

1996 Performance Studies Conference

Performance Studies Formations

Connections / Contestations / Coalitions

March 21-24, 1996
Department of Performance Studies
Northwestern University

**We dedicate the Performance Studies Formations Conference to
Wallace A. Bacon
Professor Emeritus of Interpretation/Performance Studies
Northwestern University**

Professor Bacon founded the department in 1947 and served as chair for 32 years until his retirement in 1979. A distinguished scholar and teacher of Shakespeare, he served as editor of *Text and Performance Quarterly* from 1989-1991. It is most fitting that he will open the 1996 Performance Studies Conference at Northwestern University with welcoming remarks. We salute him on this occasion, and acknowledge with gratitude, and great affection, his leadership, legacy, and inspiration.

March 21, 1996
Northwestern University

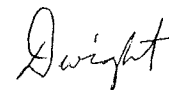
Welcome to the 1996 Performance Studies Conference. We are happy that you are here to engage a remarkable array of performance studies presentations. This year's conference program was selected from the more than 300 proposals and papers that we received in response to our open call for the best work in performance studies. We issued our call for papers/proposals without announcing a specific conference theme because we believed that performance studies, itself, could be a focus, or prism, for illuminating a wide spectrum of issues, methodologies, and perspectives. Your response to our open call surpassed expectations about the quality, quantity, and especially the interdisciplinary locations of performance studies work. The presenters at this conference represent more than 15 departments and disciplines, ranging from Art and Art History to Sociology, from Anthropology to Theatre. From this vigorous mix of conference submissions we forged the title **Performance Studies Formations: Connections / Contestations / Coalitions**.

The program includes six plenaries, seven breakout sessions, eight performance panels (scheduled Friday and Saturday evenings), two ongoing performance installations, two alternative site performances in Chicago, as well as a book fair and a performance studies barter. After years of attending the conventions of other associations and searching for performance studies sessions smuggled into the program, it is both exhilarating and frustrating to be faced with so many choices. We invite each of you to plot your own itinerary through the conference, finding connections, fielding contestations, even forging coalitions as you move within these borderlands.

I want to express my profound gratitude to the 17 universities/organizations that signed on as conference co-sponsors. In addition to these external co-sponsors, eight departments/university units within Northwestern joined the Department of Performance Studies as co-sponsors. We are sustained by this solidarity. Without this supportive caravan of co-sponsors, the 1996 performance studies conference would not have been possible.

The work for this conference has been an enormous labor of love from a large team of volunteers. I am indebted to the sagacity of the Advisory Board, the dedication of the many Conference Site Coordinators, and the patience and good humor of all the conference staff. Please note their names in the program and take the opportunity to thank them for their generosity. Just when Peggy Phelan, Jill Lane, and Amanda Barrett of the Department of Performance Studies at New York University thought they had achieved closure after hosting last year's hugely successful inaugural performance studies conference, I began badgering them with questions and pleas for advice. Their expertise and collegiality are boundless, and I am deeply grateful. Most of all, I am indebted to Alan Shefsky, Conference Associate Director, whose intelligence and unstinting efficiency are behind every good thing about this conference.

Much of the backstage work of planning and organizing the conference has been done. Now it is up to you, the participants and conferees, to make this a lively and productive gathering through the exchange of your ideas, performances (in the broadest sense of the word), and good will. Thank you all for coming. With great anticipation, we give you the stage.



Dwight Conquergood
Chair of Performance Studies

Performance Studies Formations

Conference Co-Sponsors

NEW YORK UNIVERSITY (Department of Performance Studies), **ARIZONA STATE UNIVERSITY** (Department of Communication), **BOWLING GREEN STATE UNIVERSITY** (Department of Theatre), **BROWN UNIVERSITY** (Department of Theatre, Speech and Dance), **CALIFORNIA INSTITUTE OF THE ARTS** (School of Critical Studies), **CITY UNIVERSITY OF NEW YORK** (Ph.D. Program in Theatre), **LOUISIANA STATE UNIVERSITY** (Department of Speech Communication), **TULANE UNIVERSITY** (Department of English), **UNIVERSITY OF MARYLAND-COLLEGE PARK** (Departments of English, Theatre, & Comparative Literature, College of Arts & Humanities, the Graduate School), **UNIVERSITY OF MARY HARDIN-BAYLOR** (Department of Communication and Dramatic Art, Division of Performance Studies), **UNIVERSITY OF SOUTH FLORIDA** (Department of Communication), **UNIVERSITY OF TEXAS-AUSTIN** (Department of Speech Communication), **TRIQUARTERLY**, **UNIVERSITY OF MICHIGAN PRESS**, **ROUTLEDGE**, **SPEECH COMMUNICATION ASSOCIATION**, **ASSOCIATION FOR THEATRE IN HIGHER EDUCATION**. **NORTHWESTERN UNIVERSITY**: Center for Interdisciplinary Research in the Arts; Integrated Arts Program; Alumnae Board; Interdisciplinary PhD in Theatre and Drama; School of Speech; School of Music; Rhetoric Division, Department of Communication Studies; Department of Radio-TV-Film.

Book Fair Exhibitors

Columbia University Press
Cornell University Press
Duke University Press
Houghton Mifflin
Northwestern University Press
Routledge
Rutgers University Press
TDR The Drama Review

Text and Performance Quarterly
University of Iowa Press
University of Michigan Press
University of Nebraska Press
University of Pennsylvania Press
University Press of Mississippi
University Press of New England
Women and Performance

Performance Studies Formations

Conference Director Dwight Conquergood (Northwestern University)
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"Lunch with Charlotte" Alumni Reception Coordinator Nancy Anderson
Production Manager Guy Bergquist
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Conference Site Coordinators

Patrick Anderson	Anne Marie Hubbell	Debbie Royals
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Norma Darr	Dan Moser	Peter Weber
Lesley Delmenico	Amy Partridge	Margaret Werry
Pamela Harkins	Craig Quintero	Jason Winslade
Cecelia Hayes	Anne Rickhoff	

Theatre and Interpretation Center

Guy Bergquist, Producing Director
Claudia Kunin, Manager of Operations
Ric Roe, Manager of Marketing & Communications
Jamie Mayhew, Box Office Manager
Dave Coons, Master Electrician

Conference Staff

Nanette Bell	Meleokalani Ortiz	Gwendolyn Warnock
Derek Ellis	Eric Simon	Nettie Wasowski
Jennifer Fore	Naomi Sultan	Nicole Walker
Nataline Fung		

Special Thanks

Liz Luby & Kim Watkins (Theatre Department Office); Rhoda Rosen, Jim Ferolo (Block Gallery); Susan Lee, Jennifer Sohn (Marjorie Ward Marshall Dance Center); Tony Tolnai (Louis Hall).

Conference Schedule

Thursday, March 21

3:00 - 8:00 pm REGISTRATION

Barber Theatre Lobby
Theatre & Interpretation Center

8:00 pm WELCOME and PERFORMANCE PLENARY

Barber Theatre
Theatre & Interpretation Center

Greetings and Introductions

Dwight Conquergood, Chair of Performance Studies, Northwestern University

Welcoming Remarks

Wallace A. Bacon, Professor Emeritus, Department of Interpretation/Performance Studies, Northwestern University

Welcome Address

Dean David Zarefsky, School of Speech, Northwestern University

"Sista Docta"

Joni Jones (University of Texas-Austin, Speech Communication)

Accompanied by Alli Aweusi, Percussionist

"Some Remarks about the Conference Program"

The Mrs. Reverend Oral Swagger ("Ladies Against Women")

9:15 pm WELCOME RECEPTION

Barber Theatre Lobby and Block Gallery

Reception host(ess)ed by "Ladies Against Women," under the direction of the Mrs. Reverend Oral Swagger.

Ongoing

Performance Installation 1

South Rehearsal Room

"Doppler Effects"

Theatre & Interpretation Center
Thursday-Sunday

VOX HUMANA: Maggie Doyle (producer), Andrew Baker, Royd Climenhaga, Katherine Taylor Loesch,
Tony Martin, Morgan McCabe, Stephen Packard, Lee Roloff, Hildette Rubenstein, Cynthia Seel, Trish Suchy

Performance Installation 2

Hallway between Louis Theatre and Dressing Room

"The Life and Times of Robert Wilson"

Theatre & Interpretation Center
Friday-Saturday

Craig Quintero (Northwestern University, Performance Studies)

Natsu Onoda (Northwestern University, Theatre & Art)

Dorothy Chang (Artist)

Amy Partridge (Northwestern University, Performance Studies)

Performance Studies Barter

The Commons (Second Floor)
Theatre & Interpretation Center

A site for exchange of information about performance studies programs and events.
Flyers, brochures, announcements, sample syllabi will be available for free distribution
among conference participants.

Friday-Saturday

Friday, March 22

Alternative Site Performance 1

1:00 pm-midnight

Berlin Nightclub, Chicago
(near the Belmont "El" Station)

"Amnon Wolman's Andy Warhol's Diaries, A Multi-Media Techno-Dance Party"

Co-sponsored by the School of Music, Northwestern University
Consult postcard in conference packet for more information and directions to Berlin Nightclub by public transportation.

8:00 am - 5:00 pm

Block Gallery

Registration and Book Fair

Morning Coffee and Sweet Rolls

9:00-10:45 am BREAKOUT SESSIONS 1

Performing Emergency: Witnessing the Unmarked through Poetry, Theatre, and Performance"

Annenberg Hall G21

Claudia Eppert (Ontario Institute for Studies in Education, History & Philosophy)

"Testimony and the Time of the Other"

Julie Salverson (University of Toronto)

"Popular Theatre and The Lie of the Literal"

Erith Jaffe (University of Toronto, Dance)

"Silence and the Explicitly Untranslated in Polylingual Theatre"

Honor Ford Smith (Ontario Institute for Studies in Education)

"*My Mother's Last Dance*: Performing Colonial Legacies—A Poem in Performance"

Historical Intersections of Class, Gender, and Performance

University Hall 102

W.D. King (University of California-Santa Barbara, Dramatic Art)

"The Shadow of a Mesmeriser': The Female Body on the 'Dark' Stage"

Simon Williams (University of California-Santa Barbara, Humanities)

"The Astor Place Riot and the Question of National Identity"

Tracy C. Davis (Northwestern University, Theatre, English, & Performance Studies)

"I bad him not bring it under my nostrils': Sanitation and Victorian Theatres"

Respondent, Catherine Schuler (University of Maryland, College Park)

"Disciplining the Female Body: Subverting the State through Radical Acts"

Kresge Hall 104

May Joseph (New York University, Performance Studies)

"Black British Women and Citizenship"

Heather Schuster (New York University, Performance Studies)

"A is for Abject: Female Bodies and the Scarlet Letter of the Law"

Kirsten Stammer Fury (New York University, Performance Studies)

"Crucified Woman: Faith, Hybridity, and Ambivalence in Angel Velasco Shaw's 'Nailed'"

"Performance and the Media"

Annenberg Hall G15

Moderator, Phil Wander (San Jose State University, Communication)

Ian Watson (Rutgers University-Newark, Visual & Performing Arts)

"Television, Performance, and the 1992 Los Angeles Riots"

William H. Sun (Macalester College, Theatre)

"Performative and Secretive Politics in the Age of Media"

William Washabaugh (University of Wisconsin-Milwaukee, Anthropology)

"Women and Flamenco in Franco's Spain: The Art and Politics of a Documentary Film Series"

Elizabeth Montgomery (Northwestern University, Theatre and Drama)

"Gazing at the 'Gays of Our Lives': Performing Lesbian(s) on *The Jerry Springer Show*"

"Beyond Carnival: The Potential of Bakhtin for Performance Studies"

Struble Theatre
Theatre & Interp. Center

Arthur J. Sabatini (Arizona State University West, Interdisciplinary Arts & Performance)

"The Artist's Life as Dialogic Performance"

Patricia Suchy (DePaul University, English)

"Acting as Authoring in the Chronotope of Crisis"

Michael S. Bowman (Louisiana State University, Speech Communication)

"Performing the Mystery': Doing Dialogics in the Performance Classroom"

"Lesbian Performances, Icons, and Identities"

Kresge Hall 211

Moderator, Amanda Barrett (New York University, Performance Studies)

Rebecca Mark (Tulane University, English)

"In Search of the Absolutely Fabulous Drama Queens of Dykeland"

Michael Plante (Tulane University, Art)

"Butch Barbra/Fem Barbra: Deb Kass and Andy Warhol on Painting the Queer Movie Star"

Y. Antonia Chao (Cornell University, Anthropology)

"The (in)Visible Circle: Bodily Performativity in Constructing Contemporary Taiwanese Lesbian Identities"

June L. Reich (New York University, Performance Studies)

"Confessions by 'my finger': Lesbian Sadomasochism and Pornographic Rehearsal"

"From Buskers to Strikers: Ethnography, Anthropology, and Performance Studies"

University Hall 122

Sally Harrison-Pepper (Miami University of Ohio/University of California-Santa Barbara)

"Folk Heroes of the Urban Environment: Street Performers in New York City"

Curtis W. Ellison (Miami University of Ohio, Interdisciplinary Studies)

"Evangelical Performance in Country Music"

Kirk Fuoss (St. Lawrence University, Speech and Drama)

"Community, Contestation, and Cultural Performance in the 1936-37 Autoworkers' Strike"

“Dance and Performance Studies”

Louis Hall 119

- Moderator, Susan Manning (Northwestern University, English & Theatre)
Amy Koritz (Tulane University, English)
“The Narrative Body: Dance, Drama, and Identity in the 1920s”
Thomas DeFrantz (Massachusetts Institute of Technology, Theatre Arts)
“Simmering Passivity: The Black Male Body in Concert Dance”
Ninotchka Devorah Bennahum (New York University, Performance Studies)
“Seduction in Andalusian Flamenco”
John Cook (Northwestern University, Performance Studies)
“The Transfigured Body: The Physical Theatre of DV8 and Carbone 14”

“Ritual Transformation and Gender”

Struble Theatre
Theatre & Interp. Center

- Moderator, Ruth Laurion Bowman (Louisiana State University, Speech Communication)
Lisa Wolford (Bowling Green State University, Theatre)
“Grotowski’s ‘Art as Vehicle’: Performance as Embodied Prayer”
Jennifer Natalya Fink, (New York University, Performance Studies)
“*We must all eat sacrifices/we must all eat beautiful women*”: Anne Sexton and the Performance of the Passion”
Sunita Sunder Mukhi (New York University, Performance Studies)
“Cornucopia: Yet Another Interpretation of the Temptation”

“Maternity, Visuality, Performativity”

Kresge Hall 221

- Jane Blocker (Wayne State University, Art History)
“Woman-House: Architecture, Gender, Hybridity, and *What’s Eating Gilbert Grape?*”
Carol Jane Mavor (University of North Carolina-Chapel Hill, Art)
“Becoming Space: Picturing Clementina Hawarden’s Daughters”
Della Pollock (University of North Carolina-Chapel Hill, Communication Studies)
“Counter-scopics in the Performance of a Lesbian Birth”
elin O’hara slavick, (University of North Carolina-Chapel Hill, Art)
“Mutter”

“Performing the Culture of Tongues: Eating, Food Use, and Theatricalization”

Bergen Rehearsal Room
Theatre & Interpretation Center

- Marcy Epstein (University of Michigan, English)
“Performing a Culture of Tongues”
Film: “Mary Medusa” by Shawna Dempsey and Lorri Milan, Finger in the Dyke Production, Winnipeg
Eve Jochnowitz (New York University, Performance Studies)
“Flavors of Nostalgia: Performing Judaism in the Polish Restaurant”
Susan Haedicke (George Washington University, English)
“Fea(s)t for the Imagination: Eating and Sharing Food at the Living Stage Theatre Company”
Richard Schechner (New York University, Performance Studies)
“Rasaesthetics”
Kathleen M. Kelly (Northwestern University, Performance Studies)
“Food from Home: Mole Poblano and ‘The Turkey Killing’”

Friday, March 22

"Corporate Performances and Commodity Consumers"

Wallis Theatre
Theatre & Interpretation Center

Moderator, Laura Kipnis (Northwestern University, Radio-TV-Film)

Linda Kintz (University of Oregon, English)

"The Paranoid 'I' of Second Nature: George Gilder's Performance of the Transcendental Corporate Subject"

John Edward McGrath (New York University, Performance Studies)

"Re-Enter Pursued by a Commodity? (Staging the Split Spectator)"

Maurya Wickstrom (CUNY, Theatre)

"We Won't Go Until We Get Some: Notes on a Disney Store/corporate performance/art and museum"

Jennifer Holmes & Lara Dieckmann (Northwestern University, Performance Studies)

"A Coupla Factotums Sitting Around Talkin': A Capital Production"

4:15-6:00 pm BREAKOUT SESSIONS 3

"International Performance Research I"

University Hall 122

Moderator, Janelle Reinelt (University of California-Davis, Theatre)

João Gabriel Teixeira (University of Brasilia, Sociology)

"Performance Studies in Brazil: A Brief Report on the State of the Art"

Lamice El-Amari (Utopia 93, Berlin)

"Islam and Theatre"

Iveta Todorova-Pirgova (Institute of Folklore, Bulgaria)

"Ritual Performance in Bulgarian Folk Culture"

"Dancing the Nation (The Movement of Movements)"

Louis Hall 119

Moderator: Margaret Thompson Drewal (Northwestern University, Performance Studies)

Susan Manning (Northwestern University, English and Theatre)

"Dancing Spirituals: American Modern Dance in Black and White"

Avanthi Meduri (University of California-Riverside, Dance)

"Nation, Woman, Performance"

Moe Meyer (UCLA, World Arts and Cultures)

"Riverdance: The Impact of the IRA on Irish Dance"

"Performing Objects: Commodity, Fetish, Artifact"

University Hall 102

John Bell (New York University, Drama)

"Death and Performing Objects"

Jill Colley (SUNY-Buffalo, English)

"Seeing Things: Close-Ups and Objects in Early Cinema"

Jon Nichols (University of Michigan, American Culture)

"Pigeon Valley: An Archaeology of Archaeological Fantasy"

Mark Sussman (Barnard College, Columbia University, Theatre)

"First Contact": Early Electrifications of the Body and the Object"

Respondent, Mady Schutzman (California Institute of the Arts, Critical Studies)

“Community Performances and Cultural Practices”

Annenberg Hall G15

Moderator, Soyini Madison (University of North Carolina-Chapel Hill, Communication Studies)

Edris Cooper (University of Iowa, Theatre Arts)

“Medea Project: Theatre for Incarcerated Women”

Robert Hostetter (North Park College, Communication Arts & Theatre)

“Negotiating the Past and Present through Performance in an Urban Mennonite Community”

Will MacAdams (New Haven Juvenile Detention Center)

“Speaking through Walls: Voices from the New Haven Juvenile Detention Center”

Telia Anderson (Brown University, Theatre, Speech, & Dance)

“‘Calling on the Spirit’: The Performativity of Black Women’s Faith in the Baptist Church
Spiritual Traditions and its Radical Possibilities for Resistance”

“Gender, Race, and Sexuality in American Musical Theatre”

Annenberg Hall G21

Annie Nymann (University of Wisconsin-Madison, Theatre and Drama)

“Magnolia vs. the Mulatto: The Women of Edna Ferber’s *Show Boat*, 1927-1994”

Stacy Wolf (Florida State University, Theatre)

“Nuns, Tomboys, and Mary Martin: Transgressive Readings and *The (Lesbian) Sound of Music*”

Miseong Woo (University of Wisconsin-Madison, Asian American Studies)

“From Butterflies to Bar-girls: Representations of Asian Women in the West”

Jay Plum (CUNY, Theatre)

“Who’s Using Who: Victor/Victoria and the Commodification of Gayness”

Respondent, Joseph Roach (Tulane University, English)

“History and Performance”

Kresge Hall 221

Moderator, Ron Shields (Bowling Green State University, Theatre)

Kay Ellen Capo (Purchase College-SUNY, Drama)

“Performing History in the Light of History: Stages of Dissent in Post-Soviet Lithuania (1993)”

Elizabeth Katrovas (Tulane University, English)

“Hester Santlow as *Harlequine*: Triple Cross-Dressing the Danseuse”

Angela J. Latham (University of Illinois, Theatre)

“Play Rites, Display Rights, and Public Bathing in the Early 1920s: An Ethnographic Approach to
Historical Performances”

Michael P. Bibler (Tulane University, English)

“Slaving through the Personals: Desire and Identity in Advertisements for Runaway Slaves”

“Traumatic Re-enactments: The Language of Unassimilated Experience”

Kresge Hall 104

Ulrich Baer (New York University, Germanic Languages and Literature)

“Experience Between Memory and History in the Poetry of Paul Celan”

Jared Stark (Yale University, Comparative Literature)

“War, Suicide, and Trauma in Toni Morrison’s *Sula*”

Joanne Spiro (Yale University, Comparative Literature)

“Investigative Autobiography: Georges Perec’s *W or the Memory of Childhood*”

Leah Gressel (New York University, Performance Studies)

“The ‘Disappearance’ of Battle-Shock and Israeli Discourse”

Friday, March 22

6:00-7:45 pm

RECEPTION, music by Funky Wordsmyths

Norris University Center, Ground Floor

6:30-7:45 pm

CREATING A PERFORMANCE STUDIES ASSOCIATION

Norris University Center, Room 1 B-C

Optional Event

Co-Chairs: Richard Schechner (New York University) and Sally Harrison-Pepper (Miami University of Ohio/University of California-Santa Barbara)

Is it time to start a Performance Studies Association? If so, what will this organization look like? To be discussed: structures, goals, connections to other organizations (e.g. ATHE, SCA), dues, advantages--including making TDR the "official journal."

9:00 pm PERFORMANCES / DISCUSSION

"The Interperforming Body"

Lee Stothers (University of British Columbia, Asian Studies)

"Screen Plain: A Video Noh"

Kadi Purru (University of British Columbia, Comparative Literature)

"Documentary as Disembodied Performance"

Litsa Chatzivasileiou (University of British Columbia, Hispanic and Italian)

"Performing, Carving, and Screwing Female Bodies"

Struble Theatre
Theatre & Interpretation Center

"Queer Theatre in Chicago: Discussion and Performances"

Performances by members of the About Face Theatre Collective:

Kyle Hall, John Fernick, John Guzzardo, Scott Duff, Ted Hoerl, Millie Hurley

Discussants: Frank Galati (Northwestern University, Performance Studies), Martha Lavey (Steppenwolf Theatre),

Mary Zimmerman (Northwestern University, Performance Studies), Eric Rosen (Northwestern University, Performance Studies), Justin Hayford (*Chicago Reader*)

Wallis Theatre
Theatre & Interpretation Center

"Summertime"

Baubo Performance Project: Sophia Skiles, Lee Anne Schmitt, Martha Donovan,

Marianne Kim, Sara Kraft, Karen Krolak

Dance Center Ballroom
Theatre & Interpretation Center

"Little Man You've Had a Busy Day"

Peter Carpenter, Patrick McNulty, Doug Stapleton, Leif Tellman

"The Call of Stories: Awakening the Moral Imagination from Written and Oral Texts to Reflexive Performances"

Raymond J. Schneider (University of South Florida, Communication), Chair

Kathi Flynn (University of South Florida, Communication)

Dennis Leoutsakas (University of South Florida, Communication)

Carol L. Benton (Central Missouri State University, Communication), discussant

Bergen Rehearsal Room
Theatre & Interpretation Center

"International Performance Research II"

Bergen Rehearsal Room
Theatre & Interpretation Center

Moderator, Manjunath Pendakur (Northwestern University, Radio-TV-Film)

Phillip Zarilli (California State University-Los Angeles, Theatre & Dance)

"Reading Between Pasts and Presents: A Case Study of Ethnosemantic Representations of Power in Kerala"

Walter Pfaff and Ute Hausberg (Parate-Laboratory, Zurich)

"Path of the Performer: A lecture/demonstration on the Research Carried Out in the Swiss-India Project 92/95, 'The Meeting'"

"Poli-Technics: Recircuiting Social Invention"

Annenberg Hall G21

Ricardo Dominguez (Critical Art Ensemble)

"Run for the Border: An Electronic Gesture"

Jon McKenzie (New York University, Performance Studies)

"Cyber Space Foods"

Craig Saper (University of Pennsylvania, English)

"Naim June Paik and Mail-Art Networks"

"Performing Ethnicity and Museums"

University Hall 122

Moderator, Lisa Wolford (Bowling Green State University, Theatre)

Lesley Delmenico (Northwestern University, Theatre & Drama)

"'They are a Plain, Hardworking People': Swedish Performances, Cultural Complexities"

Kathryn McCormick (New York University, Performance Studies)

"The Museum as Cultural Agent: An Analysis of Three Kings at El Museo del Barrio"

Kurt Lancaster (New York University, Performance Studies)

"*This Path We Travel*: Creating Meaning Through Virtuality at the National Museum of the American Indian"

Shawny Anderson (Loyola University, Communication)

"Performing a New Ethnicity: Guillermo Gómez-Peña and the 'Revolting Pochos'"

"Race, Gender, and Cross-Dressing"

Kresge Hall 104

Moderator, Darlene Hantzis (Indiana State University, Communication)

Amy Seham (University of Wisconsin-Madison, Theatre)

"Improvisation in Black and White"

Lara D. Nielson & Anita Cherian (New York University, Performance Studies)

"Wooster Group 1995: Reading 'Emperor Jones'"

Jessica Thebus (Northwestern University, Performance Studies)

"'New Anatomies': Representation and Transvestism"

Audrey Colby (Northwestern University, Performance Studies)

"King for a Day: An Examination of Diane Torr's Male Drag Workshop"

Saturday, March 23

11:00 am -12:30 pm PLENARY III
Directing Out of (My Own) Culture: Taiwan, China, South Africa, India

Barber Theatre
Theatre & Interpretation Center

Richard Schechner (New York University, Performance Studies)

12:30-1:30 pm LUNCH

1:30-3:15 pm BREAKOUT SESSIONS 5

"Asian Performance/Performing Asian"

Kresge Hall 221

Moderator, Wenshu Lee (San Jose State University, Communication)

Faye C. Fei (Macalester College, Dramatic Arts & Dance)

"From Ritual to Theatre: A Chinese Paradigm to Replace the Greek One"

Ivy I-chu Chang (New York University, Performance Studies)

"Staging Diasporic Memories and Amnesia: The Asian American Representation of Ping Chong's *Undesirable Elements* and *Deshima*"

Nanako Kurihara (New York University, Performance Studies)

"Butoh as Cult: Hijikata Tatsumi and his Retinue"

James Moy (University of Wisconsin-Madison, Theatre)

"Anglo-American Desire Constructing Asian Sexuality"

"Shifty(-ing) Women in/and Leaky Containers: Critical Play with Dancers, Critics, Queers, and Stars"

Annenberg Hall G21

Judith Hamera (California State University-Los Angeles, Communication)

"Naked Onstage with Nothing to Say: The Spectacular, Silent, Articulate, Lyric, Story-body of Melinda Ring"

Lisa Merrill (Hofstra University, Speech Communication)

"Charlotte Cushman, 'Queer American': Performing Nationality, Performing Sexuality"

Denise P. Quirk (Rutgers University)

"Shakespeare's Women, 'Clever Portrait Painters,' and 'Female Gamblers': Anna Jameson as Cultural Critic"

Stacy Wolf (Florida State University, Theatre)

"Performing Mary Martin: A Queer-Lesbian, Biographical-Spectatorial, Gossip-Knowledge Intervention"

"Contingencies of Action: Intertext, Improvisation, Indeterminacy"

Louis Hall 119

Terri Kapsalis (Northwestern University, Performance Studies)

John Corbett (School of the Art Institute)

Ken Vandermark (Musician)

"Theorizing the Body: Liberation and Desire"

University Hall 102

Heidi M. Rose (Villanova University, Communication Arts)

"When the Body Speaks: Expression in ASL Performance"

Kristin Bervig Valentine (Arizona State University, Communication)

"Incarcerated Women Circumventing Surveillance through Poetic Discourse"

Thomas K. Nakayama & Frederick C. Corey (Arizona State University, Communication)

"Sextext"

Saturday, March 23

"Performance, Ideology, and the Future of Utopia: A Roundtable"

Struble Theatre

Moderator, Johannes Birringer (Northwestern University, Performance Studies)

Theatre & Interpretation Center

Sergei Bugaev Afrika (St. Petersburg)

Magaly Muguercia (Centro Nacional de Investigaciones de las Artes Escenias, Havana)

Marko Peljhan (Projekt ATOL, Ljubljana)

Jo Siamon Salich (Gruppe RU-IN, Dresden)

Ute Ritschel (Universitat Frankfurt: Institut Kulturanthropologie)

"Performative Physiognomies"

University Hall 122

Virginia Liberatore (New York University, Performance Studies)

"The Crisis of Expressivity in Duchenne de Boulogne's Experimental Portraits"

Leah Garland (New York University, Performance Studies)

"Mask, Masquerades, and Metaphors: Orlan's Surgical Performances"

Kathleen MacQueen (New York University, Art)

"The Myth of Self-Identity: Mona Hatoum--Silence, Exposure, Rupture, and Suture"

"Demystifying Performance Practices in Africa and the Diaspora"

Annenberg Hall G15

Co-sponsored by the African Humanities Institute, Northwestern University

Part I: Of Tricksters and Mimetic Excesses

Moderator, Margaret Thompson Drewal (Northwestern University, Performance Studies)

Catherine M. Cole (Northwestern University, Theatre & Drama)

"From Ananse to Opia: The Migration of a Ghanian Trickster from Storytelling to Theatre"

Mella J. Davis (Northwestern University, Performance Studies)

"The Constructed Black Body: Exoticism and Tourism in Guadeloupe"

Msosa Mwale (Dalhousie University, Philosophy)

"Choreometrics in Malipenga Dance: The Postcolonial Discourse of Tonga Youth"

3:30-5:15 pm BREAKOUT SESSIONS 6

"Demystifying Performance Practices in Africa and the Diaspora"

Annenberg Hall G15

Co-sponsored by the African Humanities Institute, Northwestern University

Part II: Political Performance and Popular Resistances

Moderator, Margaret Thompson Drewal (Northwestern University, Performance Studies)

Ivor Miller (Northwestern University, Performance Studies)

"Performing Abakuá History: Revealing Cuba's Unknown African Heritage Through Ethnography"

William Balan-Baubert (University of Chicago, History)

"Theatre and Politics of Haiti"

Sarah von Fremd (Northwestern University, Performance Studies)

"AIDS Politics and Performance in Uganda"

“War Zones: Experience and Representation”

Annenberg Hall G21

Hàns Buwalda (Center for Multicultural and Multilingual Mental Health Services, Chicago)

“Experience, Representation, and Children of War”

Antonio Martínez (Institute for Survivors of Torture and Human Rights Abuses, Chicago)

“The Role of Power and Powerlessness in the Treatment of Survivors of Human Rights Abuses”

Heather McClure (Northwestern University, Performance Studies)

“Representation of Survivors of Torture in Political Asylum Cases”

Johann Reusch (Bucknell University, Art)

“How America Learned to Love the Bomb: Representations of Suffering, Oppression, and
Terrorism as Ideological Strategies”

Annabelle Melzer (University of Tel Aviv, Theatre)

“Performing War”

“PlaySpace: Performance and Queer Erotics”

Struble Theatre

Moderator, Moe Meyer (University of California-Los Angeles, World Arts & Cultures)

Theatre & Interpretation Center

Thomas A. King (Brandeis University, English and American Literature)

“Notes Toward an Erotics of Space, or, Making the Scene”

Jay Scott Chipman (Nebraska Wesleyan University)

“X-(Flesh)-X-(Plastic)-X: Expanding the Erotics of Space”

D. Travers Scott (Independent Artist)

“Instruction (a retroactive performance)”

“Ethics, Memory, and Mourning”

University Hall 122

Moderator, William Worthen (Northwestern University, Theatre & English)

Jon Erickson (Ohio State University, English)

“The Face and the Possibility of an Ethics of Performance”

Elinor Fuchs (University of Wisconsin-Milwaukee, Center for Twentieth Century Studies)

“False Memory Syndrome: David Hancock’s Memory Theatre (and Mine)”

Robert Sember (New York University, Performance Studies)

“Sex and Mourning on Manhattan’s West Side”

“Feminism and the Politics of Performance”

University Hall 102

Moderator, C. Sue Davis (Indiana State University, Communication)

Jennie Klein (University of Southern California, Art History)

“The Ritual Body as Pedagogical Tool”

Carol Burbank (Northwestern University, Performance Studies)

“From Theory to Activism: The Politics of Women’s Self-Representation in the Ideological Marketplace”

Margaret Werry (Northwestern University, Performance Studies)

“Grappling with a Difference: The Performance and Politics of Women’s Wrestling”

Deborah Paredez (Northwestern University, Theatre & Drama)

“Blood and Salsa; Rather, Blood y Casa: The Construction of Latino Identity in
Guillermo Gomez-Pena’s Warrior for Gringostroika”

Saturday, March 23

"Orlan, Insanity, and Performance Art"

Louis Hall 119

Moderator, Mary Agnes Doyle (Vox Humana)

Linda Kauffman (University of Maryland-College Park, English)

"Cut-Ups in Beauty School: Laura Mulvey and Orlan"

Norma Darr (Northwestern University, Performance Studies)

"Performing Insanity: The Doors and the Theatre of Rock 'n Roll"

Katrien Jacobs (University of Maryland-College Park, English)

"The New Aging of Sexual Liberation: The Carolee Schneemann Debate in Video/Cuts"

"Performance, Theory, and Identity"

Kresge Hall 221

Jacqueline Taylor (DePaul University, Graduate School)

"My Life as a Role Model or How I Became an Exemplary Lesbian"

Craig Gingrich-Philbrook (Hofstra University, Speech Communication)

"Refreshment"

Discussant, Darlene Hantzis (Indiana State University, Communication)

Discussant, Lisa Merrill (Hofstra University, Speech Communication)

Discussant, Mariangela Maguire (Gustavus Adolphus College, Speech Communication)

5:30 - 7:30 pm PLENARY IV: Writing Performance

Barber Theatre

Co-sponsored by TriQuarterly

Theatre & Interpretation Center

Co-chair, Della Pollock (University of North Carolina-Chapel Hill, Communication Studies)

Co-chair, Shannon Jackson (Harvard University, English)

Reginald Gibbons (Northwestern University, English)

Angela Jackson (Howard University, English)

Alan Shapiro (University of North Carolina-Chapel Hill, English)

Discussant, Michael Bowman (Louisiana State University, Speech Communication)

Discussant, Eileen Cherry (Northwestern University, Performance Studies)

7:30-7:50

Barber Theatre Lobby

Sherry and Conversation

Theatre & Interpretation Center

9:00 pm PERFORMANCES / DISCUSSION

"Spiritually Speaking"

Block Gallery

Rhonda Blair (Southern Methodist University, Theatre)

"Jesus on the Tundra"

Ann Kilkelly (Virginia Technological Institute, Theatre, Women's Studies, Interdisciplinary Studies)

"Catechisms and Confirmations: 'The Most Mary-like Girl'"

Mady Schutzman (California Institute of the Arts, School of Critical Studies)

"Calculus, Clairvoyance, and Communitas"

Carol Burch-Brown (Virginia Technological Institute, Interdisciplinary Studies)

"Feminism, Spirituality, and Sexuality"

Saturday, March 23

“Autobiographical Performance and the Dancing Cure”

“Uses and Abuses”

Steven Totland (Northwestern University, Performance Studies)
Kathleen Sills (Tufts, Drama)

“The Dancing Cure (or, why i went to Java)”

Deena Burton (New York University, Performance Studies)

Struble Theatre
Theatre & Interpretation Center

“Pretext: Performing Authorship and Textual Authority”

Moderator, Ron Shields (Bowling Green State University, Theatre)

Elizabeth Bell (University of South Florida, Communication)

Arthur Wright (University of South Florida, Communication)

Dennis Lesousakis (University of South Florida, Communication)

Discussant, Nathan Stucky (Southern Illinois University, Speech Communication)

Bergen Rehearsal Room
Theatre & Interpretation Center

“Niagara on the Rocks: Fissuring Margaret Fuller, Henry James, and a Strata of Other Voices:

A complete Scenario, including Appendices, Bibliography, and Precise Stage Directions for Performance, along with Descriptions of Properties, Interlinear Commentaries, and inscription of the Original Scene of Performance in Vancouver, British Columbia”

Ellen LaForge (Savannah College of Art & Design, Computer Art)

Thomas Lavazzi (Savannah State College, Humanities)

Zoe Randall (Hunter College, English)

Wallis Theatre
Theatre & Interp. Center

Sunday, March 24

8:00 am - noon

Morning Coffee and Sweet Rolls

Barber Theatre Lobby
Theatre & Interpretation Center

9:00-10:45 am BREAKOUT SESSIONS 7

“Afro-Bahian Dance Workshop”

Isaura Oliveira (Dancer)

Bergen Rehearsal Room
Theatre & Interpretation Center

“Queer Acts Roundtable”

Moderator, Amanda Barrett (New York University, Performance Studies)

Jennifer DeVere Brody (University of California-Riverside, English)

Elizabeth Freeman (Oberlin College, English)

Judith Halberstam (University of California-San Diego, Literature)

David Román (University of Southern California, English)

Kresge Hall 221

“Performance Art Roundtable”

Moderator, Laurie Beth Clark (University of Wisconsin-Madison, Art)

Moderator, Michael Peterson (University of Wisconsin-Madison, Art)

Annenberg Hall G15

Sunday, March 24

"New Changes at the National Endowment for the Arts and Consequences for Performance" Annenberg Hall G21

Peggy Phelan (New York University, Performance Studies)
Richard Schechner, (New York University, Performance Studies)

**"'Ampukyekye' (Anything Goes): Innovation and Media in the Ghanaian Concert Party—
A Video Presentation"** University Hall 102

Nathan Kwame Braun (Columbia College, Film and Video)

"Scholarly Performance and Performance as Scholarship: Roundtable Discussion" Wallis Theatre

Moderator, Lara Dieckmann, (New School for Social Research, Dramatic Art) Theatre and Interpretation Center
Moderator, Jennifer Holmes (Northwestern University, Performance Studies)

"Amnon Wolman's 'Andy Warhol's Diaries': Post-performance Discussion" Kresge Hall 104

Amnon Wolman (Northwestern University, Music)
Peter Gena (School of the Art Institute-Chicago)
Cindy Brizzell (New York University, Performance Studies)

11:00 am-12:45 pm PLENARY V: Performance and Law Barber Theatre

Theatre & Interpretation Center

Joseph Roach (Tulane University, English)
"Performance and Juridical Memory: 100 Years of *Plessy v. Ferguson*"
Bernard Hibbitts (University of Pittsburgh, Law)
"De-scribing Law: Performance in the Constitution of Legality"
Sandra L. Richards (Northwestern University, Theatre, African American Studies, and Performance Studies)
"Horned Ancestral Masks, Shakespearean Actor Boys, French-inspired Set Girls:
Social Relations in Jamaican Jonkonnu, 1830-1842"

1:00-2:00 pm WRAP-UP PLENARY Barber Theatre

"Conference Itineraries: Three Travel Narratives" Theatre & Interpretation Center

Judith Hamera (California State University-Los Angeles, Communication)
Soyini Madison (University of North Carolina-Chapel Hill, Communication Studies)
Craig Gingrich-Philbrook (Hofstra University, Speech Communication)

Alternative Site Performance 2 The Chopin Theatre

5:00 pm 1543 W. Division, Chicago

"The Musicality of Poetry:

Poets Angela Jackson and Angela Shannon, accompanied by musician Mwata Bowden"

Co-sponsored with The Guild Complex and TriQuarterly. Consult conference packet for more information about this special event. There will be a \$7.00 admission charge.