententheater	7.00 PM: Welcome New Scholars Studio stage TWM, Ludwigstr. 25			Abbreviations: MP = Main Programme, NSF = New Scholars' Forum, WG = Working Group(s)

CONFERENCE PROGRAMME OVERVIEW / SECTIONS, TOPICS, AND ROOMS

DAY 1 / SUN 25 – DAY 2 / MON 26		WORKING GROUPS VENUE: LMU LEOPOLDSTR. 13 & LUDWIGSTR. 25, STUDIO STAGE				
9.00 – 6.30 PM	DAY 1 / SUN 25 & DAY 2 / MON 26	ROOM	DAY 2 / MON 26		ROOM	
	Arabic Theatre	Leo 1209	African Theatre and Performance		Leo 1212	
	Theatre Architecture	Leo 1201	Anton Chekhov		Leo 1206	
	Asian Theatre	Leo 1210	Feminist Research		Leo 2201	
	Samuel Beckett	Leo 1302	Performance Analysis		Leo 1310	
	Choreography and Corporeality	Leo 1301	Processus de Création /		Leo 2202	
	Historiography	Leo 2401	Genetics of Performance			
	Intermediality in Theatre and Performance	Leo 1503				
	Music Theatre	Leo 1211				
	Performance and Consciousness	Leo 3232				
	Performance as Research	Studio Stage				
	Political Performances	Leo 2402				
	Popular Entertainment	Leo 2301				
	Scenography	Leo 1205				
	Theatrical Event	Leo 1208				
Translation, Adaptation and Dramaturgy	Leo 2U01					
DAY 3 / TUE 27 – DAY 6 / FRI 30		MAIN PROGRAMME VENUE: LMU MAIN BUILDING – GESCHWISTER-SCHOLL-PLATZ 1				
(THU 29: 8.30 – 10.00 AM!) 10.30 – 12.00 AM 1.30 – 3.00 PM 3.30 – 5.00 PM 5.00 – 6.30 PM	14 Main Programme Topics	Room	& 11 MP-Panels of the Working Groups		Room	
	Beyond Words	Room 4 A 016	Theatre Architecture		Room 5 A 014	
	Composing the Modern	Room 5 A 014	Asian Theatre		Room 2 A 120	
	Genealogies and Legacies	Room 1 A 125	Choreography and Corporeality		Room 3 A 119	
	Global Theatre History	Room 2 A 120	Historiography		Room 6 A 021	
	Modern Bodies, Modern Techniques	Room 3 / A 119 / Room 9 A 022	Intermediality (Discussion)		Room 7 A 213	
	Modernism Abroad	Room 2 A 120	Music Theatre		Room 5 A 014	
	Modernism and Gender	Room 7 A 213	Performance as Research		Room 8 M 110	
	Modernism and Popular Culture	Room 4 A 016	Scenography		Room 3 A 119	
	Modernization of Theatre Institutions	Room 4 A 016	Theatrical Event		Room 1 A 125	
	Ontologies of the Innovative	Room 5 A 014	Translation, Adaptation and Dramaturgy		Room 8 M 110	
	Pasts of Modernity	Room 6 A 021				
	Theatre and Technological Innovation	Room 7 A 213				
	Theatre for Development	Room 2 A 120				
	Transitions from Modernism to Postmodernism	Room 8 M 110				
	DAY 4 / WED 28 – DAY 5 / THU 29		NEW SCHOLARS' FORUM VENUE: LMU MAIN BUILDING – GESCHWISTER-SCHOLL-PLATZ 1			
	1.30 – 3.00 PM 10.30 – 12.00 AM (WED 28 – FRI 30)	12 New Scholars' Forum Panels 3 New Scholars' Workshops	Room 1 (A 125), Room 2 (A 120), Room 3 (A 119), Room 4 (A 016), Room 6 (A 021), Room 8 (M 110) Room 9 (A 022): Workshop 1 WED 28: "Cultures of Modernity" led by Erika Fischer-Lichte, Workshop 2 THU 29: "International Publishing" led by Charlotte Canning, Elaine Aston & Freddie Rokem, Workshop 3 FRI 30: "Visiting Archives and Special Collections", led by Jim Davis			

ROOM 1 (A 125) GENEALOGIES AND LEGAGIES / NEW SCHOLARS' FORUM / THEATRICAL EVENT (WG)

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Theatrical Event (WG)</p> <p>PLAY, PERFORMANCE, RITUAL AND POLITICS</p> <p>Chair: Anneli Saro (University of Tartu, Estonia)</p> <ol style="list-style-type: none"> 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 	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Genealogies and Legacies</p> <p>Post/Modern Discourses 1</p> <p>Chair: Hanna Järvinen (Theatre Academy Helsinki, Finland)</p> <ol style="list-style-type: none"> 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 Vandenbussche (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? 	<p>MP: Genealogies and Legacies</p> <p>IDEOLOGIZING GREEK TRAGEDY</p> <p>Chair: Stephen E. Wilmer (Trinity College Dublin, Ireland)</p> <ol style="list-style-type: none"> Denis Poniz (University of Ljubljana, Slovenia): AESCHYLUS' <i>ORESTEIA</i> AND THE NOTION OF BODY AND SPIRIT IN COMMUNISM Hana Worthen (Columbia University, USA): CASTING HUMANISM IN POSTWAR FINLAND. ARVI KIVIMAA'S 1968 <i>ANTIGONE</i> Idlikó Sirató (National Széchény Library / Hungarian Dance Academy Budapest, Hungary): MODERNITY OF ANCIENT MYTHS ON STAGE 	<p>MP: Genealogies and Legacies</p> <p>BRECHTIAN LEGACIES</p> <p>Chair: Matthew Isaac Cohen (Royal Holloway University of London, UK)</p> <ol style="list-style-type: none"> 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 	<p>MP: Genealogies and Legacies</p> <p>MODERNIST DRAMATURGIES</p> <p>Chair: Nina Hein (American University, Dubai)</p> <ol style="list-style-type: none"> 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: <i>THE LONELY LIVES AT THE MOSCOW ART THEATRE</i>
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Genealogies and Legacies</p> <p>Post/Modern Discourses 2</p> <p>Chair: Bettina Brandl-Risi (Free University Berlin, Germany)</p> <ol style="list-style-type: none"> 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 Nikolaus Müller-Schöll (University of Hamburg, Germany): WALKING UNDER THE UNTHINKABLE. ON THE MODERNITY OF <i>OEDIPUS</i> ACCORDING TO SOPHOCLES, HÖLDERLIN, HEINER MÜLLER AND GOTSCHKEFF/LAMMERT 	<p>New Scholars' Forum</p> <p>EMPOWERMENT / EFFICACY / ETHICS</p> <p>Chair: Janelle Reinelt (University of Warwick, UK)</p> <ol style="list-style-type: none"> Faustina Brew (University of Education Winneba, Ghana): THE MIRROR AND ITS IMAGE: REFLECTIONS FOR CHANGE IN EVELYN ANFU'S <i>EDIBLES AND DISPOSABLES</i> Polash Larsen (University of Melbourne, Australia): STORIES IN THE KITCHEN: PERFORMANCE IN DOMESTIC SPACES AS ANTI-MODERNIST ACTIVITY Danielle Szwawieniec-Haw (York University, Canada): ETHICS OF REPRESENTING TRAUMA 	<p>New Scholars' Forum</p> <p>BRECHT'S LEGACY</p> <p>Chair: Balakrishnapillai Anandhakrishnan (University of Hyderabad, India)</p> <ol style="list-style-type: none"> Christine Korte (York University, Canada): VIVIFYING THE CONTRADICTIONS: ONGOING PROCESSES OF STRUGGLE IN CONTEMPORARY POLITICAL PERFORMANCE PRACTICE Lara Stevens (University of Melbourne, Australia): THE POLITICS OF AESTHETICS: BRECHTIAN DIALECTICS IN TONY KUSHNER'S <i>HOMEBOY/KABUL</i> Olga Kekis (University of Birmingham, UK): BRECHT ADAPTS <i>ANTIGONE</i>: 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 	<p>MP: Genealogies and Legacies</p> <p>AVANT-GARDE CORPOREALITIES</p> <p>Chair: Stefanie Diekmann (LMU Munich, Germany)</p> <ol style="list-style-type: none"> 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)

3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
3.30 – 5.00	<p>MP: Genealogies and Legacies POSTDRAMATIC DRAMATURGIES Chair: Shannon Jackson (University of California, Berkeley, USA)</p> <ol style="list-style-type: none"> 1. Michael Bachmann (University of Mainz, Germany): AGAINST ITSELF. POSTDRAMATIC THEATRE AND THE POLITICS OF MODERNISM 2. David Cregan (Villanova University, USA): THEATRICAL ETHERIALISM AND THE CONNOTATION OF PERFORMANCE 3. Maria Helena Werneck (Federal University of the State of Rio de Janeiro, Brazil): THE REINVENTION OF MODERNITY AND THE THEATRE IN BRAZIL 	<p>MP: Genealogies and Legacies ORIGINS OF ENGLISH DRAMATIC MODERNISM Chair: Daniel Meyer-Dinkgräfe (University of Lincoln, UK)</p> <ol style="list-style-type: none"> 1. Diane Dubois (University of Lincoln, UK): STUDYING WOMEN'S CONTRIBUTION TO ENGLISH MODERNIST THEATRE AND DRAMA 2. 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 3. Benjamin Poore (University of York, UK): YOU NEVER CAN TELL: BERNARD SHAW'S "GALVANIC LAUGHTER", FARCE, AND MODERNISM 	<p style="text-align: center;">3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco)</p> <p style="text-align: center;">POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION</p> <p style="text-align: center;">LMU main building, Aula Magna (E 120)</p>	<p>MP: Genealogies and Legacies MODERNIZING THEATRICAL SPACES Chair: Christine Hamon-Sirejols (Université de Paris III, France)</p> <ol style="list-style-type: none"> 1. Melissa Trimmingham (University of Kent, UK): THE MODERNIST STAGE AT THE BAUHAUS 2. Shauna Dobbie (University of Toronto, Canada): SUDDENLY THERE WERE STAIRS 3. Martynas Petrikas (Vytautas Magnus University, Lithuania): HOW TO STAGE MODERNITY. IMAGES OF THE SOCIETY IN INTERWAR LITHUANIAN THEATRE
5.00 – 6.30	<p>MP: Genealogies and Legacies GLOBAL SPACES / URBAN ZONES Chair: Sabine Sörgel (Aberystwyth University, UK)</p> <ol style="list-style-type: none"> 1. Diana Looser (University of Queensland, Australia): MOVING ISLANDS. CHARTING MODERN/IST GENEALOGIES IN CONTEMPORARY PACIFIC TRANSNATIONAL PERFORMANCE 2. Shannon Jackson (University of California, Berkeley, USA): KATRINA'S AESTHETICS. MODERNIST THEATRE IN (DE-)MODERNIZED SPACES 3. Ulf Otto (University of Hildesheim, Germany): COSPLAYS, FLASHMOBS, LIVECASTING. ON SOME MODERN PREJUDICES CONCERNING SOME NOT SO MODERN THEATRICAL PRACTICES 	<p style="text-align: center;">IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: Genealogies and Legacies LEGACIES OF THE AVANT-GARDES Chair: Michael Bachmann (University of Mainz, Germany)</p> <ol style="list-style-type: none"> 1. Ulla Kallenbach (University of Copenhagen, Denmark): IMAGINING ABSENCE 2. 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 <i>ANTICRISTO</i>: DECONSTRUCTING CATHARSIS AND PERFORMING ARTS 3. James M. Harding (University of Mary Washington, USA): COLD WAR LEGACIES AND CLANDESTINE PERFORMANCES. THE MODERNIST AESTHETICS OF TRUTH AND DECEPTION IN ESPIONAGE THEATRE 	<p style="text-align: center;">CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 2 (A 120) GLOBAL THEATRE HISTORY / ASIAN THEATRE (WG) / MODERNISM ABROAD / THEATRE FOR DEVELOPMENT / NEW SCHOLARS' FORUM

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Modernism Abroad</p> <p>MODERN THEATRE IN NIGERIA</p> <p>Chair: Yvette Hutchison (University of Warwick, UK)</p> <ol style="list-style-type: none"> 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 	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Global Theatre History</p> <p>GLOBAL THEATRE HISTORY: CONCEPTS AND BEGINNINGS</p> <p>Chair: Peter Marx (University of Bern, Switzerland)</p> <ol style="list-style-type: none"> Christopher Balme (LMU Munich, Germany): GLOBAL THEATRE HISTORY: CONCEPTS AND PARADIGMS Janne Risum (University of Aarhus, Denmark): SWAPPING NARRATIVES OF THEATRICAL HISTORY 	<p>MP: Asian Theatre (WG)</p> <p>FOCUS ON 1916: ASIAN-WESTERN MODERNIST INTERACTIONS</p> <p>Chair: Mitsuya Mori (Seijo University, Japan)</p> <ol style="list-style-type: none"> 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): ITÔ MICHIO AND THE CRUCIBLE OF 1916 	<p>MP: Modernism Abroad</p> <p>AFRICAN PERSPECTIVES</p> <p>Chair: Awo Mana Asiedu (University of Ghana, Ghana)</p> <ol style="list-style-type: none"> 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 	<p>MP: Modernism Abroad</p> <p>DRAMATURGY ABROAD AND BACK: TRANSNATIONAL REFLECTIONS ON A MODERN WESTERN THEATRE PARADIGM – A CURATED DISCURSIVE PANEL DISCUSSION</p> <p>Curators and Facilitators:</p> <p>Peter M. Boenisch (University of Kent, UK), Evelyn Deutsch-Schreiner (University for Music and Performing Arts Graz, Austria), Katharina Pewny (University of Ghent, Belgium): DRAMATURGIES IN-BETWEEN EAST AND WEST: EXCHANGES, INSTANCES, METHODOLOGIES</p> <p>Lecture: Cláudia Tatinge Nascimento (Wesleyan University, USA): DRAMATURGY AND ANTHROPOFAGY AT WORK IN CIA. DOS ATORES</p>
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Global Theatre History</p> <p>FIN-DE-SIÈCLE GLOBAL PERFORMANCE</p> <p>Chair: Christopher Balme (LMU Munich, Germany)</p> <ol style="list-style-type: none"> Susan Tenneriello (Baruch College, USA): SPECTACLES OF THE PROGRESSIVE CITIZEN AT LONDON'S <i>GREAT WHITE CITY</i>, 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 	<p>New Scholars' Forum</p> <p>IDENTITY / ETHNICITY</p> <p>Chair: Anneli Saro (University of Tartu, Estonia)</p> <ol style="list-style-type: none"> 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 <i>HEROES AND SAINTS</i> Saul Garcia Lopez (York University, Canada): DO GLOBAL MARKETS CARE ABOUT RACE? CASTING IN MAINSTREAM THEATRE AND TELENOVELAS IN MEXICO 	<p>New Scholars' Forum</p> <p>AMERICAN FEMINISMS</p> <p>Chair: Gay Morris (University of Cape Town, South Africa)</p> <ol style="list-style-type: none"> Pamela Decker (Ohio State University, USA): <i>CHICAGO</i> AND <i>MACHINAL</i>: 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): <i>THE ROYAL FAMILY</i>: 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 <i>MACHINAL</i> 	<p>MP: Modernism Abroad</p> <p>BRECHT REVISITED</p> <p>Chair: Paola Botham (University of Worcester, UK)</p> <ol style="list-style-type: none"> 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 <i>MOTHER COURAGE AND HER CHILDREN</i> AND YERIMA'S <i>LITTLE DROPS</i>
3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK

CONFERENCE PROGRAMME IFTR 2010 WORLD CONGRESS "CULTURES OF MODERNITY" (MUNICH, 25 – 31 JULY 2010)

<p>3.30 – 5.00</p>	<p>MP: Global Theatre History MODERNIZATION 1 Chair: Christopher Balme (LMU Munich, Germany) 1. Melis Sulos (Bogazici University, Turkey): THEATRICAL POLITICS: THE USE OF EUROPEAN MUSIC AND DRAMA FOR THE OTTOMAN "MODERNIZATION" 2. Antonis Glytzouris (University of Crete, Greece): BETWEEN MODERNISM AND MODERNIZATION: EARLY 20TH CENTURY GREEK Theatre</p>	<p>MP: Modernism Abroad MODERN THEATRE IN INDIA Chair: Ravi Chaturvedi (Indian Society for Theatre Research, India) 1. Biplab Chakraborty (University of Burdwan, India): TAGORE AND HIS MODERN THEATRE: ESSENCE AND ASPECTS 2. Tapati Gupta (Calcutta University, India): NEGOTIATING MODERNITY: AN INDIAN (BENGALI) ADAPTATION OF IBSEN'S <i>THE MASTER BUILDER</i></p>	<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	<p>MP: Modernism Abroad INTER-ASIAN PERSPECTIVES OF MODERNITY Chair: Yasushi Nagata (Osaka University, Japan) 1. Daniela Pillgrab (University of Vienna, Austria): OSCILLATING BETWEEN STASIS AND KINESIS: SERGEJ EISENSTEIN FILMS MEI LANFANG – A CONNECTION OF BODY TECHNIQUES AND MEDIA TECHNIQUES 2. Michael Gissenwehner (LMU Munich, Germany): THE HIDDEN DISCOURSE ON MODERNITY IN OLYMPIC CEREMONIES</p>
<p>5.00 – 6.30</p>	<p>MP: Global Theatre History MODERNIZATION 2 Chair: Nic Leonhardt (LMU Munich, Germany) 1. meLê Yamomo (LMU Munich, Germany): STAGING MODERNITY: WESTERN CLASSICAL OPERA AND MODERNITY/(IES) IN SOUTH EAST ASIA 2. Anirban Ghosh (LMU Munich, Germany): "COLONIES OF CONTEST": LOST AND FOUND HISTORIES OF THE CIRCUS 3. Gero Tögl (LMU Munich, Germany): THE BAYREUTH FESTIVAL AND THE ART OF THE LABORATORY</p>	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: Theatre for Development THEATRE FOR DEVELOPMENT IN AFRICAN COUNTRIES Chair: Sara Granath (Sodertorn University College, Sweden) 1. Veronica Baxter (University of Warwick, UK): EFFICACY AND OPTIMISM IN APPLIED THEATRE 2. Olubunmi Julius-Adeoye (Redeemer's University, Nigeria): THEATRE FOR DEVELOPMENT AND NIGERIA'S REBRANDING PROJECT 3. Julius Heinicke (Humboldt University Berlin, Germany): PERFORMING FOR DEMOCRACY AND "POLITICAL MODERNIZATION" – SOCIOPOLITICAL ASPECTS OF THEATRE PLAYS IN CONTEMPORARY ZIMBABWE</p>	<p>CLOSING CEREMONY LMU main building, unilounge</p>

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Modern Bodies, Modern Techniques</p> <p>MOVING OUT OF THE MODERN: CORPOREAL RESISTANCE AND GENERATION OF "OTHER" BODIES AND AMBIVALENT MODERNITIES (PART I)</p> <p>Chair: Katherine Mezur (University of Washington, USA)</p> <ol style="list-style-type: none"> 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 	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Scenography (WG)</p> <p>SPACING-OUT: LEGACIES OF MODERNITY IN CONTEMPORARY SCENOGRAPHIC PRACTICE, AN IMPOSSIBLE SURVEY</p> <p>Chair: David Vivian (Brock University, Canada)</p> <ol style="list-style-type: none"> 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 LAMP SHADE": CONTEMPORARY SCENOGRAPHIC DEBTS TO MODERNIST EXPERIMENTS 	<p>MP: Modern Bodies, Modern Techniques</p> <p>ACTOR PEDAGOGY AND KINESTHETIC IMAGINATION. REVISITING MODERN PSYCHOPHYSICAL HERITAGE</p> <p>Chair: Pauliina Hulkko (Theatre Academy Helsinki, Finland)</p> <ol style="list-style-type: none"> Esa Kirkkopelto (Theatre Academy Helsinki, Finland): ACTOR'S ART IN MODERN TIMES – A PEDAGOGICAL ATTEMPT TO 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 Helsinki, Finland): PERFORMING HABITUS 	<p>MP: Modern Bodies, Modern Techniques</p> <p>MOVING OUT OF THE MODERN: CORPOREAL RESISTANCE AND GENERATION OF "OTHER" BODIES AND AMBIVALENT MODERNITIES (PART II)</p> <p>Chair: Katherine Mezur (University of Washington, USA)</p> <ol style="list-style-type: none"> 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 SUZUKI'S <i>CYRANO DE BERGERAC</i> 	<p>MP: Modern Bodies, Modern Techniques</p> <p>PUPPETS, PUPPETEERS AND (POST)MODERNITY</p> <p>Chair: meLê Yamomo (LMU Munich, Germany)</p> <ol style="list-style-type: none"> Anton Krueger (Rhodes University, South Africa): <i>WOYZECK ON THE HIGHVELD</i>: REVISING A PROTOTYPE Bhanbhassa Dhubthien (Chulalongkorn University, Thailand): THE USE OF "THE METHOD" IN THE MODERNISATION OF THE GRAND SHADOW THEATRE (NANG YAI)
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Modern Bodies, Modern Techniques</p> <p>(POST)MODERN DISCOURSE, DANCE AND THEATRE PRACTICE</p> <p>Chair: Claudia Case (City University of New York, USA)</p> <ol style="list-style-type: none"> Sabine Sörgel (Aberystwyth University, UK): BETWEEN DANCE AND THEATRE: ARCHETYPE AND THE MODERNIST LEGACY Nigel Stewart (Lancaster University, UK): DANCE AND THE EVENT: JOHN JASPERSE'S <i>GIANT EMPTY</i> AND THE DISCLOSURE OF BEING David Fancy (Brock University, Canada): A RE-ONTOLOGIZED UNDERSTANDING OF "ACTIVE ANALYSIS" 	<p>New Scholars' Forum</p> <p>MODERN DANCE AND BEYOND</p> <p>Chair: Joanne Tompkins (University of Queensland, Australia)</p> <ol style="list-style-type: none"> 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 HARA OBA IN MANIPUR 	<p>New Scholars' Forum</p> <p>BODIES / CORPOREALITIES</p> <p>Chair: Hanna Korsberg (University of Helsinki, Finland)</p> <ol style="list-style-type: none"> Haruka Noda (Osaka City University, Japan): BUTOH AND CORPOREAL MIME: ALTERNATIVE THOUGHTS ON THE MODERN CONCEPT OF THE BODY Lonneke van Heugten (Univ. of Amsterdam, Netherlands/ Univ. of Warwick, UK) & Jocelyn Chng (Univ. of Amsterdam, Netherlands / Univ. 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 <i>ALAN'S WIFE</i> (1893) Jasmin Binder (LMU Munich, Germany): BODYIMAGE MEDIA WORLDS 	<p>Film Presentation & Screening</p> <p><i>THE DYBBUK: BETWEEN TWO WORLDS (PART I)</i></p> <p>Zvika Serper (Tel Aviv University, Director, Israel): A PRESENTATION AND SCREENING OF <i>THE DYBBUK: BETWEEN TWO WORLDS</i> 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)</p>

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3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
3.30 – 5.00	<p>MP: Modern Bodies, Modern Techniques DANCING CULTURAL IDENTITIES Chair: Rachel Fensham (University of Surrey, UK)</p> <ol style="list-style-type: none"> 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 	<p>MP: Modern Bodies, Modern Techniques MODERN ACTING AND DANCE TECHNIQUES Chair: David Fancy (Brock University, Canada)</p> <ol style="list-style-type: none"> 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 	<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	<p>Film Presentation & Screening <i>THE DYBBUK: BETWEEN TWO WORLDS (PART II)</i> Zvika Serper (Tel Aviv University, Director, Israel): A PRESENTATION AND SCREENING OF <i>THE DYBBUK: BETWEEN TWO WORLDS</i> 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)</p>
5.00 – 6.30	<p>MP: Choreography and Corporeality (WG) SPECTERS OF MODERNISM – BODIES, DEMOCRACIES, HISTORIES Chair: Thomas F. DeFrantz (Massachusetts Institute of Technology, USA)</p> <ol style="list-style-type: none"> Yutian Wong (San Francisco State University, USA) & 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 	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>Room 3 >>> Room 9 (A 022) MP: Modern Bodies, Modern Techniques FROM MODERN(IST) TO CONTEMPORARY CHOREOGRAPHY Chair: Miriam Drewes (LMU Munich, Germany)</p> <ol style="list-style-type: none"> 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 	<p>CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 4 (A 016) MODERNISM AND POPULAR CULTURE / MODERNIZATION OF THEATRE INSTITUTIONS / BEYOND WORDS / NEW SCHOLARS' FORUM

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Modernization of Theatre Institutions</p> <p>THEATRE POLITICS AND INSTITUTIONAL LOGICS I</p> <p>Chair: Joshua Edelman (Trinity College Dublin, Ireland)</p> <ol style="list-style-type: none"> Balakrishnapillai 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 	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Modernism and Popular Culture</p> <p>ECCENTRICS – EXPLOSIONS – URBAN ENTERTAINMENT</p> <p>Chair: Jim Davis (University of Warwick, UK)</p> <ol style="list-style-type: none"> 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 	<p>MP: Modernization of Theatre Institutions</p> <p>COMPANY CASE STUDIES</p> <p>Chair: Graham Saunders (University of Reading, UK)</p> <ol style="list-style-type: none"> 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) 	<p>MP: Modernization of Theatre Institutions</p> <p>THEATRE POLITICS AND INSTITUTIONAL LOGICS II</p> <p>Chair: Quirijn van den Hoogen (University of Groningen, Netherlands)</p> <ol style="list-style-type: none"> 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?! 	<p>MP: Beyond Words</p> <p>(DE)COLONIZING WORDS & (RE)EVOLVING LANGUAGE</p> <p>Chair: A. Gabriela Ramis (University of Washington, USA)</p> <ol style="list-style-type: none"> Jean Graham-Jones (City University of New York, USA): RICARDO MONTI'S MOBILE MODERNITIES: FROM A SOUTH AMERICAN PASSION-PLAY TO FINLAND AND BACK 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 Amonyeye (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
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	[12.30 LUNCH BREAK]
1.30 – 3.00	<p>MP: Modernism and Popular Culture</p> <p>THE MODERN COMIC</p> <p>Chair: Jörg von Brincken (LMU Munich, Germany)</p> <ol style="list-style-type: none"> Carmen Szabo (University of Sheffield, UK): BURLSQUING 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 	<p>New Scholars' Forum</p> <p>PERFORMING CITIES</p> <p>Chair: David Whitton (Lancaster University, UK)</p> <ol style="list-style-type: none"> Joao Carrolo (University of Amsterdam, Netherlands / University of Warwick, UK) and Victoria Mountain (Univ. of Helsinki / Univ. of Tampere, Finland / University of Warwick, UK): NEGOTIATING THE NEGATIVE: INSCRIBING 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 	<p>New Scholars' Forum</p> <p>THEATRICAL INSTITUTIONS AND THEIR CONTEXTS</p> <p>Chair: Christina Nygren (University of Stockholm, Sweden)</p> <ol style="list-style-type: none"> 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 	<p>MP: Beyond Words</p> <p>TEXT BEYOND PERFORMANCE – PERFORMANCE BEYOND TEXT</p> <p>Chair: Hanna Korsberg (Univ. of Helsinki, Finland)</p> <ol style="list-style-type: none"> Avra Sidiropoulou (Aristotle University of Thessaloniki / Univ. 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

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3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
3.30 – 5.00	<p>MP: Modernism and Popular Culture NATIVE POPULAR CULTURE – LOST AND FOUND Chair: Joanne Tompkins (University of Queensland, Australia)</p> <ol style="list-style-type: none"> 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 	<p>MP: Modernization of Theatre Institutions AUTONOMY OF THE THEATRICAL FIELD IN CONTEMPORARY EUROPE Chair: Peter Eversmann (University of Amsterdam, Netherlands)</p> <ol style="list-style-type: none"> 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 	<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	
5.00 – 6.30	<p>MP: Modernism and Popular Culture MODERNITY, TRADITION, COUNTER-MODERNITY IN INDIA AND PAKISTAN Chair: Farah Yeganeh (University of Quom, Iran)</p> <ol style="list-style-type: none"> 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 	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: 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)</p> <ol style="list-style-type: none"> 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 	<p>CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 5 (A 014) ONTOLOGIES OF THE INNOVATIVE / THEATRE ARCHITECTURE (WG) / COMPOSING THE MODERN / MUSIC THEATRE (WG)

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland) LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany) MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00 MP: Ontologies of the Innovative EASTERN EUROPEAN THEATRE AND THE CHALLENGE OF THE NEW Chair: Christopher Balme (LMU Munich, Germany) 1. Berenika Szymanski (LMU Munich, Germany): THE ORANGE ALTERNATIVE OR THE RIOT OF DWARFS 2. Jurgita Staniskyte (Vytautas Magnus University, Lithuania): STRATEGIES FOR LEAVING MODERNITY: THE CASE OF LITHUANIAN THEATRE</p>	<p>PLENARY SESSION Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK) MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Ontologies of the Innovative THE PROMISE OF THE NEW IN THE OLD: FROM MODERNIST IDEALS OF PRESENCE TO POSTMODERNIST EXPERIMENTS IN REMEDIATION Chair: Veronica Baxter (University of Warwick, UK) 1. Kimberly Jannarone (University of California, Santa Cruz, USA): THE AFTERMATH OF THE ARTAUDIAN IDEAL OF PRESENCE IN MODERN PERFORMANCE 2. Liz Tomlin (University of Birmingham, UK): THE POSTDRAMATIC OVERLAP: FROM MODERNIST PRESENCE TO POSTMODERNIST DECONSTRUCTION 3. Kara Reilly (University of Birmingham, UK): REMEDIATING/ REMAKING: NEW AND OLD SPECTRES IN AMERICAN ADAPTATION</p>	<p>MP: Theatre Architecture (WG) DOCUMENTING MODERNITY Chair: Stanley Longman (University of Georgia, USA) 1. Dorita Hannah (Massey University, New Zealand): ABSOLUTE, ABSTRACT & SUBJECT: EVENT-SPACE OF THE HISTORICAL AVANT-GARDE 2. Dominique Lauvernier (Université de Caen, France): THE SCENOVIRTUEL LABORATORY: REBUILDING LOST STAGE DECORATIONS AND THEATRES 3. Frank J. Hildy (University of Maryland, USA): REPORT ON THE <i>THEATRE FINDER</i> PROJECT</p>	<p>MP: Ontologies of the Innovative KANTORIAN LEGACIES Chair: Anja Klöck (University of Music and Theatre Leipzig, Germany) 1. Bryce Lease (University of Bristol, UK): MODERNISM AND THE EXCREMENTAL OBJECT 2. Mara Stylianou (University of Athens, Greece): TADEUSZ KANTOR – THE THEATRE OF TRANSGRESSION: EVENT & FREEDOM 3. Magda Romanska (Emerson College, USA): THE "POOR" THEATRE OF KANTOR AND GROTOWSKI</p>	<p>MP: Composing the Modern MODERN MUSIC THEATRE AND POLITICS Chair: Clemens Risi (Free University Berlin, Germany) 1. Friedemann Kreuder (University of Mainz, Germany): GERMAN ART AND GERMAN POLITICS. RICHARD WAGNER'S <i>DIE MEISTERSINGER VON NÜRNBERG</i> (1867) IN THE AGE OF A RISKY MODERNITY 2. Jukka von Boehm (University of Helsinki, Finland): THE DOMINANCE OF CHOIR IN WAGNER'S <i>LOHENGRIN</i> IN WILHELMINIAN GERMANY AND IN THE THIRD REICH 3. Claudia Wier (Eastern Michigan University, USA): HANS KRASA, AVANT-GARDE INTERNATIONALISM, AND THE LEHRSTÜCK <i>BRUNDBÁR</i></p>
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Ontologies of the Innovative ON THE EDGE OF THE AVANT-GARDE Chair: Janelle Reinelt (University of Warwick, UK) 1. Grace Correa (City University of New York, USA): WHAT ELSE IS OLD?: QUESTIONING THE PARADIGM OF "THE NEW" FROM A SYMBOLIST ECOCRITICAL PERSPECTIVE 2. Helen E. Richardson (City University of New York, USA): THE AVANT-GARDE IN THE AGE OF GLOBALIZATION 3. Miriam Drewes (LMU Munich, Germany): THE TRADITION OF THE NEW: ON THE RELATION BETWEEN PRODUCTION AND INNOVATION IN FILM AND THEATRE</p>	<p>New Scholars' Forum</p>	<p>New Scholars' Forum</p>	<p>MP: Composing the Modern MUSICAL AND VISUAL CONCEPTS OF (POST)MODERNITY Chair: Nicholas Till (University of Sussex, UK) 1. Monika Woitas (Ruhr University Bochum, Germany): COMPOSING MODERN LIFE. URBANISM AND MUSICAL CONCEPTS IN <i>PETRUSCHKA</i> (1911) AND <i>PARADE</i> (1917) 2. Anno Mungen (University of Bayreuth, Germany): MUSIC ICONOGRAPHY OF MODERNITY: FROM THE WEIMAR REPUBLIC TO NAZI GERMANY AND BEYOND 3. Mercé Saumell (Institut del Teatre de Barcelona, Spain): <i>LA ATLÁNTIDA</i>. RESTORING A NURTURED PROJECT</p>

CONFERENCE PROGRAMME IFTR 2010 WORLD CONGRESS "CULTURES OF MODERNITY" (MUNICH, 25 – 31 JULY 2010)

3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
3.30 – 5.00	<p>MP: Ontologies of the Innovative MODERN(IST) THEATRE AND RELIGION Chair: Freddie Rokem (Tel Aviv University, Israel)</p> <ol style="list-style-type: none"> 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 RE-INVENTION. 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 	<p>MP: Ontologies of the Innovative MODERN(IST) THEATRE BETWEEN UTOPIA AND DYSTOPIA Chair: Mitsuya Mori (Seijo University, Japan)</p> <ol style="list-style-type: none"> 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 	<p style="text-align: center;">3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco)</p> <p>POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	<p>MP: Music Theatre (WG) DECOMPOSING OPERA Chair: Dominic Symonds (University of Portsmouth, UK)</p> <ol style="list-style-type: none"> 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
5.00 – 6.30	<p>MP: Ontologies of the Innovative (POST)MODERN THEATRE AND THE TRANSGRESSION OF THE BODY Chair: Kimberly Jannarone (University of California, Santa Cruz, USA)</p> <ol style="list-style-type: none"> 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" 	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: Ontologies of the Innovative TRANSGRESSING BOUNDARIES Chair: Avraham Oz (University of Haifa, Israel)</p> <ol style="list-style-type: none"> Christine Matzke (Humboldt University Berlin, Germany): THE FLANEUR IN ASMARA: MODERNIST INNOVATIONS IN BEYENE HAILE'S PLAY <i>WEG' I LIBI</i> (2008) Tanya van der Walt (Durban University of Technology, South Africa) and Tamar Meskin (University of KwaZulu-Natal, South Africa): FRONTLINES: TRAVERSING THE MODERN AND THE POST-MODERN THROUGH HISTORY AND/IN THEATRE 	<p>CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 6 (A 021) PASTS OF MODERNITY / HISTORIOGRAPHY (WG) / NEW SCHOLARS' FORUM

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland) LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany) MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE LMU main building, Aula Magna (E 120)</p>		<p>PLENARY SESSION Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK) MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Pasts of Modernity THE COLD WAR'S PERFORMANCE FRONT Chair: Franziska Weber (LMU Munich, Germany) 1. Anja Klöck (University of Music and Theatre Leipzig, Germany): THE POLITICS OF BEING ON STAGE – ACTOR TRAINING IN GERMANY 1947- 1953 2. Charlotte Canning (University of Texas, USA): COLD WAR UTOPIANS: US THEATRE AND INTERNATIONALISM, 1945-1965 3. Hanna Korsberg (University of Helsinki, Finland): PERFORMING POLITICS BETWEEN EAST AND WEST</p>		<p>MP: Pasts of Modernity HISTORICISING THE SPECTACLE. CRISES OF MODERNITY IN THE 19TH CENTURY Chair: Gad Kaynar (Tel Aviv University, Israel) 1. Kati Röttger and Alexander Jackob (University of Amsterdam, Netherlands): ON REPRODUCTION AND REVOLUTION: ISSUES OF CRISIS AND CONFUSION IN THE OPERA <i>DER FREISCHÜTZ</i> 2. Bram van Oostveldt (University of Amsterdam, Netherlands) and Stijn Bussels (University of Groningen / University of Leiden, Netherlands): IMMERSION/ SPECTACLE/ MODERNITY: <i>OLD ANTWERP</i> AT THE ANTWERP WORLD EXHIBITION OF 1894 AND THE PAST AS LIVING PRESENCE EXPERIENCE 3. Jörn Etzold (University of Giessen, Germany): "CREDIBILITY" AND SPECTACLE</p>	<p>MP: Pasts of Modernity TRADITION OF FORM Chair: Peter Eckersall (University of Melbourne, Australia) 1. Shu-Mei Wei (Ching-Yun University, Taiwan): BEYOND THE NOW AND HERE: A CASE STUDY OF <i>A DREAM LIKE A DREAM</i> 2. Anna Stecher (LMU Munich, Germany): FROM CHINA TO EUROPE – IN ONE CIRCLE. ON THE <i>LIVING MEMORIES PROJECT</i> BY TIAN MANSHA, KE JUN AND WU HSING-KUO AND CONTEMPORARY EXPERIMENTAL FORMS OF TRADITIONAL CHINESE OPERA 3. 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</p>
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Pasts of Modernity A PRE-HISTORY OF MODERN THEATRE Chair: Hans-Peter Bayerdörfer (LMU Munich, Germany) 1. Meike Wagner (LMU Munich, Germany): ADUMBRATIONS OF MODERNITY. THEATRE AND MEDIA HISTORY IN 19TH-CENTURY GERMANY 2. Julia Stenzel (LMU Munich, Germany): MODELLING MODERN PUBLIC SPHERES. PERFORMANCES OF THE ATHENIAN POLIS IN VOR- AND NACHMAERZ GERMANY 3. Jan Lazardzig (Free University Berlin, Germany): "NOISE POLICE". THEATRE CENSORSHIP IN EARLY 19TH-CENTURY GERMANY</p>	<p>New Scholars' Forum POPULAR PERFORMANCES AND FOLK TRADITIONS Chair: Stephen Wilmer (Trinity College Dublin, Ireland) 1. Christina Ritter (University of Kentucky / for/word company – Artistic Director, USA), Christopher Roche (Ohio State University / for/word company – Artistic Associate, USA) and Jennifer Schlueter (University of Oregon / for/word company – Artistic Director, USA): PASTS OF MODERNITY: THE FOR/WORD COMPANY AND <i>THE LITTLE BOOK</i> 2. Mohammad Althaf (University of Hyderabad, India): TRANSFORMING FOLK GAME INTO THEATRE GAMES FOR CHILDREN – ENCOUNTERS AND APPROPRIATIONS 3. Mathias Bremgartner (University of Bern, Switzerland): HAMLET IS BACK AND HE IS NOT HAPPY!</p>	<p>New Scholars' Forum ADAPTATION: CROSSING GENRES AND CULTURES Chair: Farah Yeganeh (University of Quom, Iran) 1. Justin Poole (University of Maryland, USA): TOXIC DREAMS AND "THE McDONALDS AVANT-GARDE": EUROPE'S NEW FRINGE AESTHETIC 2. Magdalena Zorn (LMU Munich, Germany): THE <i>LICHT</i> OPERA CYCLE: ABOUT THE ROOTS OF SPIRITUAL MUSIC IN KARLHEINZ STOCKHAUSEN 3. Emer O'Toole (Royal Holloway University of London, UK): TRANSLATION AND AGENCY: A STUDY OF PAN PAN THEATRE COMPANY'S <i>THE PLAYBOY OF THE WESTERN WORLD</i> 4. Monica van der Haagen-Wulff (University of Technology Sydney, Australia): DANCING IN THE CONTACT ZONE</p>	<p>MP: Pasts of Modernity TRADITION – MODERN CHINA AND THE WEST Chair: Michael Gissenwehrer (LMU Munich, Germany) 1. Christine J.C. Chou (Chinese Culture University, Taiwan): UNDIGESTED MODERNITY IN CHINA 2. 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 3. Yinan Li (Central Academy of Drama, China): TRADITION? MODERNIZATION? CULTURE? – RETROSPECTIVE REFLECTIONS ON THE INNOVATIONS OF THEATRE DURING THE 4TH MAY PERIOD</p>
3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK

<p>3.30 – 5.00</p>	<p>MP: Historiography (WG) MODERNITY, MODERNISM AND PREJUDICE IN THEATRE HISTORIOGRAPHY Chair: Jan Lazardzig (Free University Berlin, Germany) 1. Thomas Postlewait (University of Washington, USA): THE FUNCTION OF THE IDEAS OF MODERNISM AND MODERNITY IN THEATRE HISTORY 2. David Wiles (Royal Holloway University of London, UK): THE PROBLEM OF PERIODIZATION 3. Viktoria Tkaczyk (Free University Berlin, Germany): THE THEATRE AND THE LECTURE HALL. A HISTORY WITHIN AND ACROSS MODERNITY</p>	<p>MP: 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)</p>	<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	<p>MP: Pasts of Modernity COLONIAL PASTS – GLOBAL MODERNITIES Chair: Christine Matzke (Humboldt University Berlin, Germany) 1. Gay Morris (University of Cape Town, South Africa): BREAKS AND BIFURCATIONS: MODERNITIES AND THEATRES IN THE CITY OF CAPE TOWN 2. Connie Rapoo (University of Botswana, Botswana): RETRADITIONALIZED SOUNDTRACKS: CONSTRUCTIONS OF BOTSWANAN MODERNITY</p>
<p>5.00 – 6.30</p>		<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: Pasts of Modernity ANCIENT PLACES – MODERN SPACES Chair: Julia Stenzel (LMU Munich, Germany) 1. Athanasios Blesios (University of Peloponnese, Greece): APPROPRIATING THE PAST: THE USE OF THE ACROPOLIS AND THE PANTHEON IN MODERN GREEK THEATRE AND POETRY 2. Raffaele Furno (Independent Scholar, Italy): ITALIAN MUSICAL COMEDY AND THE RECONFIGURATION OF TRADITION 3. Rebecca Free (Goucher College, USA): CÉLIMÈNE'S MODERNITY: ROLE, TYPE, AND TRADITION</p>	<p>CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 7 (A 213) THEATRE AND TECHNOLOGICAL INNOVATION / INTERMEDIALITY (WG, DISCUSSION) / MODERNISM AND GENDER

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Modernism and Gender</p> <p>PERFORMANCE (STUDIES) AND GENDER</p> <p>Chair: Ramsay Burt (De Montfort University, UK)</p> <p>1. Kirsten Shepherd-Barr (University of Oxford, UK): WOMEN, EVOLUTION, AND THEATRE</p> <p>2. Tiina Rosenberg (Lund University, Sweden): GENDER AND SEXUALITY IN MERET OPPENHEIM'S PERFORMANCE ART</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Theatre and Technological Innovation</p> <p>STAGE INNOVATIONS AND MODERN SCENOGRAPHY</p> <p>Chair: Sigrid Merx (University of Utrecht, Netherlands)</p> <p>1. Stanley Longman (University of Georgia, USA): STAGE GEOGRAPHY IN THE MODERN ERA</p> <p>2. Andreas Enghart (LMU Munich, Germany): MODERN AND POSTMODERN DIRECTOR'S THEATRE – NEW MEDIA IN THE PRODUCTIONS OF ERWIN PISCATOR AND FRANK CASTORF</p> <p>3. Birgit Wiens (LMU Munich, Germany): THE PERFORMATIVITY OF LIGHT: TRANSCULTURAL PERSPECTIVES</p>	<p>MP: Theatre and Technological Innovation</p> <p>LIVENESS & TECHNO-CORPOREALITY</p> <p>Chair: Johan Callens (Free University Brussels, Belgium)</p> <p>1. 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</p> <p>2. Franziska Weber (LMU Munich, Germany): FEELING LIVE</p> <p>3. Joel Anderson (Central School of Speech and Drama, UK): CAPTURING STILLNESS IN CORPOREAL MIME: THE PHOTOGRAPHY OF ETIENNE BERTRAND WEILL</p>	<p>MP: Modernism and Gender</p> <p>DANCE, GENDER AND (POST)MODERNITY</p> <p>Chair: Fintan Walsh (Trinity College Dublin, Ireland)</p> <p>1. Stefanie Watzka (University of Mainz, Germany): DRESSING UP FOR MODERNITY? ELEONORA DUSE BETWEEN CORSET AND THE RATIONAL DRESS MOVEMENT</p> <p>2. Ramsay Burt (De Montfort University, UK): MODERNITY, WAR AND PRECARIOUS LIFE</p> <p>3. 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</p>	<p>MP: Modernism and Gender</p> <p>FEMALE LEADING FIGURES OF MODERNITY</p> <p>Chair: Birgit Wiens (LMU Munich, Germany)</p> <p>1. Anna Sica (University of Palermo, Italy): AN EVIDENCE OF MODERNITY: ELEONORA DUSE'S LIBRARY</p> <p>2. Katharine Cockin (University of Hull, UK): HISTORY, GENDER AND TRANSLATION: EDITH CRAIG, THE PIONEER PLAYERS AND THE RELIGIOUS PLAY</p> <p>3. Lesley Ferris (Ohio State University, USA): MODERNITY'S PERFORMANCE OF FEMALE CHARACTER</p>
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Theatre and Technological Innovation</p> <p>STAGE INNOVATIONS AND MODERN MISE-EN-SCÈNE</p> <p>Chair: Ralf Remshardt (University of Florida, USA)</p> <p>1. Zoltan Imre (Eötvös Loránd University, Hungary): MODERNITY, VISUALITY, AND THEATRE: A DEBATE OVER A 1883 <i>TRAGEDY OF MAN</i>–MISE-EN-SCÈNE AT THE HUNGARIAN NATIONAL THEATRE</p> <p>2. Annemarie Fischer (LMU Munich, Germany): MODERNITY AND REVOLUTION – ERNST TOLLER</p> <p>3. 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</p>	<p>New Scholars' Forum</p>	<p>New Scholars' Forum</p>	
3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK

CONFERENCE PROGRAMME IFTR 2010 WORLD CONGRESS "CULTURES OF MODERNITY" (MUNICH, 25 – 31 JULY 2010)

<p>3.30 – 5.00</p>	<p>MP: Theatre and Technological Innovation TRANSITIONS AND GAPS: INTER-MEDIA RELATIONS Chair: Andrew Lavender (Central School of Speech and Drama, UK) 1. William Worthen (Columbia University, USA): POSTMODERN, POSTHUMAN, POSTDRAMATIC: A POSTCARD 2. Hein Goeyens (University of Amsterdam, Netherlands): ADDRESSING MEDIA IN THEATRE 3. Youngju Julie Baik (Chung-Ang University, Korea): REFORMED Experience: The Mechanization of Performance Space</p>		<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	
<p>5.00 – 6.30</p>	<p>MP: 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)</p>	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>		<p>CLOSING CEREMONY LMU main building, unilounge</p>

ROOM 8 (M 110) TRANSLATION, ADAPTATION AND DRAMATURGY (WG) / PERFORMANCE AS RESEARCH (WG) / TRANSITIONS FROM MODERNISM TO POSTMODERNISM / NEW SCHOLARS' FORUM

TIME	DAY 3 / TUE 27	DAY 4 / WED 28	DAY 5 / THU 29	DAY 6 / FRI 30
9.00 – 10.00	<p>OPENING CEREMONY</p> <p>Presidential Address: Brian Singleton (President IFTR/FIRT, Trinity College Dublin Ireland)</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>PLENARY SESSION</p> <p>Keynote Speaker: Erika Fischer-Lichte (Free University Berlin, Germany)</p> <p>MODERNISATION AS INTERWEAVING OF CULTURES IN PERFORMANCE</p> <p>LMU main building, Aula Magna (E 120)</p>	<p>8.30 – 10.00</p> <p>MP: Transitions from Modernism to Postmodernism (POST)MODERN SUBJECT AND SUBJECTIVITY</p> <p>Chair: Aoife McGrath (Trinity College Dublin, Ireland)</p> <ol style="list-style-type: none"> 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 	<p>PLENARY SESSION</p> <p>Keynote Speaker: Helen Gilbert (Royal Holloway University of London, UK)</p> <p>MAKING MODERNITY: INDIGENOUS THEATRE AND SALVAGE ETHNOGRAPHY</p> <p>LMU main building, Aula Magna (E 120)</p>
10.00 – 10.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
10.30 – 12.00	<p>MP: Translation, Adaptation and Dramaturgy (WG) CREATIVITY, FIDELITY, AND TRANSFORMATION</p> <p>Chair: Kurt Taroff (Queen's University Belfast, UK)</p> <ol style="list-style-type: none"> Bernadette Cochrane (University of Queensland, Australia): TRANSLATING METADRAMA TO (META?)THEATRE Szabolcs Musca (University of Bristol, UK): FRAGMENTS ON STAGE: TRANSLATING AND/OR ADAPTING <i>WOYZECK</i> Katalin Trencsényi (Eötvös Loránd University, Hungary): THE DEVIL IN THE DETAILS 	<p>MP: Transitions from Modernism to Postmodernism CROSS CULTURAL MISE-EN-SCÈNE</p> <p>Chair: Meike Wagner (LMU Munich, Germany)</p> <ol style="list-style-type: none"> Ravi Chaturvedi (Indian Society for Theatre Research, India): <i>KING LEAR</i> 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 Jung Hwang (Leiden University/LIAS, Netherlands): A MAD MOTHER AND HER DEAD SON: THE IMPACT OF THE IRISH DRAMATIC MOVEMENT IN EARLY MODERN KOREAN THEATRE 	<p>MP: Transitions from Modernism to Postmodernism GERTRUDE STEIN & THE DRAMA OF MODERNISM</p> <p>Chair: David Whitton (Lancaster University, UK)</p> <ol style="list-style-type: none"> 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 <i>FOUR SAINTS IN THREE ACTS</i> 	<p>MP: Transitions from Modernism to Postmodernism DANCE BETWEEN MODERNISM AND POSTMODERNISM</p> <p>Chair: Wolf-Dieter Ernst (University of Bayreuth, Germany)</p> <ol style="list-style-type: none"> Christel Stalpaert (University of Ghent, Belgium): RE-ENACTING MODERNITY: FABIAN BARBA'S <i>A MARY WIGMAN DANCE EVENING</i> (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 <i>GISELLE</i> (2003) AND <i>THE RITE OF SPRING</i> (2009)
12.00 – 1.30	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK	LUNCH BREAK
1.30 – 3.00	<p>MP: Performance as Research (WG) EXHAUSTING MODERNITY – REPETITION, TIME AND GENERATIVE PROCESSES</p> <p>Chair: Anna Birch (Royal Scottish Academy of Music and Drama, UK)</p> <ol style="list-style-type: none"> 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 	<p>New Scholars' Forum MODERNISM / ANTI-MODERNISM</p> <p>Chair: Yasushi Nagata (Osaka University, Japan)</p> <ol style="list-style-type: none"> 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 	<p>New Scholars' Forum POSTMODERN AESTHETICS</p> <p>Chair: Sophie Proust (Université de Lille / CNRS/ARIAS, France)</p> <ol style="list-style-type: none"> 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 POSTMODERNISM 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 	<p>MP: Transitions from Modernism to Postmodernism SITES AND SPACES OF (POST)MODERNITY</p> <p>Chair: Barbara Lewis (University of Massachusetts, USA)</p> <ol style="list-style-type: none"> Loren Kruger (University of Chicago, USA): URBAN FORM, PERFORMANCE AND UNCIVIL MODERNITY Joanne Tompkins (University of Queensland, Australia): SPATIALISING MODERNITY IN <i>AND WHILE LONDON BURNS</i> Ralph Fischer (University of Vienna, Austria): WALKING POSTMODERNISM: WALKING PERFORMANCE AS A POSTMODERN COUNTER CULTURE AGAINST THE KINETIC EXCESS OF MODERNISM
3.00 – 3.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK

<p>3.30 – 5.00</p>	<p>MP: Transitions from Modernism to Postmodernism DISPLACING (POST)MODERNITIES Chair: Charlotte Canning (University of Texas, USA) 1. Gareth Evans (Aberystwyth University, UK): POSITIONING THE "POST": THE FAILED MODERNISMS OF WELSH-LANGUAGE THEATRE 2. Heike Gehring (Rhodes University, South Africa): FORM(ING) CHAOS</p>	<p>MP: Transitions from Modernism to Postmodernism ASIA-PACIFIC MODERNITIES – LIQUID MODERNITY IN THE REGIONAL THEATRE SPACE Chair: Diana Looser (University of Queensland, Australia) 1. Barbara Hatley (University of Melbourne, Australia): INDONESIA MODERNITY ON STAGE 2. Chris Hudson (University of Melbourne, Australia): PERFORMING LIQUID MODERNITY: CHAY YEW'S <i>VISIBLE CITIES</i> 3. Denise Varney (University of Melbourne, Australia): NEW AND LIQUID MODERNITIES IN THE REGIONS OF AUSTRALIA</p>	<p>3.30 – 4.30 pm PLENARY SESSION Keynote Speaker: Khalid Amine (Abdelmalek Essaadi University, Morocco) POSTCOLONIAL MODERNITY: THEATRE IN MOROCCO AND THE RE-INVENTION OF TRADITION LMU main building, Aula Magna (E 120)</p>	<p>MP: Transitions from Modernism to Postmodernism FROM MODERNISM TO POSTMODERNISM Chair: Katharina Pewny (University of Ghent, Belgium) 1. Barbara Lewis (University of Massachusetts, USA): MINSTREL MACBETH; OR, BRUTUS ENDURING 2. Marina Kotzamani (University of Peloponnese, Greece): LYSISTRATA'S PROJECTS: MODERN, POSTMODERN AND ON THE WEB 3. Awo Mana Asiedu (University of Ghana, Ghana): MODERNISATION OR WESTERNISATION?: KOBINA SEKYE'S <i>THE BLINKARDS</i> AND THE DISCOURSE ON THE MODERNISATION OF AFRICA</p>
<p>5.00 – 6.30</p>	<p>MP: Transitions from Modernism to Postmodernism POLITICS AND IDENTITY Chair: Gareth Evans (Aberystwyth University, UK) 1. E. J. Westlake (University of Michigan, USA): NATIONALISM, FASCISM, AND FOLK DRAMA IN NICARAGUA: THE VANGUARDIA'S APPROPRIATION OF <i>EL GÜEGÜENCE</i> 2. Maria Jose Contreras Lorenzini (Pontificia Universidad Catolica de Chile, Chile): "TEATRO TESTIMONIAL" IN CHILE: TRANSITIONS AT THE CROSSROADS OF MODERN AND POSTMODERN AESTHETICS 3. Avraham Oz (University of Haifa, Israel): DISAVOWING THE NARRATIVE: HANOCH LEVIN'S <i>NOMADIC WORLD</i></p>	<p>IFTR – FIRT GENERAL ASSEMBLY LMU main building, Aula Magna (E 120)</p>	<p>MP: Transitions from Modernism to Postmodernism THEORIZING (POST)MODERN PERFORMANCE Chair: Stefanie Diekmann (LMU Munich, Germany) 1. Eve Katsouraki (East London University, UK): AESTHETIC – ANTI-AESTHETIC IN REVERSE 2. Piotr Woycicki (Lancaster University, UK): POST-CINEMATIC PERFORMANCE AND THE "CAUSAL TURN"</p>	<p>CLOSING CEREMONY LMU main building, unilounge</p>