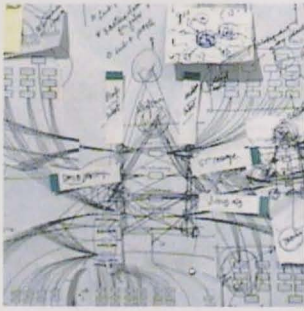
PERFORM

STATE



INTERROGATE

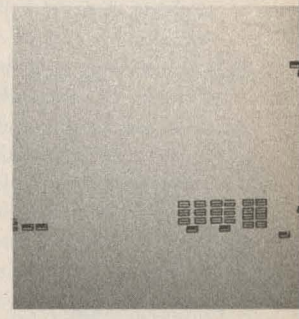
Performance Studies International #10
Singapore, 15th - 18th June 2004

Perform : State : Interrogate :

CONTENTS

PERFORM

In this section, we provide information that enables the conference participant to negotiate the conference as site and event. This section will provide, on the one hand, a sense of "user-friendly" flow from space to space and event to event. But it will also seek to "crumple the map", as it were, emphasising the gap between the ideal and real image of a Performance Studies conference, constructing PSi#10 as a state of "quarantine" between the two.



WELCOME FROM PSi #10

Dear PSi #10 Participant

A warm welcome to Singapore! We hope that you will find your time here a productive and enjoyable one.

Perform: State: Interrogate: PSi #10 has been a huge undertaking, which has gradually been gathering momentum over the course of almost three years. We knew from the start that organising a conference here, without institutional backing, would be a challenge, but that with the challenge would come new insights, and new ways of thinking about the relationship between critical, discursive and performative practices in the Asian region and elsewhere. In so doing, we have encountered difficulties and made compromises, but we have also been privileged to be in dialogue with so many contributors from such a range of practices and perspectives. The gathering of these people over the coming days promises to be a significant moment in articulating how performance is produced and interpreted in a global context and in "Asia", and we trust you will take every opportunity to move that conversation on.

Nevertheless, if our efforts were simply to culminate in this conference, then they may be hard to justify. In the time since the interlocking themes *Perform: State: Interrogate:* were first proposed to the board of Performance Studies international, the resonances of these three words have become ever more complex, and the obligation to elaborate their relationship more pressing. Four intense days of presentations and discussions can sketch the contours of this relationship, and lay the ground for further work. But we cannot overemphasize our hope that in the future the conference comes to be seen as having provoked a range of research initiatives and projects that would not otherwise have taken place, and whose impact is both productive and enduring.

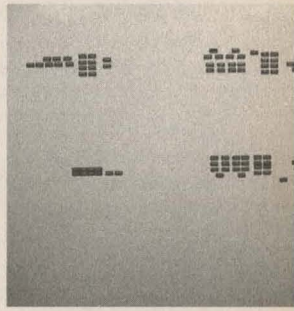
If you're not from Singapore, you've come at a good time. There's a lot going on right now, and checking out the city and the performances that are on is a good way to get a sense of the context within which the conference has been developed. Of course, it's not only that. When the food is good, the weather is warm and places are open late, do you really need any other reason to find time to sit back, relax and enjoy yourself? No, we don't think so, either.

Regards

The PSi #10 Organising Committee

<Organising Committee>

Lucy Davis	Artist and Editor, focas, Forum On Contemporary Art & Society
Ray Langenbach	Artist, Writer and Independent Scholar
Lee Weng Choy	Artistic Co-Director, The Substation
Susie Lingham	Writer and Artist
Low Kee Hong	Associate Artistic Director, TheatreWorks
Ngiam Su-Lin	Company Manager, The Necessary Stage
Ong Keng Sen	Artistic Director, TheatreWorks
Traslin Ong	Manager, Singapore Wing, TheatreWorks
Lindy Poh	Curator and Lawyer
Paul Rae	Co-Artistic Director, spell#7, and PhD candidate, University of Middlesex, UK
Charlene Rajendran	Lecturer, Visual and Performing Arts Academic Group, National Institute of Education/ Nanyang Technological University
KK Seet	Senior Lecturer, Theatre Studies Programme, National University of Singapore
Alvin Tan	Artistic Director, The Necessary Stage
Tay Tong	Managing Director, TheatreWorks



<Production Team>

Jacinda Chew	Production Manager
Jason Chan	Marketing Coordinator
Goh Min Li	Administrative Assistant
Ray Langenbach	Programme Coordinator
Lee Weng Choy	Programme Coordinator
Nurhidayati Yahya	Conference Administrator
Paul Rae	Conference Coordinator
Tang Fu Kuen	Bookstore Coordinator
Zulharli Adnan	Administrative Assistant

WELCOME MESSAGE FROM PEGGY PHELAN

16 March 2004

Dear Friends,

I am looking forward to seeing many of you in Singapore. The Organizing Committee has done an exemplary job of organizing a provocative and diverse event. I want to thank them, and their colleagues, for all their hard work.

I am pleased to announce that Brown University, Providence, Rhode Island will host the PSi conference in 2005. The theme of the meetings, to be held March 31-3 April 05, will be "Becoming Uncomfortable." Professor John Emigh will serve as conference director. He will be in Singapore with more news. In 2006, PSi will be hosted by Queen Mary, University of London. The dates are to be determined, but most likely will be in June or July 2006. The themes will be "Performing Human Rights" and this event will include a performance festival. Lois Weaver of Split Britches and Queen Mary will be overseeing both programs.

In Singapore, I will conclude my term as PSi's President. I am delighted to say that Adrian Heathfield, from the University of Nottingham-Trent, will be the new President, serving from June 2004-June 2007. Heike Roms, who has served on the Board in various important roles since 1997, most recently as Chair of Conferences, will also be stepping down. I want to thank her for all her work guiding PSi for the past seven years.

During the business meeting, we will also initiate a discussion of changing the dues structure. We would appreciate your thoughts and advice about this. Our membership numbers have fallen and we want to have a candid talk about how we might structure the organization so that it does what the members want. We might move to a conference-only association. But these and other issues regarding PSi's future will be discussed at the meeting.

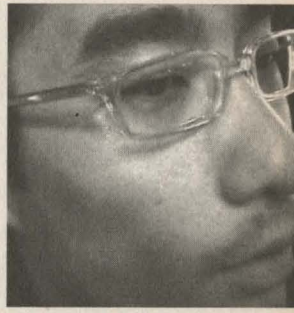
Finally, I would like to thank my assistant, Kyle Gillette, for all his help with administering PSi this past year, and James Lyons, for his help last year. Stanford University's Department of Drama has been extremely generous in their support of PSi and I am very grateful to them. The Department of Perfomance Studies, Tisch School of the Arts, New York University was a big help to me and to this organization during my first year as President and throughout the history of PSi. I remain grateful to my colleagues and friends there.

I am very much looking forward to seeing all of you in June in Singapore. Travel safely.

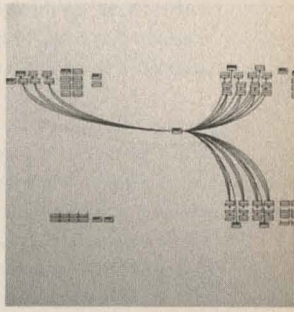
Yours Sincerely,

Peggy Phelan
President, PSi

ABOUT PERFORMANCE STUDIES iNTERNATIONAL



Performance Studies international (PSi) was launched by the Department of Performance Studies at New York University in 1995. In its nine years of existence, the conference has staged gatherings that have attracted a wide range of scholars and artists working in the field of performance. PSi has become internationally recognized for creating an opportunity for dialogue among artists and academics in a variety of disciplines whose concerns converge in the still-evolving areas of performance research and practice. Its coalition of the diverse field of performance studies has resulted in the formation of a worldwide membership association. PSi conferences have been held in the United States, Wales, and Germany. PSi #9 was held in Christchurch, New Zealand, in 2003. After PSi #10 in Singapore, Brown University will host the PSi conference in 2005, and Queen Mary, University of London, will host in 2006.



For information about the PSi business meeting and PSi subcommittee meetings which will be taking place over the course of the conference, see pages 56-57.

A USER'S GUIDE TO PSi #10

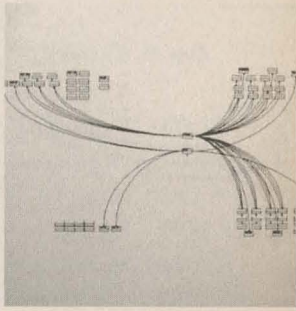
Welcome to the "User's Guide" to PSi #10. The purpose of this publication is to provide you with the necessary information to negotiate the conference, and to access the various means it provides for interaction and participation. However, as elsewhere, we have felt the need to first provide you with a "map" to the conference and then to crumple that map, so that the single plane becomes a three-dimensional relief.

As you will read in the following pages, PSi #10 is divided into four main types of activities: dialogical **Main Sessions** that focus on what we consider to be the primary themes of the conference; **Parallel Panels** for the presentation of papers on a wider assortment of themes from various global perspectives; continuous **Interest Groups** that meet repeatedly over the course of the conference for the deeper investigation of various issues; **Special Events**, including a selection of performances and screenings.

At the margins of these activities you will find many opportunities for less scripted interactions. In many ways, this is made all the more possible by the "user-friendliness" of this campus in particular, and Singapore in general, which is one of the easiest cities in Asia to negotiate in terms of transportation, services, and infrastructure. However, while "user-friendliness" is defined by a kind of self-effacement of the object, in the context of this conference, this fact is itself instructive. Development has come to Singapore at a price, and this – the Janus-face of modernity and developmentalism – is one of the important areas of interrogation at *Perform: State: Interrogate:*. The obvious "face" of the city has largely been made over in a globalised ("McDonaldized") image of Singapore Inc. Modernity has also provided Singapore with a powerful and centralized bureaucracy, a highly skilled and efficient and controlled citizen-workforce, the majority of whom work for the government or government linked corporations (GLCs), and an infrastructure built and maintained largely by short-term foreign labourers who have few no rights while in the country. And yet the story of Singapore's modernization and globalisation is not the whole story. We urge you in your short time here to problematise this story – to look for the obverse behind the obvious.

Most performance theorists are aware of the proclivities of Performance Studies to "map" cultures through the production of research, and of how problematic this mapping is in post-colonial Asia. Many are also aware of the way that colonial anthropology smudged into colonial tourism for the intelligentsia in places such as Bali early in the 20th century. The economics of tourism demand that the objects of the touristic gaze find it in their interest to display themselves as expected by global travelers. Delivering on expectations in this way allows for the consummation of the touristic exchange. Today's guide books – including the backpackers' guides – are read by the traveler, tourism marketing companies, and government agencies alike. The experience sought is seamlessly constructed and

delivered. Many of the major themes of this conference – translation, global vs local tensions, the invention and survival of traditions, the omni-presence of global trauma and violence, and the problematics of Performance Studies as a field – are to be found not only within the conference walls but outside in the streets, in the pages of the press, on the screens in the MRT trains and buses, in advertisements, in the daily rituals of the *kopi-tiam* (coffee shop), in the life of the HDB estates, in the small parcels of undeveloped land inhabited by Singapore's rapidly vanishing bio-diversity, and in all of your complex interpersonal interactions.



PERFORM: STATE: INTERROGATE: AT A GLANCE

Day 0: Monday 13th June.

1700: Pre-registration at The Substation
1900: Informal drinks at the Fat Frog Café, The Substation

Day 1: Tuesday 14th June.

0900: Registration
1000: Opening and Main Session 1 – Perform: State: Translate:
1200: Lunch
1300: Main Session 2 – States of Theory - G/lo/b/cal Densities?
1500: Tea Break
1515: Parallel Panel Session 1
1745: Break
1800: Interest Groups & Public Programmes
1930: Conference Reception and Evening Events

Day 2: Wednesday 15th June.

0900: Main Session 3 – Perform: Practice: Tradition:
1100: Interest Groups & Public Programmes
1230: Lunch
1330: Parallel Panel Session 2
1600: Tea Break
1630: Parallel Panel Session 3
1900: Evening Events

Day 3: Thursday 16th June.

0900: Parallel Panel Session 4
1130: Interest Groups & Public Programmes
1300: Lunch
1400: Parallel Panel Session 5
1630: Tea Break
1700: Main Session 4 – Real Performances, Traumatic Displacements.
1900: Evening Events

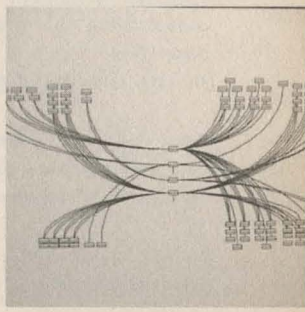
Day 4: Friday 18th June.

0900: Interest Groups
1200: Main Session 5 – Interest Groups Report Back
1300: Lunch
1400: Main Session 5 (cont.) – PSi Business Meeting (all invited)
1600: Tea Break
1630: Main Session 6 and Closing – Not I? Interrogating the international in PSi
1830: Evening Events

RELATED EVENTS

There are many events taking place at the same time as the conference that may be of interest to participants. Here, they are listed under the categories 'Conference Events', 'Affiliated Events', 'Other Events'.

Many, but not all, of the 'affiliated' and 'other' events are part of the Singapore Arts Festival. You can get a 10% discount for all Arts Festival Events if you show your conference pass when purchasing your tickets from the Arts Festival ticketing outlets.



<Conference Events>

See the separate Conference Programme Schedule publication for detailed listings of film screenings, performances and other items presented by conference participants.

15th -18th June
Conference Commission –
Tang Fu Kuen (Singapore): ***Attack!***
Free. See p. 70 for more details.

15th June
Conference Reception
7.30 pm
Hosted by Singapore Management University on the evening of the first day of the conference.

17th June 2004
P — a Party at The Substation
9.00 pm 'til late. Free
In association with the Month of Photography and with support from the National

Arts Council, The Substation will host *P*— a party to which all PSi participants are invited. Local artists working in the fields of visual & performance art, theatre and popular music will collaborate on a site-specific musical experience for party-goers. There will be a bar, and conference delegates will have the chance to relax and mingle with local artists.

<Affiliated Events>

15th and 16th Jun
Golden Bough Theatre (Taiwan):
Butterflies
8.00pm, University Cultural Centre Theatre

Artists from Golden Bough Theatre will participate in a panel discussions with PSi delegates at the conference venue on 16 th June.

For more information, see the Singapore Arts Festival brochure.

16th June
Manora Cahaya Bulan led by master Eh Chom Eh Kuan (Kelantan, Malaysia).
10pm, The Substation Garden, 45, Armenian Street.
Free, 90 mins

Artists from the Manora Cahaya Bulan will participate in a panel discussion with PSi delegates at the conference venue on 17th June.

See infodoc

The **Manora** is a Siamese-Malay ritual dance-drama form located principally in the Tumpat district of the Northeast Malaysian state of Kelantan. A performance tradition unique to this northern region of Malaysia, the Manora reflects the profound cross-cultural experience of beliefs and cultural practices that have - and continue - to dominate the northern Kelantan region.

Performances of Manora continue to include elements of Buddhist worship infused with local Malay beliefs. A common Manora performance boasts participation from both the Siamese-Buddhist and Malay-Muslim communities.

Eh Chom is the last remaining Manora performer in Kelantan trained according to traditional methods of instruction. His performance in Singapore is a special offering, and his last public performance, as in May 2004 he is handing over his kecopong (tiered crown), which is believed to hold the inner teachings of the Manora tradition, to his son.

Sponsored by the Asia Research Institute and the Malaysian High Commission in Singapore, and coordinated by Pusaka.

17th June (8.00pm) & *19 June* (3.00pm)
The Necessary Stage (Singapore) Showcase:
koan and extract from ***godeatgod***
The Necessary Stage, Marine Parade Community Centre
Free, 120 minutes

PSi #10 Organising Committee members Alvin Tan and Ngiam Su-lin, artistic director and company manager, respectively of The Necessary Stage, invite all PSi participants to a showcase of their touring works, koan *and* godeatgod . Employing techniques of storytelling, magic realism and narrative framing, *koan* is a theatrical and lyrical exploration of perspective and truth as it tells of a woman's journey that is filled with chance encounters, strange visions and transient connections.

A layered and moving exploration of power, sexuality, spirituality and survival in the post-traumatic world, *godeatgod* is a multiethnic, multimedia romp interwoven with the stories and emotional landscapes of its characters.

For more information, visit
www.necessary.org

18th – 20th June
TheatreWorks (Singapore): ***Sandakan Threnody*** .
8.00pm, Victoria Theatre
$52, $42, $32, $22
90 mins (no intermission)

Sandakan Threnody *is directed by PSi #10 Main Session speaker Ong Keng Sen, and on opening night, conference participants are invited to attend the post-show reception, to be held at the theatre.*

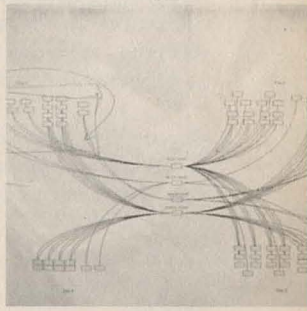
For more information, see the Singapore Arts Festival brochure.

14th-19th June
spell#7 (Singapore): *Desire Paths: an Audio Tour of Little India*
Available between 10am and 4.30pm
65 Kerbau Road (Little India MRT)
$12 (20% off for PSi participants. Usual Price $15), 45 minutes approximately.

Desire Paths is open to PSi #10 participants at a 20% discount. Conference Co-ordinator and Organising Committee member Paul Rae is co-artistic director of spell#7.

The Desire Paths audio tour is an original way of exploring Little India brought to you by experimental arts group spell#7 in collaboration with acclaimed musician, Evan Tan.

Plunge yourself into a rich cinematic world suggested by sounds, music and voices as you traverse the streets around one of Singapore's most fascinating neighbourhoods, Little India.



To make an appointment, contact spell#7 at 6392-1772, 90493935 or info@spell7.net

Other Events –
Singapore Arts Festival and Month of Photography

For more information, see the Singapore Arts Festival Brochure.

<Exhibitions>

16th June
Opening of *Beautiful Dragon* by Pierre et Gilles, to which PSi participants are invited (thereafter, exhibition ongoing until 18th July). Singapore Art Museum.

Ongoing (9th June-29th August)
Reformasi: Contemporary Indonesian Artists Post 1998. Sculpture Square.

<Performances>

15th June
Yo-Yo Ma (US/China) with the Singapore Symphony Orchestra (Singapore)

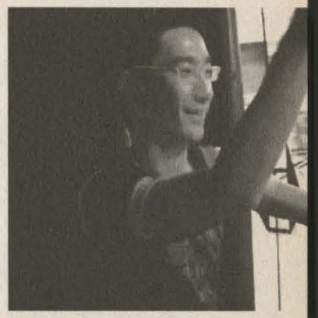
16th and 17th June
Budapest Festival Orchestra (Hungary)

18th June
Companhia de Dança Deborah Colker (Brazil): *Mix*

Ah Hock and Peng Yu (Singapore, Taiwan, Hong Kong): *Peng Yu*

Dulcinea Langfelder and Co. (Canada): *Victoria*

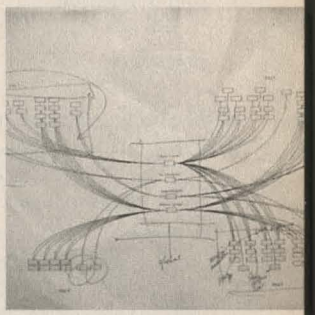
LOCAL & PRACTICAL INFORMATION



<Language>

There are four official languages in Singapore: English, Malay, Chinese and Tamil. English is the language of administration and is widely spoken.

<Climate>



Tropical, humid and hot with average temperatures of 23°C-34°C. For daily weather updates, go to http://weather.asiaone.com

<Electricity>

Singapore voltage is 220-240 volts AC, 50 cycles per second.

<Drinking water>

It is safe to drink water straight from the tap in Singapore

<Currency>

The Singapore dollar is the local currency. Exchange rates are around 1.70 Singapore dollars to 1 US dollar. For daily updates and currency conversions, go to www.xe.corn/ucc.

<Public Transport>

Singapore has public transport system that is efficient and cheap – especially when compared to private car ownership or rentals.

<Trains>

The Singapore MRT (Mass Rapid Transport) and Light Rail – an underground/metro systems - has an extensive network. Stored value cards ("EZ Link") are valid on all MRT lines and Buses, and can be purchased at MRT stations. To use, tap the card on the reader. For single trips on the MRT, buy a S$2 card from the machine and reclaim the difference upon arrival at your destination.

<Buses>

The leading bus operators in Singapore are SBS Transit and TIBS.Stored value "EZ Link" cards are valid on all buses, and Single trips can be purchased on board. State your destination, and the driver will tell you how much to pay (normally S$0.80 – S$1.20).

<Shuttle Service to SMU>

There will be a shuttle service provided from Newton MRT station to SMU and back daily.
Timing: Mornings (8.30am and 8.45am and 9:00am)
Evenings (6:00pm and 6:15pm)

<Taxis>

Taxis are fairly easy to flag down although inevitably scarce at peak times, when surcharges are applicable. Fares are metered and begin at S$2.40. Surcharges also apply when entering the City Centre.
To book a taxi (surcharges apply), call:

- City Cab: 6454 2222
- Comfort Cabs: 6552 1111
- TIBS Taxis: 6555 8888

<Car Rentals>

The minimum age requirement for car rental is 18 yrs although some car companies increase deposits and rental fees if the 'renter' is less than 25 years old. A valid car license is needed. Rates vary according to category of car chosen and packages offered, but average rental rates range from S$50-S$90 per day.

<Communication>

Time: GMT + 8
Telephone Code: +65
Singapore Metropolitan Area Code: SIN
Internet Country Code: .sg

Useful Telephone Numbers in Singapore

For local payphones, phonecards or coins can be used.

Police – 999
Ambulance and Fire Brigade – 911
Non-Emergency Ambulance Service – 1777
Flight Information – 6542 4422
Transitlink Hotline (Bus and MRT info) – 1800-6767 4333
Time – 1711
Local Directory Assistance – 100
International Directory Assistance – 104

Postal Enquiries – 1605

<Registration Booth>

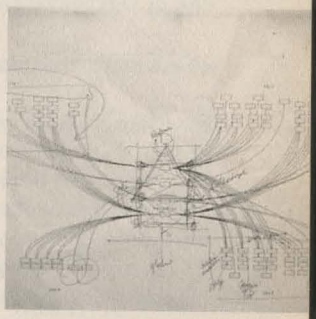
Located near the Book Stall, which will be directly next to the entrance of the Business School, next to the Upper Quad.

There will be separate queues for both prepayment and full-payment. Each delegate will receive a conference pack, which will consist of a programme booklet and other specific information pertaining to Singapore.

<Notice Board>

Located on Level 2 of the Business Block, facing the entrance. This will act as a message board for delegates to interact with one another, and also serves to notify them of any last minute changes to the programme.

For overseas contacts, check for messages on the Notice Board.



<Production Office>

The Production Office for PSi #10 is located at Level 2 of the Business Block. All access regarding the conference will be available upon request from the administration/ production staff.

<Common Room>

Location of this is to be confirmed. The room may also provide a space where conference participants can view the resources i.e. books/videos that the delegates have brought along for display.

<Book Stall>

Located at the entrance of SMU's Business Block, facing the Upper Quad. There will be a variety of titles sold, by both local and international publishers. The bookshop will be open from 9am to 5pm during the entire event.

There is a stationery shop available on campus, called Booklink. The operating hours are 9am to 5pm during the conference. This is located on Level 2 of the U-Center.

<Refreshments Area>

Located on the right hand side, upon entering Level 2 of the Business Block. During break times, there will be coffee/ tea and snacks provided.

<Massage Room>

Massages will be provided at an allocated room on Level 2. You may make a booking directly with the masseur.

<Technical Assistance>

For all Panel Discussions and Interest Groups, there will be on-site technical assistance provided by the student volunteers. As for the Main Sessions in the Auditorium, there will be an SMU technician to assist in the operation of the equipment.
<Photocopying and Printing Services>

Due to the lack of photocopying and printing services available to the public at SMU, all delegates are encouraged to have their necessary paper copies before they arrive.

On campus, such services are provided at a few cents per page. However, due to the school holidays in June, the operation hours are 12 – 6pm on Tuesdays (15 June 2004) and Thursdays (17 June 2004). Usage of such services require the assistance of student volunteers, as it is network-based. There are however, photocopying outlets off campus, at a nearby shopping center, Coronation Plaza. These have normal operation hours.

<Internet Access>

SMU is connected via an internal network. To access the Internet on campus, the student volunteers will be able to assist on site. There are no Internet cafes available on campus.

<Food & Beverages (on campus)>

There is no eating or drinking permitted in the rooms; classrooms, seminar rooms, auditorium. However, during break time, food and drinks can be consumed in the corridors within the building.

There are also Food and Beverage outlets located within campus.

1) Food Haven Café, located on Level 1 of the U-Center. This food court is reasonably priced and the alfresco dining area overlooks the Botanic Gardens.
2) FICUS, located on Level 2 of the U-Center. This is the only alcohol-licensed vendor on campus.
3) Viet Café, located on the other side of campus, near the Library.
4) e-Supreme, located near the Black Box, Raffles Studio Theatre. This serves local food.

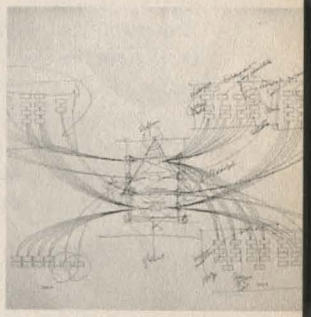
<Food and Beverages (off campus)>

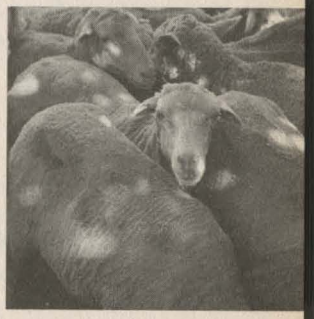
1) Adam Road Hawker Center, located just minutes away from SMU. This hawker center is renowned for its Malay food.
2) The Botanic Gardens, a great getaway from the busy schedule during the event. The atmosphere is serene and tranquil, and has a number of Food and Beverage outlets, from a chilled-out café to some very up-market restaurants.
3) Guthrie House, another mini shopping center, minutes away from SMU. There are a variety of different cuisines available, and a supermarket, Cold Storage, for snacks, etc.
4) Orchard Road, Singapore's shopping strip, with a variety of Food and Beverage outlets, some open 24 hours. It is a 10-20 minute bus ride, depending on the traffic. TIBS bus number 171 travels all the way down, from Tangs at the top, past Raffles Shopping Centre to the Marina area.
5) Newton Hawker Center, with direct buses available at the entrance of Bukit Timah Road, it is only a 7-minute bus ride to one of Singapore's famous hawker center. This is a great venue for seafood, although do not be pressurized by the hawkers into ordering more than you need, and paying more than you should.
4) Holland Village, a local favourite for the latest hip and cosmopolitan cuisines (including Original Sin, Singapore's best restaurant for Western vegetarian food).

<Medical Centre>

There are no clinics on campus. However, there is a first aid kit available in the production office for any minor accidents during the conference.

The nearest clinic available is located at Coronation Plaza. There are a number of clinics there. The nearest hospital is Gleneagles Hospital (Private)—6473 7222





There are also other hospitals within the vicinity:
KK Woman's Hospital (State-owned for Women and Children)—6293 4044
Mount Elizabeth Hospital (Private)—6737 2666
National University Hospital (State-owned)— 6772 5555

<Sports Facilities>

There is a sports complex located down the hill from the Oei Tiong Ham (OTH) Building. Facilities available are swimming pool – admission based per entry; tennis courts – these must be pre-booked at a minimal rate. Showers available on the premises. There is also a gym at the OTH building.

<Banks/ ATMs>

There are no bank tellers available on campus. However, there is a DBS Automated Teller Machine (ATMs) located opposite Food Haven. Besides using local banking cards, Visa and MasterCard are also accepted.

<Postal Services>

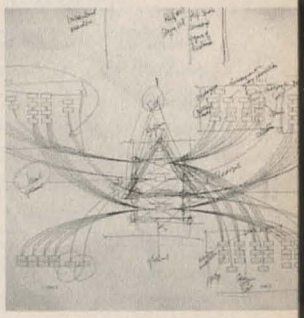
There are no post boxes available. However, during the course of this conference, there will be a postal drop-off box located at the Production Office on Level 2.

<Parking Lots available on Campus>

Public lots are marked in white, with the majority located near the tennis courts, and the road leading out of SMU. There are no charges incurred for parking.

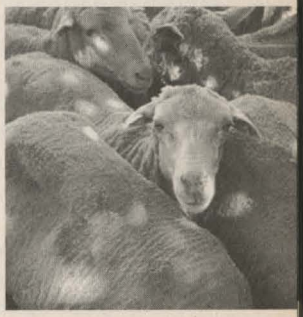
<Day Care Centres>

There is no childcare assistance available on campus.



STATE

In this section we present statements and provocations from the Organising Committee and Moderators of the Main Sessions that articulate or intervene into the themes and aims of the conference. We also include texts by three conference participants that play with the categories of "perform" (Lee Wen), "state" (Marian Pastor Roces) and "interrogate" (Takahashi Yuichiro).



A SHORT ANNOTATION OF THE TITLE FOR PSi #10 PERFORM: STATE: INTERROGATE:

by ray langenbach

The **colon** *(:)* forms a permeable membrane that both separates and connects each two terms and appends the title, implying a looping back to the beginning of the sequence. It is bi-directional — a door swinging between the terms it abuts — organising those terms into couplings.

In ***PERFORM:STATE:*** the second term oscillates between its function as predicate and noun. On the one hand it implies a "stating" as in an act of declamation or declaration. On the other, it offers a stable "state" or a "state of affairs". The implication is that the "imagined community" of the polity or state exists through its "stating", that is, not only by virtue of a social contract but also a declarative contract. The benefits and problems inherent in the establishment of modernist nation-states and the impact of inter-state and intra-state practices are also inferred from this coupling.

STATE:INTERROGATE: implies a linguistic interrogative and a state of interrogation. It also demands an interrogation or an inquiry into the term, "state".

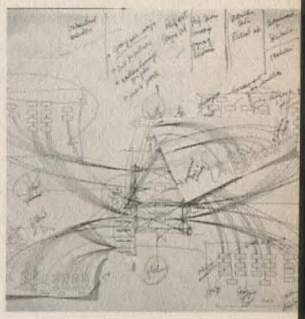
The interrogative or inquiry is immediately intruded upon by the potential of violence that accompanies spatialised tropes like "under interrogation" or "interrogation chamber". If the subject of the interrogative refuses to "state", then an earnest interlocutor may take on a more interventionist role, engineering the extraction of statements by strategic interrogation or force.

If we reverse the flow of reading, we get ***INTERROGATE:STATE:***. This could refer to an inquiry into language itself or into specific speech-acts. Any act of interrogation also transmits an unspoken but implied "statement" or "declaration" by the interrogator to either the subject of interrogation or to an "audience" in the form of the gestures and behaviours deployed during the interrogation. This may take the form of a "direction" of questioning, or the level of physical violence deployed. A power/knowledge dynamic is structurally embedded in any interrogative performance.

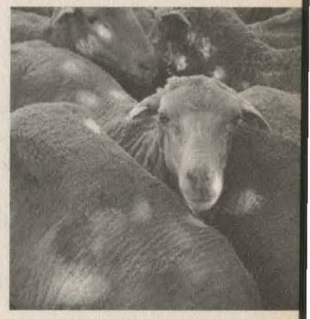
We then arrive at the implied looping back of ***INTERROGATE:PERFORM:*** that is the primary focus at this PSi conference. We are here to interrogate the performances, performance indicators and conditions of performance manifested by others, as well as our own acts as writers, practitioners and intellectuals. The interrogation focuses not only on the phenomenon of performance, but also on the role and responsibility of the intellectual, and the ethical issues that surround the act of writing, speaking, or any kind of signing. It is a questioning of the act, the actor and agent, through a meta-discursive interrogation into the questioning of the act.

Taking the complex, ***PERFORM:STATE: INTERROGATE:***, as a whole, there is a scent of pleasure in the repetition, cadence and rhyme, and also in the montage of the terms. For example, while ***PERFORM:*** is the active agent that heats up the

compound, the gap after ***INTERROGATE:*** provides a pause or a moment of breath, just before turning back to ***PERFORM:*** and the start of another round of the circuit. There is so much more at stake here than instrumentality, performance indicators, performance goals or performance anxiety. There are also the productive pleasures of interrogation, the pleasures of complicity, resistance, and the "guilty pleasures" of textuality and dissemination. These include the pleasures taken by us in our "stating" the state and the role of intellectuals vis-a vis the state, most particularly that of bringing state power into being through the power of discourse and representation.



Finally there is that unscripted calculus of pleasure and anxiety derived from continuously anticipating the disappearance of the "real" into the text.



REPORT ON THE ASIAN PERFORMANCE STUDIES RESEARCH GROUP, PENANG 2003 by paul rae

<Introduction>

From the 18th to 22nd of June, 2003, the Organizing Committee (OC) of PSi #10 *Perform: State: Interrogate:* held a pre-conference think-tank session in Penang, Malaysia. There were two aims: to get a clearer sense of performance research in the region, and to reflect meta-theoretically on the relationships that exist between this research and performance practice. 22 writers, researchers and practitioners from Singapore, Malaysia, Thailand, Japan, Australia, India, the UK and the Philippines gathered together to discuss the relevant issues.

The event was made possible with funding from the National Arts Council, Singapore, the Arts Network Asia, and the Lee Foundation, and was co-hosted by Universiti Sains Malaysia.

Each day was broken down into chaired panels, in which three papers were presented. Participants were requested to prepare a brief presentation that located their own research practice within the broader local and regional context, and to reflect on the status and condition of current performance scholarship in their area of interest. In Part 1 of this report, I will discuss the following:

Concepts: These are the most general conceptual trends that emerged over the course of the event, and that might form the conceptual basis of the conference proper.

Principles: These are themes that operate simultaneously as areas of scholarly interest, and as possible ways of ordering or reflecting on the way in which the conference unfolds.

Themes: These are topics that emerged as some of the most pressing to be addressed in the conference, and may provide the content and focus of the various modes of investigation that will be used.

It is clear that there is no hierarchy of importance here, but rather levels of specificity. Moreover, it needs to be stated that this breakdown is entirely provisional, and there are most certainly areas of overlap between the three strands. Following the elaboration of the various points that make up these strands, in Part 2 of this report I will continue with:

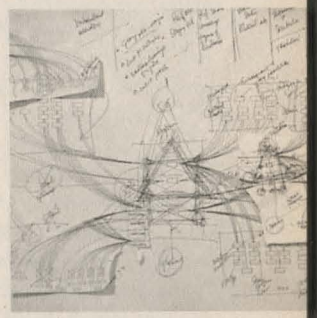
Caveats and Limitations: This lists unresolved or unresolvable issues, and perceived shortcomings of the Penang event that need to be corrected in advance of the 2004 conference.

<Part 1: Concepts>

Multiplicity: This is an element that was never focused on in and of itself, but arose repeatedly in relation to a host of other issues. At base, it concerns the fact that staging a PSi conference in Asia presents the opportunity to imbue it with a multi-dimensionality that, in other contexts/places, might be lacking. This was embodied by the range of practices represented by the participants of the Penang event, very few of whom were solely university-based academics. Instead, there was a crossover with

artistic practice, active field-work, other forms of pedagogy, social activism and independent scholarship.

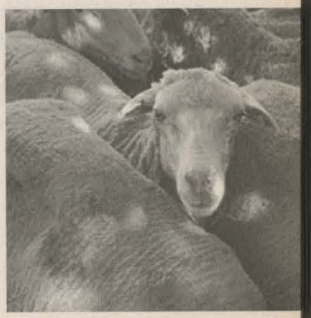
Multiplicity was also identified as the ways in which performance is investigated and the outcomes communicated. It was noted that a "diversity of voices" was desirable, that the spirit of the conference should strive to be "dialogic" (Jit), and that we should be circumspect about critical vocabularies that threatened to foreclose such dynamics, and which entail a certain kind of discursive "imperialism" (Anis).



Critical Reflexivity: The generally reflexive thrust of the organizing process has already been noted. However, three specific aspects were reiterated in Penang.

i) A wariness of *geographical determinism* in how the conference is conceived and articulated. Much as we are keen to avoid the dominance of Eurocentric discourse in determining the agenda, so we should be equally suspicious of any converse appeals to a simplified Asiacentricity. We need to find a way of prioritising the needs, discourses and practices of the region without asserting problematic local authenticities.

There are two key ways in which this might be avoided. First, to acknowledge the internal diversity of the region, and thereby resist homogenising it. "We have to make sure that Singapore-centricity does not override the larger agenda here" (Bharucha). While the OC were the ones putting in the work and taking the risks attendant in hosting such an event, they were also made fully aware of their obligation to retain a critical stance towards Singapore's current attempt to accumulate cultural and actual capital, possibly to the detriment of other parts of the region. The second way in which to avoid reifying "Asia" is to find "different ways of cutting the cake" (Langenbach). So, for example, to find other frameworks for linking practices within the region to those elsewhere, for example through the themes of social activism, or religious practices.



ii) A *critical perspective on Performance Studies international* and the global processes of academic knowledge production. Some debate took places as to the precise nature and influence of PSi, and of Performance Studies as a discipline. It is clear that its intellectual and institutional roots lie in the US —

specifically at New York University and Northwestern University. However, there is an inherent internationalism in the field, not least in terms of its objects of study, that those seeking to entrench the discipline in Euro-America ignore at their peril. Indeed, PSi is largely defined by its conferences.

iii) A final mode of critical reflexivity demands an *attention to ethics*, in particular the ethics of scholarly enquiry into performance practice. There should be an "ethics of discourse" (Jit), whereby careful attention is paid to the way in which the work of a practitioner is "translated" into critical discourse.

Reconfiguring Critical Orthodoxies: Over the course of the presentations, it became apparent that many of the default critical positions that are dominant in the Performance Studies literature are given a completely different spin in the Asian context. For example, the role of established and respected artists in creating national spectacles, and their interactions with the state more generally, suggest that the assumption of their marginality does not hold water. Moreover, this example is not isolated. Indeed, Performance Studies is almost entirely obscured in many local contexts by other discursive frameworks, such as developmentalism (and its attending relation to funding), or practices, such as street theatre, for which Performance Studies has thus far proved of limited interpretive use.

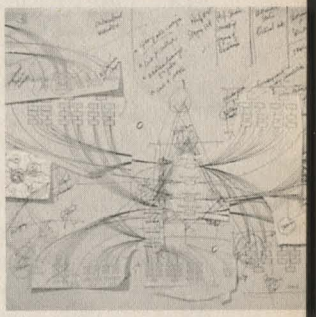
Local Densities: This is a term used by Rustom Bharucha to describe the several occasions over the course of the Penang event when the discussion became highly detailed (and impassioned), focusing on a specific practice within a local context. Largely as a result of the make-up of the participants, the local densities at work in the Penang event were Malaysian. This was simultaneously an impediment to the generalising thrust of the event, and an absolutely necessary illustration of the fine levels at which many of the most important questions are played out. The challenge for the conference is to provide a space and context for such local densities, without their dominating the agenda to the exclusion of other issues and other participants.

Curatorship: Previous PSi events have been wide-ranging in their conceptualisation, but the best have benefited from measured curatorship. This is all the more important for the Singapore conference, where the requirement is essentially to bring together a variety of scholarly traditions and performance practices in an international context with the hope that each will spark productively off the other. It was noted that the conceptual framework — elaborated by Ray Langenbach in his presentation on *Perform: State: Interrogate:* — already provided a very strong statement of "curatorial intervention" (Bharucha) that could be built upon by the Organising Committee, and would form the basis of the conference's identity.

The Conference as a Dynamic Process: The extra-institutional aspect of PSi #10 is key to understanding that it is not as an isolated event that will simply take place over four days, but rather is a focal point within a much longer process which will continue after June 2004, of which the Penang event was a part. It is in this context that the Penang event took place at all, and that the involvement of an increasing number of people both within and beyond the region is to be understood.

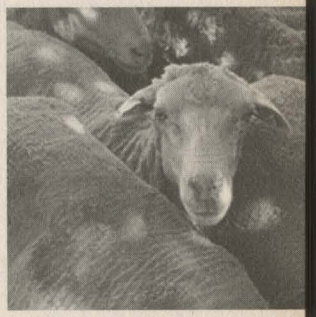
<Principles>

Theory/Practice: In contrast to the conventional profile of a PSi conference Organising Committee — and most of its participants — most people involved in PSi #10, and most participants at the Penang event, are practitioners of one sort or another. This is taken to be the norm, or at least a very strong trend, in the region, with many performance practitioners also involved in reflexive processes about their work, or involved in "performance research". To this end, "theory – practice" is already something of a misleading binary. The "working norm" of the conference must occupy a middle-ground where what might be termed "critical practice" is the order of the day.



Three cautions: First, several experiences were related of egregious "academic performances" which, whatever their theoretical intent, begged more questions than they answered, both aesthetically and ethically. Second, it was noted that one should not romanticise artists as mute and powerless and in need of "help". Third, on a more positive note, the question of how performance practice can count as research is a very live question, and has by no means been resolved.

Translation: Translation is a topic that was returned to repeatedly throughout the Penang event, in a number of different discursive contexts. I shall discuss it in two broad areas:



i) *Practicalities:* Early on the first day, Rustom Bharucha made the point that token gestures are always made towards translation, but at the end of the day, translation is too often written off as impractical and expensive. He made a plea that this not be the case in Singapore. "Technical", simultaneous translation was felt to be too limited in important ways, since it failed to capture the spirit of the event. Freer, more fluid and dynamic possibilities were discussed, in which the focus was on interpretation rather than word-for-word translation. However, it must be noted that translation will always take time.

ii) The reason translation was so dominant in discussions was because it was so useful not only as an object of analysis in and of itself, but because many participants felt it could illuminate many of the core issues/ problematics that the Singapore conference aims to confront. Jennifer Lindsay argued that in

being forced to pay attention to translation, we would be required to be much more reflexive in how and what we were communicating, and would open ourselves up to new kinds of perspectives that we would never otherwise encounter. In turn, this questioning of meaning-making suggests an inherent questioning of power.

Susie Lingham proposed the term "translatability", to suggest the dynamic process within which translation takes place. Further discussions considered "translation" more broadly, as inherent to performance, rather than specific to linguistic communication: that all performance is a form of translation, and this might inform the theory/ practice issue, for example. In short, translation might be the tenor, or ethos of the event. In seeking to temper this, Paul Rae made the point that there remain important differences between "translation theory" and "performance theory", and that it would be problematic to take the former as paradigmatic of the latter. Finally, Marian Pastor Roces made the point that translation is not just a matter of operating between languages, but also concerns drawing attention to translations "within our multi-lingual selves".

Orality: Orality was often discussed alongside translation, but it is clearly irreducible to translation issues. It was noted that there is very little discussion of orality in the current Performance Studies literature, but that it is central to performance in general, and to Asian performance and knowledge production and transmission in particular. Again, Jennifer Lindsay provided the most sustained analysis, arguing for orality as an inherently enjoyable performative process in itself, and as one that might more adequately address the question of performance than a written, theoretical text.

Activism: One of the shared features that Marian Pastor Roces identified amongst many of the Penang participants was a political practice that translated into what she called an "activist scholarship". This explicitly political agenda is another one that surfaced repeatedly over the course of the Penang think-tank, and there was a sense that it should be much more present in the Singapore conference than in previous ones.

<Themes>

Other themes listed below were addressed directly and indirectly, although the focus of the event was not on specific themes.

State/ Spectacle: The performance of the state, and the role of artists and performance in the construction of national identities in Asia and globally.

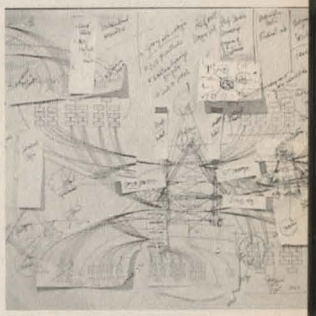
Religion/ Ritual: Again, it was around the local Malaysian densities that questions of religion in relation to performance surfaced, specifically the complex intersections of Islam, ritual and aesthetic and social practices.

Pedagogy/ Theatre-in-Education: In many ways a more pressing project in parts of Asia than in the institutional heartlands of Performance Studies, and one that does not receive much attention in the current Performance Studies literature.

Asian Aesthetic Theory and Traditional Practices: Asian aesthetic theory often derives from Western specialists, which means that such information was framed and understood in a context somewhat foreign to the context of the performance itself. Mention was made of a desire for more localised understandings, inclusive of all their complex local cultural politics (Anis).

Historical Contexts: Discussions were invaluably informed by historical insights. It is perhaps fair to say that Performance Studies currently suffers from an ahistoricity, necessitating a more deliberate focus on performance history and historiography.

Capital Flows: From the state and spectacle, to everything from sports and the body, to arts infrastructure and Singapore's desire to be a "cultural hub" of the region and the world.
Cultural Policy and Arts Festivals: The Singapore Arts Festival will be happening at the same time as PSi #10. This puts a pragmatic spin on some of the more intangible theoretical issues of cultural policy and the organisation of Arts Festivals.



<Part 2: Caveats & Limitations>

The aim of the Penang event was never to solve all the issues that were raised, but rather to bring them to the attention of the Organising Committee. I intend to point to some of the more productive or intractable difficulties— those that do not necessarily demand a neat resolution (caveats), and those that the OC need to learn from in pressing on with the conference itself (limitations).

<Caveats>

Parameters: Who is PSi #10 for? One's instant reaction is to be as inclusive as possible — to open it up to all-comers, the better to represent the full spectrum of performance research that it taking place, in whatever form, in the Asian region and beyond. Another way of putting the question is by asking why would anyone want to come? But it also needs to be acknowledged that PSi #10 cannot — and should not — be all things to all people. Rather, its strength will come from its own strong identity, which must account for but not be overridden by the great diversity of its potential participants.

Managing Expectations: On a positive note, Peter Eckersall reminded everybody that although we may have our suspicions about PSi, one of its great strengths is its flexibility of organisation, and the unique opportunity it offers for academics, writers and practitioners from all over the world to come together. However, he also noted that conference participants can be extremely demanding, and that it would be necessary to

manage expectations from an early stage. In this regard, perceiving the conference as part of an on-going process is quite important.

Specificities of the Event: An interesting discussion arose around how the outcome of the Penang event might best be generalised for PSi #10 participants. Even audio recordings, it was decided, could not do justice to the discussions. There is no resolution to this issue, but it is a productive difficulty, asking important questions about documentation, and enacting many of the ethical issues that were hinted at over the course of the event.

Tenor of the Conference: When I presented a brief list of critiques offered by the Penang group in a report to another working group in New York on "Internationalism and Performance Studies", many members were taken aback, wondering how the Organising Committee could operate in such a "hostile" environment. While there were certainly critiques made with which members of the OC would no doubt take issue, the tenor of the Penang event was by and large one of supportive critique over highly complex issues.

The No "Body" non-problem: The "body", that current fetish of "Routledge theory" (Davis), was singularly absent from the Penang discussions — a good thing.

Conventions: It was only in conversation after the event that Jennifer Lindsay mentioned the Indonesian conference convention of having copies of the paper available for people at the beginning of one's presentation, and of receiving a certificate at the end of the conference. What other such cultural conventions of scholarship are out there that we might need to account for?

Other Disciplines: Performance Studies is well know for being trans- and inter-disciplinary. What other disciplines may be interested in the event within the region? Perhaps an important regional precedent in terms of how the discipline might develop in the region is Cultural Studies, which is currently undergoing a process of institutionalisation in Asia, particularly with the publication of the journal *Inter-Asia Cultural Studies*, and the organising of various conferences. It would be good to get the key movers in this area involved.

Paradigms: What are the remnant paradigms that inform our understanding of Performance Studies? Is it theatre? Paul: "For Rae, performance art is performance studies". There was some discussion about this, and it touched upon Jon McKenzie's "performance paradigm", which Yuichiro Takahashi took issue with.

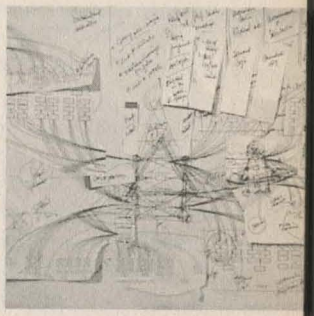
<Limitations>

Insufficient Representation from Other Countries: Despite the explanation of the SARS-related rescheduling and the difficulty of gathering all who had been invited, the point was still made several times that there was insufficient representation from other countries in the region.

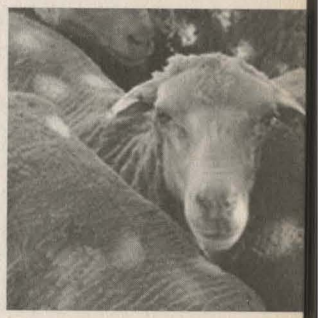
Communication failures of the OC: Many participants seemed somewhat in the dark about the precise function of the Penang event, or were suspicious of being "used" in some way. There were also some occasions when the OC was not forthcoming enough about its own preparations and processes.

Insufficient Preparation/ Understanding on the Part of Participants: Several documents were circulated well in advance of the Penang event, spelling out precisely what was expected of participants, and yet still there seemed to be some confusion and suspicion about roles and responsibilities. Perhaps in the unfolding of the event, there was an insufficiently clear line between responses to specific presentations, and the generalising impetus of the event as a whole, such that some presenters felt themselves to be exploited.

Energy Drain of Penang: One element that is easy to overlook is that the Penang event itself took a great deal to time and energy to organise, and because it was delayed somewhat by SARS, this inevitably took away preparation time for PSi #10 itself. However, the attitude of the Organising Committee is that Penang was an absolutely necessary stage in the process, and that while preparations for PSi #10 might have been delayed or detoured, the final outcome would be much less intellectually promising without having done Penang.



(The full text of this report can be found at http://www.singaporepsi.org/bulletin/pdf/Bulletin_PaulRae.pdf)



CONTEXTUALISING PSi #10

by peggy phelan & adrian heathfield

A few questions posed to Peggy Phelan (PP) and Adrian Heathfield (AH) by Ray Langenbach (RL).

RL_ *One of our aims in organising this conference was to precipitate critical reflection about PSi #10 itself, PSi conferences, and our constructions of "Asia". What do you hope will be achieved by holding a PSi conference in this part of the world?*

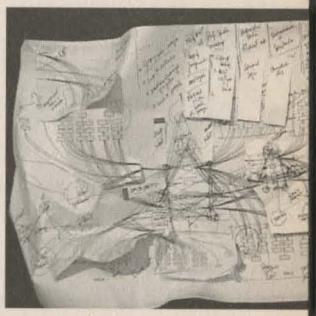
PP_ We are trying to enrich our conversation about what performance is, how it manifests itself throughout the world, and what relationships it forms with its past, with its local situation, and with its practitioners and scholars. The interrelationships between "Asia" and performance are especially rich – where does one put a geographical frame around Asia? And how does such a framing action recall, challenge, and contradict the effort to enframe "performance"?

RL_ *How do culture and geography affect PSi as an organisation? What do you see to be the effects of "internationalisation" on PSi?*

PP_ Well, we first named the organization 'Performance Studies international,' we viewed the lower case "i" as a reminder of how far we had to go to establish anything as ambitious as a truly international association. I also liked the lower case "i" because it reminded me of the danger inherent in taking one's own "I" or "eye" as a coherent and whole perspective on performance, a term and activity that refuses totalizing theories. PSi has had many locations and phases and as a positive consequence geography and culture are always at issue in PSi. I don't think we really have yet seen the effects of "internationalism" on PSi, because we are still a largely US and European dominant group. But I am pleased that we are meeting in Singapore because it is a fantastic site for thinking about issues of internationalism both locally and globally.

RL_ *What are some of your observations of the current state of Performance Studies in the United States, Europe and elsewhere?*

PP_ I think this is a good moment for Performance Studies in the United States. The field and its practitioners are moving outside of New York and Chicago, the two former mainstays of the field. University of California-Berkeley changed the name of its PhD program to "theatre, performance studies, and dance" and I think this is significant. Phil Auslander recently edited a four volume compilation of significant essays in the field as part of the Critical Concepts Series published by Routledge; Shannon Jackson has a new book coming out from Cambridge Univeristy Press entitled *Professing Performance: Theatre in the Academy from Philology to Performativity*; Richard Schechner published *Performance Studies: An Introduction* two years ago, and my own book, entitled *Twentieth Century Performance* will be out in 2005 from Routledge. I am told that course enrollments are up and certainly the placement record for students with PhD's in Performance Studies and related fields are very impressive here. These are just a few of the signs of a healthy and energetic discipline. I know Adrian curated a superb exhibition and conference at the Tate Modern in London called *Live Culture:* and his edited book *Live* will be out soon. I am sure he can say more about how Performance Studies is faring in the UK and Europe.



RL_ *What would you say is the responsibility of professional organisations, such as PSi, in relationship to power in the countries where members live and work? How should PSi address the conflicts between and within the various states represented in the organisation's increasingly diverse membership?*

PP_ I don't really like the habit of treating PSi as "an organization." Maybe because it is hard to think of my friends and myself as an institution. But it is worth restating that this is a very loose knit group and it can take almost any form. It is a collection of people whose ideas and interests are reflected in and by the membership. I think there are two crucial aspects of internationalism that PSi will need to focus on more clearly in the future: one is the issue of language and the other is the issue of money. We have been aware of these two issues from the start but I don't think we have really "solved" them in any significant ways. We do almost everything in English and we are operating in a global capitalist economy which makes things like "international travel" a brutally political act.

RL_ *Peggy, now that you are stepping down as President of PSi, could you take a moment to reflect back on the most memorable aspects of the experience for you? What are some of your concerns about the current state of PSi? And what do you see in the cards for PSi in the future?*

The most memorable aspects of serving as President of PSi include accepting the position in Mainz; struggling very hard with the decision to go ahead and host the conference in 2002 in New York just after the events of 9/11; and then the decision to move to Stanford. The past three years have been very dense ones for me personally and I think for the world at large. I am very glad we have secured conference sites for the next two years (Brown University in 05 and Queen Mary in 06), and gladder still to be leaving PSi in the capable hands of Adrian Heathfield.

RL_ *Adrian, now that you are taking up the position of President of PSi, what are some of your concerns about the current state of PSi? And what do you see in the cards for PSi in the future?*

AH_ I hope the organisation will continue to expand and as it does this to question its constitution, its boundaries of knowledge and relations with other fields of study. Though it is based on strong professional and personal affinities and well-established discourses, the state of PSi is something that is hugely shaped by the event of each conference. Answering your questions as the Singapore event takes shape, this looks like a moment in which the reach of our ideas will be productively tested against a locality and significant questions about cultural difference and internationalism will be asked. I think it is important to continue the impetus of this questioning within the spirit of modesty and vigilance inherent in our adoption of that lower case 'i'.

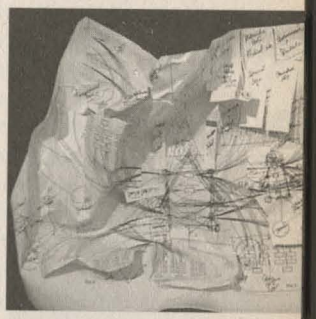
Closer to my home, in the UK and in mainland Europe, there is now an emergent generation of fantastic performance studies scholars working in theatre studies, visual arts and associated areas of cultural study. I am hoping we will also hear more from them. We will need to continue to think what the impact of our organisation might be in the social and cultural spheres, what our relation is to cultural and artistic practice, and how this might challenge and effect what we think of as knowledge. Scholars and artists in different countries are working within very different institutional and financial contexts and we should continue to be attentive to these differences as we welcome them in.

I hope that we will continue with the international outlook, intellectual adventure, and sensitivity to diversity and change that has characterised the organisation and Peggy's skilful presidency over the last three years.

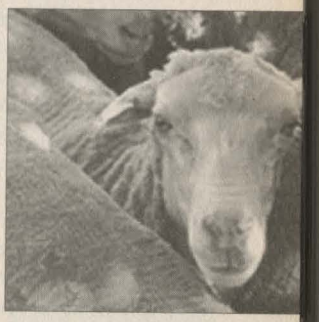
(PERFORM) "STRANGE FRUIT": AN AUTO-INTERVIEW by lee wen

Q_ *So how long has your "yellow man" series been going on and how long do you intend it to go on?*

A_ The first time was in London in 1992. I was thinking about the comments I got. Some said it was an iconoclastic idea that has attained an iconic position, so I should stop. And yet others felt it's something I should keep on doing. I find that the urge to make something comes out of a dialectical dialogue, like a short circuit. So as long as this series of "Journey of a yellow man" is not the only thing that I am "hung up" with, and I get short circuits in other directions as well then I think it's OK. In the past we talk about inspiration. However these days we are dealing with a world that is changing in extreme directions, which is intimidating, if not mind-boggling. You have twenty thousand theories trying to figure things out and it all seems right and wrong at the same time. At each point I have various possibilities and I choose what to do depending on what is possible with the given conditions.



Q_ *It's been 10 years now since you first presented it here at the Substation in Singapore, how would you describe this "journey" over the years in relation to what makes you feel that there is more to do?*



A_ What is significant is that I started the work in England after living there for 2 years. I did the second one in India en route back to Singapore. And the first time I did it here in 1993 was already the third

installment. The series continued in different situations in various countries but in between I have other projects too, which bounce off each other. The "yellow man" has its historical references. For example, it goes back to Carl Linnaeus (1707-1778), the father of taxonomy, who is credited for the way we name, rank and classify living organisms. It was there that we could trace how Asians were first stereotyped as "yellow". The kind of stereotyping may have changed but it's still very evident and strong. But the work I do also has references to my personal history as well as social background. For example being an ethnic Chinese born in colonial Singapore and then growing up in the post-colonial republic. Trying to make sense of one's identity in a multi-cultural society with rapid economic development and nation-building. And then there is the global cultural dimension. I must admit to some kind of naiveté when I first presented "yellow man". After working with the Artists Village and then the experience of London, I felt it was the right time to open up new doors. But then we took some sharp turns with the "banning" of performance art in 1994. It made me more concerned and questioning about censorship and cultural policies. It was a very emotionally turbulent and traumatic experience that I am not quite sure we have recovered from. In 1997, I did the "yellow man" as a participant in the Substation's SeptFest Art Conference. Now I am presenting it via photography, video and installation and no live performance. When I present the work at home in Singapore I have more specific issues at hand, whereas outside of Singapore I risk making generalizations.

Q_ You don't sound very happy. In fact many have found cynicism in your work.

A: Yes I feel a little dejected with how things have developed. In the beginning there was so much hope for something really extraordinary. And there was a kind of belief that as an artist one is able to contribute something radically critical and visually interesting at the same time and be appreciated for it. But I try to be happy although I'm not. In fact I think my work always had a humorous edge. That's why I have come to this "strange fruit". It's kind of sad and funny at the same time. Some things never change and yet there are lots of changes to deal with and in the midst of it we are growing with it into something new, and perhaps in my unhappy state of mind I try to see it as wondrous and "strange". We try to be optimistic and look at things positively and say that restrictions can also lead to more creativity. However I think it also limits and constrains us. It's like being forced to walk a straight and narrow path when you know that what you see in front of you is wild and open ground. But still art making is a way to free us by working things out of this contradictory relationship.

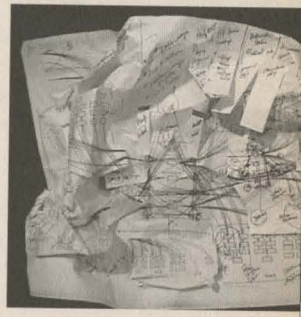
Q_ How does art free you when you are working under restrictive conditions?

A_ It's the way that art reconciles contradictions in its manifestation that is also liberating. Somehow it's more of a spiritual than material thing. Although we manifest it through physical objects, and that is why for me performance art is closest to it although we still have our physical body and a physical place to deal with. It's not necessary to have an end physical product. I think that is one of the things, which a capitalistic, consumer-based, materialistic society fears most about performance art. More than its other inherent dangers.

Q_ What are the other dangers?

A_ Good question.

Lee's early practice was associated with Artists Village in Singapore in the 1980's and later forged a more individuated artistic career. Lee has been represented at the 3rd Asia Pacific Triennial in Brisbane (1999), the Sexta Bienal de La Habana, (1997), the Kwang Ju Biennial (1995) and the 4th Asian Art Show, Fukuoka (1994). Born in Singapore, Lee now lives and works between Singapore and Tokyo. He has also performed and exhibited in Thailand, Britain, India, Poland, Pakistan, Germany, Canada and Mexico. Since 1999 Lee has also worked with Black Market International.



(STATE) SKEPTICISM, PASSION AND THE POLITICS OF INQUIRY

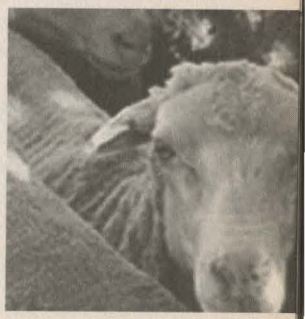
by marian pastor roces

Lee Weng Choy, one of the convenors of this gathering, emailed to inquire if I might wish to write a brief description of a project I am currently undertaking as engagement with the current political process (i.e., madness) in the Philippines. He surmised, rightly, that I would be taken by the improbable relation of my project and PSi. I surmised in turn that that improbability can be worked somewhat, to perhaps produce a useful or at least interesting skepticism about the passions that reside in the politics of the work of inquiry.

In indeed writing about my rather ponderously titled National Initiative on Philippine Leadership, I do fall into some kind of trap. Skepticism is an attitude, an act or posture, and in many respects, a performance. Of course it mitigates against the single-mindedness and zeal—also problematic—of political action. And so the minute I begin to devise the requested narrative, the passion driving the project became elusive.

Let me therefore try to grasp at some of that passion before it disappears in project description. The project's working title is NIPL, and the epiphanic flavor of the initials is not lost on the three women, myself included, who initiated and are undertaking it. It started some two years ago, as a quirky project idea that would critique the Philippines' ruling elite (in and out of the present dispensation) and their ideas concerning leadership—without engaging in frontal, partisan attacks against these rulers. "We" are a network of individuals who are known to have contributed to shaping our professional fields in the Philippines at the present time. Having participated in the ousting of the previous President in 2001 (and for many of us, the personal history of participation in extra-electoral political change stretches back to the 1970's), we do have a taste for surprise moves in our overlong contest with the oligarchic potentials of our leaders. At the moment, however, our momentum as a group is focused by the idea of "political but not partisan" action, though a number of us are in fact politicians and partisan political players who continue their involvement in electoral politics, as well as in civil society strategies for setting alternative agendas. But there is huge room in our lives for an activism that reflects on all the other forms of activism that we know.

The project therefore: a nationwide series of day-long fora that can be held with any group of Filipinos, inquiring after notions of leadership. We wanted a huge buzz about leadership, people everywhere provoking each on the topic, talking it through, figuring its local shape, perhaps constructing strange notions as talk proceeds. For if there's anything one might arguably call Filipino about our politics, it is the passion—usually beyond all reason, usually laced, as though with acid, by scathing humor—which we bring to talking about contests for power. We hoped that the talk itself, its loudness and omnidirectionality, would be signal enough of our unhappiness with the way things are. But also: criticism *sui generis*, because the reproach at its center is emanated, not only in the direction of the ruling elite, but towards academic inquiry seeking to gauge the sentiments of communities; towards the traditions of grass-roots consultations created by NGOs; and towards all media techniques to register the vox populi.



The fora have been conducted, as designed, in a combination of English and the major Philippine languages. Its subsequent form will be a conducted in a larger number of Philippine languages, trusting that complex local ideas can be thus discussed with a higher level of nuance that in most political research projects. The NIPL represents a collection of nays: it is not a research project (because "the people" cannot be the subject of inquiry); not a survey (because the town-meeting formulation will not produce quantifications); and certainly not a voter education exercise (because the project is formulated, precisely, to be counter-discursive in relation to the Filipino middle class and the elite attitude that regards the "CDE" classes as recipients, never creators or bearers, of knowledge). It differs from grass-roots consultation in that the NIPL's design neither presents a pre-conceived paradigm for validation, nor presumes to register more than clues into orders of abstraction, action and behavior that have been invalidated by colonial power arrangements that have been in place in the Philippines for four centuries.

There are and will be no results. Nothing will be achieved, and this is a great relief. Like all talk, this series of talks merely

occupies air and will disperse with the next breeze. Our funders cannot count on indices of success or failure. Measures of some kind of project substance will have to be designed in due course. But, for the moment, an unusual high. We will persist with this project for another year at least, taking big chunks of time out from what we do for a living, but it will only be because we have a firmer faith, than when we began, in our contrivance: talk that is made systematic by a template that releases potential for spreading in unlikely directions. And we so enjoy being with Filipinos bearing ideas that have never been heard in mainstream political discourse in this country.

That this lack of substance can carry our passions —can paradoxically allow us a lightness in which hope can still be entertained about the possibility of social equity—seems best handed over to the attention of skeptics. The NIPL as inquiry clearly draws from our delight and stubborn devotion to both academic research and political activism, and for this reason seems to need some kind of dispassionate appraisal. (For myself: a difficult auto-reflexivity because I am not a nationalist, abhor the enterprise of nation-building, and now find myself undertaking a project that starts with that big letter N.) But because skepticism is a performance of highly-trained Reason, requiring the craftsmanship deployed by actors, I stop short of privileging it as an activist's instrument. It ought be somewhere there in the bag of tricks, but it can't be the one which matters most.

I prefer to mark the thresholds where our training in inquiry and our constant rehearsals for the roles we play must yield to the fields of incommensurability that give political action malleability and therefore, promise.

(INTERROGATE) RE-THINKING PERFORMANCE STUDIES IN THE AGE OF ASIAN RENAISSANCE

by takahashi yuichiro

In December 2002, I curated the Dokkyo International Forum on Performance Studies, sponsored by my home institution, Dokkyo University, in Tokyo. A real surprise was the number of responses that I received for the call for papers, the majority of which was from North America. A friend of mine commented with a little cynicism, that she felt as if she had flown across the Pacific to attend a conference in the U.S. I was also a little dismayed, because, among the vigorous exchanges that took place on the floor, not many indigenous voices were heard. The cause of my disappointment could be attributed to (1) the absence of local networking and (2) the prevalent (mis)perception of performance studies in Japan.

It is not that people in Japan do not care about performance, or about performance art. Researchers, artists and activists, having all confined themselves to their respective disciplines or practices, as yet do not have a space to share, to be created by journals, conferences, exhibitions, and possibly by founding new university departments. Inaccessibility of theory, mostly written in English and hardly translated, is creating further obstacles for performance studies to be absorbed, applied or critiqued. It will be a long road ahead to see performance studies acquire enough force to make social and academic interventions.

I have come to realise, however, that making interventions is not all that is expected from "performance": because one version of performance studies, which I do not adhere to, is thriving. The International Performance Research Association, founded in1992, claims the importance of research and education to enhance Japanese ability to express themselves, which the Association considers very poor, in order for them to compete in the globalised capitalist economy. Largely supported by the business sector, and granted a corporate status by the government, the Association is bent on fashioning desirable individuals with a high performance standard to achieve corporate and national objectives. Here, performance

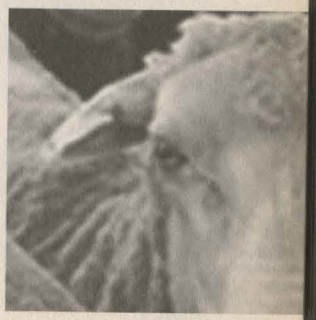
is not associated with aesthetic, ritual or political acts that have been the objects of performance studies research, but is aligned with the discourse of dominant power, which subjects people to its norms.

The pressure of normative performance is felt stronger in the post 9.11 world, with an imposed division between those who are "with us" and those "with them". When Japanese civilians were taken hostage in Iraq, some of "us" began blaming the hostages for entering war zones, without observing the government's travel warning, and thus placing their lives at risk. So the argument went: is the state obligated to rescue "them"?

In much of East and South East Asia, where state managed economies have produced a sizeable prosperous middle-class, the chances are that you will hear a similar line of argument. When I returned home last year from the Penang Conference, documented elsewhere by Paul Rae, I was sickened by the incessant repetition of the "Truly Asia" advert by Tourism Malaysia, aired on CNN. Because the Conference and the talks I had with a number of people in Kuala Lumpur had confirmed that my apprehensions were real, that oppressive cultural politics had intricate links, with the difference based on such factors as race, religion, class, gender, sexuality and the language one speaks, and that the question of who gets funding and who gets censored was a serious business. The fallacy of the "Truly Asia" campaign, with an advert featuring female models in different ethnic costumes, is that it touted multi-culturalism by moulding differences into a laudatory image of a singular, Asian "us".

Tokyo's Setagaya Public Theatre, in association with The Japan Foundation, is engaged in a three year collaborative project with playwrights and directors from Indonesia, Malaysia, Singapore, the U.S., the Philippines, Thailand and Japan, conducting a number of workshops with an aim of creating a piece by 2005. In contrast to many previous intercultural experiments in which differences in cultural and theatrical vocabularies tended to be foregrounded, with a likely outcome of a production that was hybrid, postmodern and ironically self-Orientalist, the project participants seem determined to address pressing social issues, such as the economic imbalance between the North and the South, human trafficking and sexual exploitation, abuse of (state) power, intra-cultural conflicts within a state or a region. Despite the seriousness of their intentions, there remains a question that I cannot help asking myself: who will get to hear their voices? If their final production were to be consumed solely by pale-skinned intellectuals already equipped with postcolonial theory, the long debated aporia of representation and reception would remain unresolved.

So we are about to make our final descent into a State that calls itself a Renaissance City, and land on the island where Singapore Arts Festival, now established in the world arts-festival circuit, is in full swing. We can look down at the multi-billion



dollar Esplanade theatre complex where, just three months ago, Robert Wilson premiered his version of I La Galigo, recreated from the Sulawesi epic tradition, which, like Peter Brook's Mahabharata, would, for entrepreneurial reasons, never be shown in its birthplace. Once draconian censorship now being relaxed, Singapore is about to become the hub of Asian Renaissance, showcasing acclaimed works from every corner of the globe, as well as a spectrum of Asian performances from the most ancient to the most avant-garde. With gay and vibrant nightlife now added to the city's glittering skyline, the leaders of a One-Party State are sure to be counting on the new influx of investors, tourists and conference participants.

But what are we doing here at PSi 2004, celebrating the rebirth of what? Wherever we started our journey from, north, south, east or west, are we here to find a remnant of an authentic ritual? Or are we here analysing the performative strategies of marginalised minority artists? No matter what our motives are, one thing is certain. The cultural location of Singapore places us in a position to reflect on the theorisation, the disciplinary formation, and the institutionalisation of performance studies, by distancing ourselves from the already hegemonic Euro-American perspective.

I am grateful to the organising committee for providing us with an opportunity to Perform: State: Interrogate:

ABOUT THE MAIN SESSIONS

One of our key curatorial decisions in organising PSi #10 was to have several Main Sessions. Their function is to provide a dialogic platform that brings together all the participants repeatedly during the four days of the conference, with the aim of intensifying collective interaction. Large conferences can sometimes be fragmented experiences, and we wouldn't want participants to go away from ***Perform: State: Interrogate:*** without having a stake in the underlying and overarching thematic concerns. For the Main Sessions, we want to maintain an explicit focus on the theorizing body caught flagrante delicto, and have therefore organized these sessions in the form of roundtable discussions, shifting as much as possible the locus from the act of reading papers to the uncertainty and flux of dialogues among peers. In addition to the five dialogic sessions, we have also designated the PSi business meeting a Main Session, since we consider these organizational aspects of the event to be just as integral to the realisation of the conference aims.

Main 01:
"Perform: State: Translate:"
(15 June, 10.00am to 12.00pm)
Lee Weng Choy (moderator), Eddin Khoo, Jennifer Lindsay & Goenawan Mohamad.

Main 02:
"States of Theory - G/lo/b/cal Densities?"
(15 June, 1.00 to 3.00pm)
Sanjay Krishnan (moderator), Jon McKenzie, Trinh Minh-ha & Yao Souchou.

Main 03:
"Perform: Practice: Tradition:"
(16 June, 5.00 to 7.00pm)
Kathy Rowland (moderator), Ghulam Sarawar Yousof, Richard Gough, Ong Keng Sen & Jung-Soon Shim

Main 04:
"Real Performances, Traumatic Displacements"
(17 June, 5.00pm to 7.00pm)
Lucy Davis (moderator), Matilda Gabrielpillai, Rabih Mroué, Peggy Phelan & Freddie Rokem

During **Main 05** (18 June, 12.00pm to 1.00pm & 2.00pm to 4.00pm) there will be brief reports from the Interest Groups and the PSi annual general meeting.

Main 06:
"Not I? Interrogating the international in PSi"
(18 June, 4.30pm to 6.30pm)
Ray Langenbach (moderator), Chen Kuan-Hsing, Krishen Jit & Marian Pastor Roces.

We, the Organising Committee would like to think of our curating as less a framing of the dialogues to come, than of setting out certain "provocations" that then generate different themes and logics which arise from the experiences and expertise of the Main Session speakers. The moderators of each session initiated an email exchange in the lead-up to the conference, and the following texts published in this booklet - our Main Session "provocations" - derive from those emailings. For more information about the Main Session speakers, see their relevant entry in the database.

Main 01
PERFORM: STATE: TRANSLATE:

Main Session 1, which opens the conference, aims to re-articulate the Organizing Committee's conceptual framework that was first presented in our Call for Papers. Rather than declare our agenda, and then launch into the conference, we want to voice our interests embedded within a conversation — one that is concerned with a specified "local density". The speakers of the opening session are a group of practitioners/theorists who have been working together on questions of translation. One of the first registers of the "interrogation" of the conference title is "translation", and performances of translation are themselves interrogations.

<Provocations>

1) Perhaps one could start by simultaneously proposing and problematizing the thesis that the rise of "Asia" in the contemporary world marks a fundamental mutation in the way we — a global "we" — think art, cultural and social history today. It as if "Asia", today, is the exemplary signifier for an increasingly integrated world system. What is also at stake are the varied distributions of knowledge production about "Asia". The question of distribution is one of the most important of questions. A traditional problematic for historical projects of social justice — like democratic socialism — is the equitable re-distribution of material resources. More recently, the targets for re-distribution are the products, and the means of the production, of knowledge. Re-distributions occur because of evolutions in the structures of existing systems, but also, and very importantly, because of

deliberate interventions of agency. What are the responsibilities and agencies of the critical imagination?

2) A spectre of appropriation haunts PSi #10. What happens with the shift from "Perform: State: Interrogate:" to "Perform: State: Translate:"? Are we, by staging and by participating in PSi #10, ultimately just promoting Performance Studies to the region, and promoting the region to Performance Studies? Is this the bottom-line of translation? To facilitate cross cultural transmissions and transactions? To speed up appropriations? But of course there are other aims of translation. The provocation of conflating "translation" with "interrogation" suggests that critical thinking is always already engaged in acts of translation, and that acts of translation have the potential to be critical interventions. But the framing of translation in this Main Session is not just in terms of mirroring translation and interrogation. We have embedded "translate" into the chain of terms, "perform" and "state". How can we explore this framing of "translation", and especially in relation to the diverse work in translation — in the larger sense of the word — that all the conference participants are doing?

3) There is an overt privileging of the linguistic in the framework of PSi #10. However, the Organising Committee would contend that this privileging is not at the expense of that other often privileged site in Performance Studies, the "body". If we had to present, as a provocation, the overarching tension of "Perform: State: Interrogate:" in terms of a binary, we would suggest that it is not between the "text" versus the "body", but rather, the "text" versus "spectacle". The proliferation of arts festivals, and of the visual spectacle as the currency of the arts festival, signifies a global political-economy that privileges cultural appropriation at the expense of cultural contextualization. If translation is ineluctably linked with distribution — in that translations make possible new distributions into different language-based cultures, as well as markets — then how can all of us engage in "translations" in order to transform the dominant cultural political-economies?

Main 02

"STATES OF THEORY - G/LO/B/CAL DENSITIES?"

This Main Session will consider the dynamic tension between the abstracting impetus of "theory" and what we have elsewhere termed the "local densities" that characterize performance practices. However, mindful of the distorting features of a related binary — the "homogenizing" global versus the specified local — the session aims to consider ways in which critical perspectives and their objects can engage each other more fully and sensitively, while retaining those aspects of "theoretical practice" that promise comparison, contrast and enlightenment. The panelists in this session have engaged in inter-disciplinary work, articulating perspectives on a wide range of otherwise established and embedded theoretical positions.

<Provocations>

1) The title of the Session.
Admittedly our working title isn't pretty. When devising it, the Organising Committee struggled with the terms. We felt that we couldn't avoid the issues of the "local" and "global", yet we had strong reservations about futher promulgating the overly used phrase "global-local", or even the hybrid "glocal". So we thought, if it's going to be ugly, let's go all the way. And thus we have this infelicity in our lap that we call "g/lo/b/cal". However, even though we've already gone to print, the title is still up for grabs. How can we express this Session's problematic without resorting to terms that have become, perhaps, all too clichéd?

2) The location of theory.
Last year, at a symposium held in Singapore, a young artist in the audience got up and "dissed" the final speaker: "what you're talking about is based on Western theory, and Western theory has nothing to do with Asian art". Such a crude form of locating theory is itself easy to dismiss. However, it's surprising how these essentialist adjectives, "Western" and "Asian", return like the repressed in far more sophisticated theorizing. While one task of the theorist is to unpack such essentializing tendencies, there remains the responsibility of articulating how any given theoretical move is located — either by its object, by a certain

cultural geography, and so on. What are the movements of cultural and performance theory? Is the meta-theoretical maneuver of mapping theory itself under-theorized? How else can we locate theory? What is important here is not to resort, as we've just done, to generalizations, but to speak to very specific examples of locating theory and mapping theoretical trajectories.

3) The interdisciplinarity of P.S.
The art historian Rosalind Krauss once asked: "Can it be argued that the interest of critical writing lies almost entirely in its method? Can it be held that the content of any given evaluative statement ... is not what serious criticism is, seriously read for? But rather, that such criticism is understood through the forms of its arguments, through the way that its method, in the process of constituting the object of criticism, exposes to view those choices that precede and predetermine any act of judgment?"

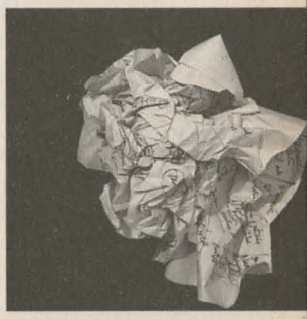
We'd like to contend that the capacities of theoretical self-reflexivity that Krauss evokes do not fully circumscribe the values of the object of critical writing. Doesn't it matter, fundamentally, if one aims to expose the prejudices of a particular discourse, that one selects a certain object rather than another? In theory we may expose those choices that precede and predetermine our acts of judgement, but perhaps the notion of "method" is no longer adequate to understanding how we actually engage critical writing.
Perhaps what reflects this process more productively is that critical writing itself *performs*, and in this critical performance, the sites and objects of artistic/cultural/social performance cannot be sufficiently explained by resorting to the articulation of methods. Isn't the absolute commitment of "Performance studies" to interdisciplinarity also a total commitment to the artwork/performance itself as an object or site which exceeds any given set of methodological approaches to it? But if we conjure a multiplicity of methods and approaches, how then do we construct common grounds upon which to test our theoretical claims, and to communicate these claims and tests across intellectual disciplines and discourses?

Main 03

PERFORM: PRACTICE: TRADITION:

Main Session 3 focuses on the role of traditions, the annotations of traditional performance practices, the invention, restoration or re-perfomance of performance conventions, and the collision of contemporary theories with conventional disciplines. The collective work of the panelists represents a convergence of perspectives on performance traditions (many of them endangered), to the staging of contemporary works that draw upon and reference traditional forms.

<Provocations>



1) The sequence of words contained in the title of Main Session 3 replicates the popular assumption that the traditional arise out of a linear progression of creativity. Individual or collective performance stabilizes into a practice with an established set of conventions governing the creation and consumption of creativity. Over time, these practices take on the mantle of the traditional, and become venerated as the distillation of a community, nation or region's identity. This view of tradition has come under strain in recent years however. The selection of particular cultural symbols as exclusive representations of identity, have been recast as the "invention of tradition" aimed at legitimising the locus of political power. Using these two views of tradition as a departure point, this session seeks to explore the relationship between artists, tradition and the State.

2) What underpins the relationship between contemporary artists and traditional art forms? Is it an exercise in mutual validation: contemporary work is "enriched", and given a distinctively local identity by the use of forms which are perceived as authentic while traditional forms prove to be "timeless" in its ability to be reinscribed into new performance contexts?

3) Or is it an attempt to capitalize on the comodification of heritage and tradition by providing contemporary works made unique by the use of forms, which are distinctively local?

4) Is the artist driven by a desire to re-localise as a defence against the forces of globalisation? To rediscover authentic identity through the reintroduction of forms which are 'pure'?

5) How are these positions modified by the reading of tradition a construct aimed at legitimising the political power of the State? How do artists position their work in relation to the political framing of culture and tradition?

Main 04

REAL PERFORMANCES, TRAUMATIC DISPLACEMENTS

Main Session 4 attempts to engage the dynamics of absence, displacement and reification in the performance and narration of mediatized traumatic events. Such "real performances" — for instance, the violence of a terrorist act, whether perpetrated by state or non-state agents — are so powerfully real that they defy symbolic translation. However, because of their traumatic reality, they are also ineluctably vulnerable to political appropriation. What, then, constitutes an ethical response? How can performance practice and theory uncover such traumatic displacements yet resist reifying "absence". The panelists in this session have written about the spectres of violence in different registers and locations, taking up questions of gender and social memory, from the theatre to the street.

[Provocations]

1) The Real and the Representational.
Many people have said that, on September 11, watching the hijacked planes slam into the World Trade Center and the twin towers collapse was like watching a Hollywood disaster movie. However, for some of us, no comparison with the movies came to mind, as we sat, glued to the television like so many others, transfixed by the live footage of those terrible events — what Susan Sontag has called a "monstrous dose of reality." Since then, the footage has become perhaps even harder to watch, and precisely because it's become a staple of the mass media: processed and recycled, edited and looped, scored with music and framed by TV network graphics and logos, played over and over, next to advertisements and coverage of hypocritical posturing by politicians from all over the world.

2) The Performance of History.
What then is the function of art in representing traumatic historical events? And how does "form" enter into the equation? For instance, how has "performance" been more sensitive to the complexities of re-presenting trauma than "telemedia"? As if the presence of the body of the performer were some kind of guarantee that the trauma cannot be reduced to an image for mass circulation. Does insisting upon the intimacy of performance in these situations mean maintaining history as an open trauma? Or does the performing body, in fact, offer no insurance of social memory?

3) Trauma's Displacements.
Where there is trauma, there is fetish; often oscillating between the "threat from without" to the "threat from within". The terrorist, for instance, is always the Other, yet there is always also the threat of the terrorist within our midst. In Singapore, the Internal Security Act has historically targetted "Communists Insurgents" and "Marxist conspirators" — but those detained without trial in that era are, or have reluctantly become, public figures: like Lim Chin Siong, Chia Thye Poh, Kuo Pao Kun, and Vincent Cheng. In comparison, the recent detentions of the alleged Jemaah Islamiah terrorists involve persons who, despite the media's announcements of their biographies and even residential addresses, remain as nameless "strangers" in the public's eye.

4) The Unseen Stuttering.
"In 1985, Jamal El Sati, a combatant for the National Resistance Front in Lebanon, recorded a videotaped testimony just a few hours before carrying out a suicide operation against the Israeli Army, which was occupying southern Lebanon at the time.... Jamal El Sati's videotape was first seen on Tele-Liban, the Lebanese public television channel, and it was by pure chance that a friend of ours fell upon the 'uncut rushes' of his testimony 14 years later.... We were confounded by this tape.... Jamal El Sati repeats his testimony three times before the camera before deciding on the best version to be presented to the public.... Up until then, all we had ever seen on television were the 'final cuts', clear statements made without any hesitation, errors or stuttering.... We fell under the spell of Jamal's repetitions and decided to present these repetitions to the public by making this video the subject of a theatrical performance. But ... we faced several moral dilemmas: ... Were we, in a sense, violating the sacred space of the martyr in order to critique the concept of martyrdom and by extension, the powers that nourish and encourage such ideologies, official or otherwise?"
— Rabih Mroué, "Three Posters: Reflections on a video-performance"

Main 05

INTEREST GROUP REPORTS AND PSi BUSINESS MEETING SINGAPORE 2004

1200 – 1300: Interest Groups

1400 – 1600: PSi Business Meeting

<Agenda>

1. Greetings and Welcome (Peggy)
2. President's Report (Peggy)
3. Elections
4. PSi in 2005: Brown University: John Emigh
5. PSi in 2006: Queen Mary, University of London: Lois Weaver
6. Dues Structure and Conferences: Rethinking the math
7. Prizes: to do or not to do?
8. Reports from the Committee Chairs
9. Thanks and Farewell (Peggy)

Information on PSi Subcommittees who will be meeting at the Conference.

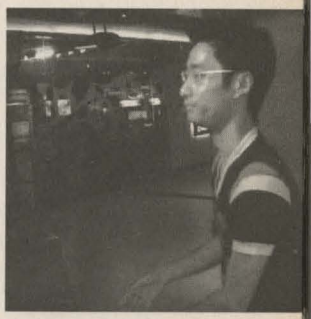
<PSi Committee on Undergraduate Performance Studies>
Chair: John Bell, Emerson College, US.
(1215, 15 June)
The purpose of this subcommittee is to share and develop approaches to methods of teaching performance studies to undergraduate students. Performance studies for undergraduates deals with different types of challenges than performance studies at a graduate level. In undergraduate performance studies, the definition of the field needs to be constantly redefined and re-explained, and integration of performance studies approaches usually has to happen across a wide range of existing undergraduate disciplines, rather than within one department. How do we make performance studies a part of theater, anthropology, dance, anthropology, and interdisciplinary studies (to name but a few disciplines where performance studies can exist)? How do we make performance studies a viable part of undergraduate curricula? What particular challenges do we face in this area, and what works or doesn't work?

<PSi Artists' Network Committee>
Chair: Kanta Kochhar-Lindgren
Acting Chair: Laurie Beth Clark, University of Wisconsin, US
(1245, 15 June)
The PSI Artists' Network Committee represents the interests of member artists. To date, the primary activities of the committee have been to provide networking opportunities during the conference, to discuss the needs of practicing artists, and to voice critiques of the organization. Recent meetings have served as sounding boards for dissatisfactions and disaffections as well as brainstorming sessions for activities that might be carried out beyond the conference time frame. We have discussed a website with artist information, recommendations for future conference events, realistic advocacy goals, and funding sources to allow independent artists to travel to the conferences.

All artists, both independent and institutionally affiliated, who are attending the conference in Singapore are encouraged to attend this meeting. Most importantly, it will give us a chance to get to know one another as an international group of creative colleagues and to learn about our related and differing production contexts.

<PSi International Committee>
Chair: Sharon Mazer, University of Canterbury, NZ
(1315, 17 June)
The International Subcommittee currently states its mission as follows: the diversification of PSi; the building of global and international exchanges; the development of institutional links with other organisations; the networking of scholars, artists and institutions in other parts of the world; facilitating translations; and establishing international liaison officers. This agenda has been set by the PSi Board, but even though our annual conference has now taken place outside the US for the third time, these ambitions have yet to be defined in action. If the notion of an international community of performance scholars and artists is to become functional rather than simply an imagined ideal, then surely here and now is the time to meet.

<PSi Graduate Students Committee>
Chair: Patrick Anderson, University of California, Berkeley
Acting Chair: Paul Rae, Middlesex University (UK), spell#7 (Singapore)
(1245, 16 June)
Let's face it: conferences are weird things, especially to the uninitiated, so what better way to overcome your bemusement than a lunchtime gathering with all the other new kids on the block? Graduate students are a crucial source of fresh ideas and energy for groupings such as PSi, so this subcommittee is an important avenue for identifying and articulating where and how the organization and its conference can better meet their needs. It's also a great opportunity to meet new people, compare notes, and remind yourself you're not alone in suffering the slow tortures of thesis writing, and the strange delights of reflecting on and engaging with performance. Part social club, part solidarity session, the aim of this committee is to generate productive ideas for the future of PSi, advocate for better ways of resolving the particular difficulties Graduate Students face, and get a sense of how things work for peers in other countries and under other systems of instruction and assessment.



Main 06

NOT I? INTERROGATING THE INTERNATIONAL IN PSi

Main Session 6 will take up the challenge of reflecting meta-discursively on the conference as a whole, on performance studies as a globalised field that is engaged with the theorization of local practices, and the possibilities or impossibility of activism in this field. Taken collectively, the panel addresses broad cultural movements and patterns in Asia and the world through the lenses of historiography, cultural studies, performance studies, theatre criticism and directing.

<Provocations>

1) During our Organising Committee discussions, someone suggested that the conference participants should determine by the end of the four days whether the small "i" in PSi (Performance Studies international) should be elevated to an uppercase "I".(Alternatively, there could be a demand from the floor to eliminate it altogether.) The issue is not whether Performance Studies has or will be internationalized, which is clearly an inexorable development, but to flesh out the implications and ramifications of its globalisation. Should, for example, a decision to elevate the 'i' be seen as a testament to the potential of Performance Studies to enfranchise new publics, or to its capacity for epidemiological rampancy? Can PSi (or Performance Studies as a field for that matter) effectively address cultural difference without subsuming it in academic "performance" protocols and conventions?

2) In the early 1980s, Krishen Jit, having attended one of Richard Schechner's workshops in New York in 1980, developed a course in Performance Studies at the University of Malaya. The question arises now in 2004 whether the kind of inquiry brought to the fore by Performance Studies has already run its course and has become presumed ground in current thinking about culture, politics and art? What can Performance Studies now offer that is not already presumed?

3) Many post-colonial Asian countries recall an earlier mapping of their everyday rituals and behavious by colonial anthropologists and bureaucrats for the purpose of engineering a proletarianised workforce for efficient resource extraction. All this while, archaelogists and cultural historians documented and collected their cultural artifacts for Western display. Can Performance Studies (and PSi) effectively address such post-colonial contexts without reproducing the technics of appropriation?

4) PSi #10 marks a dramatic diversification of the membership of PSi. What then is the responsibility of professional organisations such as PSi in relation to regimes of power in the countries where the members live and work? Or, to put in it in other words, how should such international affiliations of professionals (such as PSi) address the issue of current state or non-state imperialism, terrorism and war between states represented in their increasingly diverse constitutencies?

5) Finally, can a loose affiliation such as PSi, or Performance Studies as a field effectively grapple with issues of ethics and activism, when most activism that crosses class boundaries must necessarily take place outside the walls of academia? What form can activism take in the field of Performance Studies? What is the responsibility of performance theorists as public intellectuals in their local communities, and when addressing the global community? Are these two positions synchronous or antithetical?

ABOUT INTEREST GROUPS

The purpose of holding Interest Groups (IGs) is to provide a vehicle for those conference participants seeking to intensify discussion around specific shared concerns, and to establish relationships and networks that will extend beyond the parameters of the conference. Each IG has had a bulletin board on the conference website where interested participants could begin their conversations in advance of the event itself. At the conference, IGs will meet daily on each of the first three days of PSi #10 for a total of seven hours. On the morning of the fourth day, there will be the opportunity to report back to the rest of the conference, should the IG so desire.

IGs are also a way of giving participants a greater stake in the developing curatorial profile of the conference. IGs and their bulletin boards have been facilitated and moderated by those individuals or groups who proposed them. To help in choosing an IG, each facilitator provided an 'IG Statement', which summarised the aims and focus of the group. Participants were then encouraged to select an IG and join in the online discussion.

It is envisaged that the IGs meetings will take a number of formats, depending on the nature of the enquiry, and based on the discussions that precede the conference. These may range from discussions, paper presentations and case studies through to field trips, screenings, performances and short workshops.

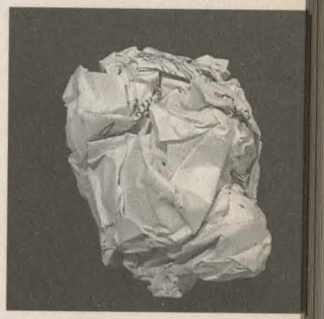
If you have not already joined an IG, not to worry. Simply go along to the first meeting, and join in the discussion. Alternatively, you may wish to make contact with the IG facilitator, and discuss how things have been developing up until this point.

Finally, there is the option of creating new IGs at the conference itself. If you have a proposal, please approach Paul Rae to discuss resources and ways of publicizing it. In such cases, the ability of the Organising Committee to provide space and facilities will be limited by availability on a first come-first served basis.

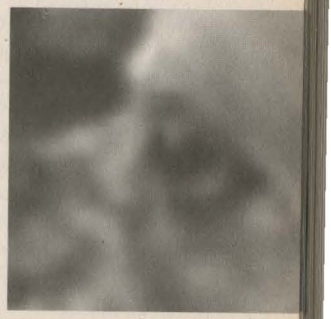
Interest Group 01

DOCUMENTING PERFORMANCE

Contemporary technologies provide unparalleled opportunities to record and document live performance events. Artists, entrepreneurs, theatre managements, scholars and teachers are now routinely involved in the production, collection and active use of such documentation yet there has been little formal discussion amongst and between these groups concerning the extensive range of philosophical, legal, methodological, technical and ethical issues raised by these increasingly common practices. Furthermore, performance practitioners are by no means universally in favour of the use of video to document their work.



It is hoped that the Interest Group will bring together people who use documentation in their teaching and research, photographers and video makers who document live performance, and performance practitioners who document their own work as well as those who resist documentation. Activities envisaged include roundtable discussions of philosophical, legal and ethical questions, screenings and presentations, discussion of issues involved in documenting different types of performance event and for different purposes (e.g. archival, promotional, scholarly research, teaching), case studies involving documentation and responses to it by key stakeholders. The objective is to share knowledge and experience, question assumptions underpinning current practice, and raise consciousness concerning the need to collect and preserve recordings.



Facilitated by: Gay McAuley, University of Sydney (Australia):
gay.mcauley@arts.usyd.edu.au

Interest Group 02

MOTION SICKNESS LAB PERFORM: STATE: INTERROGATE:

How shall we begin to approach or situate (or think, or write, or talk about, or do) dance? Movement is at once decomposing and regenerating when: we: stutter: like: that: stating: ideas: this: way. The colon in the conference title and the previous sentence proposes both a disjunctive gap and a set of relationalities and intensities between and among each term, while enclosing its potential to slip into another direction and chart a different point, a fresh position, a new movement, and multiple connections. The insertion of the colon at the end of "Perform: State: Interrogate:" acts to resist the boundedness, foreclosure, and linear continuity that it would otherwise intimate, thereby signifying a virtual plane to extend discursive mobility, unforeseen orientations, circuits of sensation, desire and becoming.

In what manner, then, can contemporary dance and discourse (seduce and) interrogate each other? By having everyone seated in grim dialogue and debate? Or will we better map differing perceptions and productive difference in our project by embodying and performing motion and theory, by casting our own minds and bodies into a ceaseless ludic state, like: observing an embarrassed silence in one moment and playing musical chairs in the next; postulating on the Indonesian aesthetics of 'halus' and 'kasar' and the Japanese contemplation on 'ma' while each participant takes turn to choreograph a dance of 'a body without organs'?

Lest we lapse into the "power formations of the regulatory kind" which Massumi has assigned to the correlation between the Static and the State (**Parables For the Virtual**, p.82), it is the processual task of the Motion Sickness Lab and its participants to formulate a composition and to (re)define the rules of the game and its performance ethics in order to unfold - and in turn critique - the state of unrest.

Facilitated by:
Tang Fu Kuen, Writer and Dramaturg, (Singapore): tangfukuen@yahoo.com

Interest Group 03

PERFORMANCE AND THE AGE OF TERRORISM

The purpose of this interest group is to think about how the so-called "War on Terrorism" affects not only our twenty-first century lives, but also how we think about performance, culture, theater, and art. What does the "War on Terrorism" paradigm do to our sense of performance throughout the world, our sense of "other" cultures, our sense of religion, capitalism, and other active ideologies? How can performance studies help us understand and navigate our way through this historic moment? How can we, as an international group of scholars and performances, make global sense of the age of terror?

Facilitated by:
John Bell, Emerson College (US): john_bell@emerson.edu

Interest Group 04

WORKSHOP ON THE RASABOXES: TRAINING THE ACTOR AS ATHLETE OF THE EMOTIONS

This is a practical workshop in the Rasaboxes training approach. Participants will learn some of the basic theories and exercises which form this improvisatory, psychophysical approach to working with the emotions as a means for training the actor's voice/body/imagination and for crafting performance.

The Rasaboxes, an emotional training approach designed for performance practioners, was devised by Richard Schechner and has been developed by Paula Murray Cole, Michele Minnick and others. The approach combines ideas about acting from the classical Indian treatise the *Natyasastra*, contemporary studies of emotion from psychology and neurobiology, and twentieth century French theorist Antonin Artaud's demand that actors be "athletes of the emotions".

In Sanskrit, rasa means juice, flavor, and essence. In the healing practice of *ayurveda*, *rasa* refers to the flavors found in different kinds of food – salty, sweet, bitter, etc. In theatrical performance as described in the *Natyasastra*, *rasa* refers to the energetic transmission of the performer's creation which can be "tasted" and shared by both the actor/dancer and the spectator and points to specific emotional states that are embodied and conveyed through gesture, facial expression and other codified modes of performance. The Rasaboxes use the underlying theory of rasa to build a psychophysical, sense-oriented approach to embodying emotion that is improvised, rather than codified.

Performers develop unique ways to physically and vocally embody the nine emotional states outlined in the *Natyasastra*, *raudra* (rage); *bhayanaka* (fear); *vira* (courage); *sringara* (love); *bibhasta* (disgust); *hasya* (laughter); *karuna* (grief); *adbhuta* (wonder) and *shanta* (peace), and how they may apply them in various ways toward scene and character work, performance preparation and performance composition.

Facilitated by:
Rachel Bowditch, New York University/ East Coast Artists (US): rb868@nyu.edu
Paula Murray Cole, Ithaca College/ East Coast Artists (US)

Interest Group 05

DEVELOPING WOMEN'S PERFORMANCE NETWORKS

This Interest Group seeks to examine the benefits and drawbacks of developing local and international networks for women theatre practitioners – particularly, but not solely, for practitioners based in the Asian region. Some questions we intend to discuss are: How do these networks promote working, creative and training opportunities for women in theatre? Are there existing networks that have successfully promoted women's voices in theater and performance? What are the lessons that can be learnt from these networks and can they act as models for future networking among women practitioners, particularly those from Asia? What role, if any, can such networks play in promoting and supporting traditional performers and art forms?

The Interest Group has a practical focus, and discussions will be kept informal. We particularly welcome the participation of women in theatre who have set up or participated in networks in theatre and the arts, and who are interested in sharing these experiences. We also want to hear the views of Asian theatre practitioners/researchers. The IG is also part of ongoing research undertaken by Magdalena Singapore into the needs of Singapore and Asian women theatre practitioners.

Magdalena Singapore (MS) is a group of women theatre practitioners and administrators who are committed to three main aims: promoting women's voices in performance and the arts; developing a structure to encourage women practitioners to share skills, knowledge and information; and developing a creative community which enables practitioners to grow, research, and learn. MS is affiliated to The Magdalena Project, a network of women theatre practitioners around the world, founded by Jill Greenhalgh of Wales in 1988.

Facilitated by:
Audrey Wong and Magdalena, Singapore: audrey@substation.org

Interest Group 06
FESTIVAL CULTURES

The festival has long occupied a privileged place in US Performance Studies' theoretical evolutions. Festivals organize (and disorganize) human energies on a vast scale, forming a nexus around which identities, solidarities, and histories crystallize, and within which they are often most vigorously contested. They are temporal and spatial zones marked off for heightened experiences of consumption, corporeal excess, reflexive contemplation, and collective expression. But they can also stage turbulent encounters between creativity and governmentality, commerce and affect, state boosterism and civic dissent, powerful feelings of communitas and jarring encounters with difference.

This Interest Group takes on festival culture, from the most spontaneous and local of festive occasions to the most commercial, prestigious, state-managed, or global of events. How, we will ask, does the festival speak to the concerns of a truly transnational Performance scholarship? Singapore, "City of Festivals," presents an ideal site for such an investigation. Not only does it host a plethora of seasonal ethnic festivals, but it stages the Singapore Arts Festival (running concurrently with PSi) as the figurehead of its "New Asian" global branding. What theories can still perform useful work in this context? And what theories does the festival itself perform?

Some starting points for discussion might include:

- how does festival programming map paths of global cultural flow, create global culture-scapes, and organize global cultural capital?
- how do performance commodities "translate," or not, to local and trans-local festival contexts?
- how do performances and performers negotiate the conditions of the festival?
- how does the festival dictate conditions of intelligibility and legitimacy, and shape performance repertory and practice?
- how do festivals understand and construct their audience/constituency? And how do audiences understand festival offerings?
- how do the performance modes of festivals transform city spaces, habi tus, social practice, and strategies of government?
- what relationships between state agents, artists, local populations, and cosmopoli tan publics get staged on and off festival platforms?

- what linkages exist between festivals and other facets of the "culture industry": tourism, heritage and museums, media production, and so on?
- how do festivals produce or manage ethnicities and sexualities? How and where do they constitute sites of identity excess and experimentation?
- how do the relationships between cores, fringes, and fringes of fringes, insiders and outsiders, performers and passers-by limn a cultural topography of the festival?

Collectively, we will work towards a program that makes connections with Singapore-based festival workers, planners, and critics, plans field excursions, incorporates performances, and provides a forum for new scholarship and dialogue.

Facilitated by:
Margaret Werry, University of Minnesota (US): werry001@umn.edu

With:
Venka Purushothaman, La Salle-SIA College of the Arts (Singapore): venka.p@lasallesia.edu.sg
Low Kee Hong, TheatreWorks (Singapore): keehong@theatreworks.org.sg

Interest Group 07

GLOCALIZING PERFORMANCE RESEARCH

General Summary:
An interest group that addresses the global development of cultural performance research in the late twentieth and early twenty-first centuries. We will discuss diverse and localized approaches to studying performance, while also theorizing the complexities of performing such research in globalized contexts.

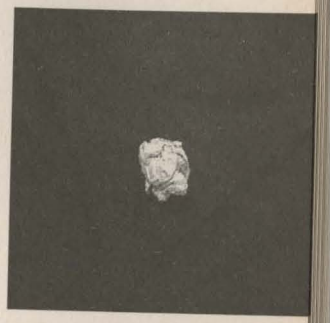
Format:
Case-Study presentations and discussions

Key Questions to be Discussed:

- What constitutes the research field, what objects or practices are studied?
- How is the term "performance" defined, deployed, and/or translated in local context?
- What constitutes "research"? What types of methods do researchers employ?
- What equipment, media, or other modes of inscription are mobilized?
- What are the "costs" and "benefits" of calling something "research"?
- What specific performances, artists, genres, and/or practices have helped shape the very object of "performance" or served as "models" or been particularly important to the field?
- What institutions and organizations support and/or inform the research (governments, funding agencies, universities, conservatories, clubs, journals, publishers, etc)?
- What courses or curricula have been initiated? What types of instruction or teaching?
- What is the relation between "practices" and "models", "performance" and "research", "performance" and "teach ing," and how well do these distinctions translate into local histories and situations?
- How does the local scene engage contemporary processes of globalization?
- What historical and social contexts have helped to shape these developments?
- How have changing economic and technological forces affected the produc tion and study of performance and the contexts in which they occur?
- What are the broader cultural frame works that inform the performance research?
- What have been some of the key events?
- Who have been the key people?
- What are the problems arising from translation or lack thereof?

- What regional alliances/conflicts have informed the performance research?
- What challenges lie ahead?

The three moderators of this proposed interest group are currently working on an edited volume which explores local, regional, and global developments in the research of cultural performance vis-à-vis contemporary processes of globalization.



Facilitated by:
Jon McKenzie, Dartmouth College (USA): jon.mckenzie@dartmouth.edu
Heike Roms, University of Glamorgan (UK): hroms@glam.ac.uk
C. J. Wee Wan-ling, Nanyang Technological University (Singapore): cjwlwee@nie.edu.sg

ATTACK! A PERFORMANCE TOUR OF SINGAPORE'S CHINATOWN

Tang Fu Kuen (aka General Deng Fuquan)

15th-18th June, 8pm, 120 minutes
Free (but pay for own dinner and other pleasurables)

"There are some roads which must not be followed, some troops which must not be attacked, some cities which must not be assaulted, and some ground which should not be contested. There are also occasions when the commands of the sovereign need not be obeyed." (*The Art of War*, Sun Tzu)

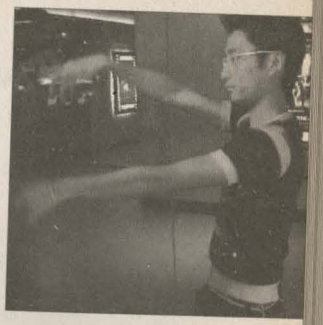
A virus has attacked Singapore...and General Deng Fuquan is on a mission!

This life-threatening virus is said to have first appeared in Chinatown. General Deng invites you to join his expedition and locate the virus source.

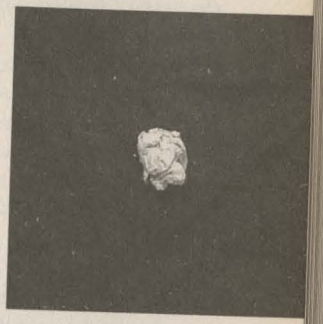
In the busy food centre, the quiet prostitute lane, the ex-cinema-turned-church. In the bright MRT station, the gay sauna, the quaint Chinese teahouse. In the shopping mall, the karaoke bar, the egg-tart shop. Or is it in the Speaker's Corner? Such are the places where the virus might lurk.

First, you will firm up muscles by doing the Great Singapore Workout, and then have a hearty meal. You should wear good shoes and carry your torchlight, for we will pace through Chinatown's favorite hangouts and secret hideouts...

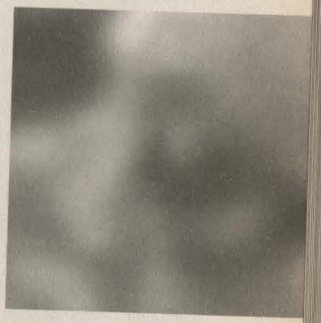
Military life sucks - but not if you join General Deng's task force! Sign up now! 20 places only!



In this section we list all those conference participants to whom the questioning and querying of the conference now falls. "Of the conference" because the event would not exist without the many strands of inquiry independently pursued and presented by the researchers, writers and artists listed here. "Of the conference" also, because an afterlife for the event is only possible if it, in turn, can open itself to question, and respond accordingly in the future.



INTERROGATE



A

AHMAD MOHAMMED FADZIL
Country of Residence: **Malaysia**

ALFIAN SA'AT
Position/Profession: **Poet, playwright & writer**
Country of Residence: **Singapore**
Email: **savagecircle@hotmail.com**
Paper/Presentation Title: **Performing for the State: Censorship in Singapore and Malaysia**

MARILYN ARSEM
Position/Profession: **Artist, Teacher**
Affiliation: **School of the Museum of Fine Arts, Boston**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Email: **marsem@teworld.com**
Paper/Presentation Title: **Tactical Operations**

Key areas of research and/or practice:
As a performance artist, I create live events ranging from solo performances to site-specific, audience-interactive works hovering at the edge of visibility, blurring the boundaries between art and life. I focus on the layers of history a location has, and how people's memories and understanding of that history transform over time.

PATRICIA ALMEIDA
Position/Profession: **Teacher**
Affiliation: **Faculty of Sport Sciences & Physical Education, University of Porto**
Country of Residence: **Portugal**
Country of Origin: **Portugal**
Languages Spoken: **Portuguese / English**
Languages Written: **Portuguese**
Email: **tricia_almeida@netcabo.pt**
Paper/Presentation Title: **Dance and Technology in Body Amplification**

Key areas of research and/or practice:
Research: Dance
Practice: Dance and Physical Education Teacher

JOHN D. ANDERSON
Position/Profession: **Associate Professor, Performing Arts**
Affiliation: **Emerson College, Boston**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Languages Written: **English**
Email: **John_Anderson@emerson.edu**
Website(s): **http://pages.emerson.edu/faculty/John_Anderson/**
Paper/Presentation Titles: **"Teaching Performance Studies to Undergraduates" (with John Bell)**

Key areas of research and/or practice:
Solo performance of literature, text-based performance art, narrative theory and performance, living history and biographical performance (Henry James, William Faulkner, Washington Irving, Robert Frost), spiritualism and speech pedagogy

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RACHEL APELT
Position/Profession: **Visual Artist / Gestalt Facilitator**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English/Spanish**
Languages Written: **English/Spanish**
Email: **raapelt@yahoo.com**
Paper/Presentation Title: **The Skins of Gilgamesh**

Key areas of research and/or practice:
The mutual necessity of polarities and the tension between structure and changing process are themes brought into Apelt's art practice from Gestalt Psychology. Her exploration of these themes involves experiencing, documenting and analysing the process of contact/meeting in interdisciplinary and intercultural practice.

CHUMPON APISUK
Position/Profession: **Artist / Art organizer**
Affiliation: **Concrete House/EMPOWER Foundation**
Country of Residence: **Thailand**
Country of Origin: **Thailand**
Languages Spoken: **Thai/English**
Languages Written: **As above**
Email: **capisuk@access.inet.co.th**
Website(s): **www.empowerfoundation.org/artivities**
Paper/Presentation Titles: **Hearts (Performance)**

Key areas of research and/or practice:
Performance art development in S.E. Asia / Asiatopia International Performance Art Festival / Live Art Performance Workshop in Thailand

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IRINA ARISTARKHOVA
Position/Profession: **Assistant Professor (New Media, Visual Art)**
Affiliation: **National University of Singapore**
Country of Residence: **Singapore**
Country of Origin: **Russia**
Email: **uspia@nus.edu.sg**
Website(s): **www.aristarkhova.org**
Paper/Presentation Title: **Dangers of Performing "the Matrix"**

Key areas of research and/or practice:
Cyberarts and cyberculture, technology and difference, cyberfeminism, technology and embodiment, new media theory and aesthetics, European women's studies, Russian national identity.

MARILYN ARSEM
Position/Profession: **Artist, Teacher**
Affiliation: **School of the Museum of Fine Arts, Boston**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Email: **marsem@theworld.com**
Paper/Presentation Title: **Tactical Operations**

Key areas of research and/or practice:
As a performance artist, I create live events ranging from solo performances to site-specific, audience-interactive works hovering at the edge of visibility, blurring the boundaries between art and life. I focus on the layers of history a location has, and how people's memories and understanding of that history transform over time.

B

MICHAEL BAERS
Position/Profession: **Artist**
Country of Residence: **Germany**
Email: **m_baers@hotmail.com**
Paper/Presentation Title: **Inside the Power Museum**

SRUTI BALA
Position/Profession: **PhD Candidate**
Affiliation: **University of Mainz**
Country of Residence: **Germany**
Country of Origin: **India**
Languages Spoken: **Tamil, Hindi, English, German**
Languages Written: **As above**
Email: **b.sruti@web.de**
Paper/Presentation Title: **Performative Aspects of Nonviolent Action**

Key areas of research and/or practice:
creative conflict transformation, performance and socio-political engagement, Theatre of the Oppressed, radio

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DALIA BASIOUNY
Position/Profession: **PhD Candidate**
Affiliation: **CUNY Grad Center**
Country of Residence: **USA**
Country of Origin: **Egypt**
Email: **daliadiva@yahoo.com**
Paper/Presentation Title: **To Conceal and Reveal: Representations of Moslem Women on Stage**

Key areas of research and/or practice:
Directing - Translation - Arab-American theatre, Arabic theatre, Modern Egyptian theatre, Modern British theatre, feminist theatre, language and the stage, and Prison theatre.

WILLIAM O. BEEMAN
Position/Profession: **Professor of Anthropology; Theatre, Speech and Dance; and Middle East Studies**
Affiliation: **Dept. of Anthropology, Theatre, Speech & Dance, and Middle East Studies, Brown University**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, German, Persian, Arabic, French, Spanish, Italian, Japanese, Turkish, Hindi, Bengali**
Languages Written: **As above**
Email: **William_Beeman@brown.edu**
Website(s): **www.williambeeman.com**
Paper/Presentation Title: **Gender, Sexuality & Performance in Islam**

Key areas of research and/or practice:
Language and performance; opera and musical theatre; ethnomusicology; sociolinguistics; discourse analysis; traditional folk drama; Middle East, Japan, South Asia;

JOHN BELL
Position/Profession: **Asst. Professor**
Affiliation: **Emerson College, Boston**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, French, Spanish**
Languages Written: **As above**
Email: **john_bell@emerson.edu**
Website(s): **www.greatsmallworks.org**
Paper/Presentation Titles: **"Islam and Performance"; and "Ubiquitous & Invisible: Performance Studies in Undergraduate Teaching". Interest Group Facilitor: Performance and the Age of Terrorism**

Key areas of research and/or practice:
Puppet, mask, and performing object theater; politics and performance; modern drama and performance

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THOMAS J. BERGHUIS
Position/Profession: **PhD Candidate**
Affiliation: **University of Sydney / Central Academy of Fine Arts, Beijing**
Country of Residence: **Australia**
Country of Origin: **Netherlands**
Languages Spoken: **English, Chinese, Dutch, German**
Languages Written: **As above**
Email: **thomas.berghuis@arts.usyd.edu.au**
Paper/Presentation Titles: **Public Conduct and Private Space: Performance Art in China Today**

Key areas of research and/or practice:
Research interests; performance art studies and practices involving visceral experiments and the role of the body in contemporary art. Field of interest; visual art performance practices, theatre, and modern dance in Asia. Further interests; includes curatorial practices on international contemporary art practices, in particular those related to video and sound installations, and live art events.

MARIN BLAZEVIC
Position/Profession: **Theatrologist, Assistant Researcher and Lecturer (Academy of Drama Art), Editor (Performing Arts Magazine FRAKCIJA, book series AKCIJA)**
Affiliation: **University of Zagreb, Academy of Drama Art, Department of Dramaturgy and Theory & Centre for Drama Arts, Zagreb**
Country of Residence: **Croatia**
Country of Origin: **Croatia**
Languages Spoken: **English, Italian**
Languages Written: **English**
Email: **marin.blazevic@zg.htnet.hr**
Paper/Presentation Titles: **INTERROGATIVE BODIES - retro/perspective of new theatre in Croatia**

Key areas of research and/or practice:
1) reception, analysis and interpretation of performance
2) performance theory
3) literature-theatre and text-performance relationship
4) history and theory of the new theatre (postdramatic, iconoclastic etc.)
5) the national stage/state: spectacularisation of national history/tradition/policy
6) strategies of aesthetic and political transition in Post-communism
7) Branko Gavella's theory (phenomenology) of acting/theatre

MICHAEL BODDEN
Position/Profession: **Assoc. Professor**
Affiliation: **University of Victoria**
Country of Residence: **Canada**
Country of Origin: **USA**
Languages Spoken: **English, Indonesian**
Languages Written: **As above**
Email: **mbodden@uvic.ca**
Website(s): **http://web.uvic.ca/pacificasia/**
Paper/Presentation Title: **"Feudalism" and "Aufklarung" and the faces of "Tradi-**

tion" in the Construction of Indonesia's National Art Theatre
Key areas of research and/or practice: **Contemporary Indonesian and South-east Asian Theatre, Theatre and Social Change, Postcolonial Theatres**

JONATHAN BOLLEN
Position/Profession: **ARC Research Fellow**
Affiliation: **School of English, Communication & Theatre, University of New England**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English**
Languages Written: **English**
Email: **jbollen@metz.une.edu.au**
Paper/Presentation Title: **Intercorporeal Choreographies : Gay Performance Practices and the Interstices of Desire**
Key areas of research and/or practice: **Australian theatre history since 1950 - gender, sexuality and race in performance - movement analysis, social dancing and popular culture - gay men's sexual cultures and health education - theories of practice (Foucault, Bourdieu, de Certeau), performativity (Austin, Sedgwick, Butler), intercorporeality and affect (Tomkins, Deleuze, Diprose)**

GUNHILD BORGGREEN
Position/Profession: **Asst. Research Professor**
Affiliation: **Dept. of Cultural Studies & The Arts, Art History Section, University of Copenhagen**
Country of Residence: **Denmark**
Country of Origin: **Denmark**
Languages Spoken: **Danish, English, Japanese**
Languages Written: **As above**
Email: **gunhild@hum.ku.dk**
Paper/Presentation Title: **Performing Nationhood: Mori Mariko and her Self-Staging Projects**

Key areas of research and/or practice: **Contemporary art in Japan and other Asian countries; gender, nationality, performativity, cultural performance, popular culture, Orientalism, reception of Japanese art in Denmark / Scandinavia**

RACHEL BOWDITCH
Position/Profession: **PhD student (NYU)/ Artistic Director (Vessel) / Performer (East Coast Artists)**
Affiliations: **East Coast Artists, New York University, Vessel Project**
Country of Residence: **USA**
Email: **rb868@nyu.edu**
Website(s): **www.vesselproject.org**
Paper/Presentation Title: **Workshop on the RasaBoxes™: Training the actor as athlete of the emotions**

Key areas of research and/or practice: **As a PhD student in Performance Studies at NYU, my key areas of focus are experimental/ historical avant-garde theatre and performance, and the interrelationship between ritual, play and festival. My dissertation project is an in-depth analysis of the experimental and ritualistic performance practices of the Burning Man Festival in Nevada. I am also working closely with Paula Murray Cole, Michele Minnick and Chris Healy to develop the East Coast Artist's RasaBoxes™ training program.**

MAIJA BROWN
Position/Profession: **PhD Candidate**
Affiliation: **University of Minnesota**
Country of Residence: **USA**
Languages Spoken: **Korean, French, English**
Email: **brow0723@yahoo.com**
Paper/Presentation Title: **Tracing Asian America: The Politics of memory in Miss Saigon and Dana Tai Soon Burgess**

Key areas of research and/or practice: **Asian American Performance Intercultural/Transnational Performance Tourism**

REY BUONO
Position/Profession: **Head**
Affiliation: **School of Performance & Media, Sunway College**
Country of Residence: **Malaysia**
Country of Origin: **USA**
Languages Spoken: **English**
Email: **reynold@sunway.edu.my**
Panel Title: **Performing for the State: Censorship in Singapore and Malaysia**

Key areas of research and/or practice: **Theatre, Director, actor and educator**

TOM BURVILL
Position/Profession: **Professor**
Affiliation: **Performance and Cultural Studies, Macquarie University, Sydney, Australia**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English**
Languages Written: **English**
Email: **tburvill@scmp.mq.edu.au**
Paper/Presentation Title: **Resistant Performance and (State) Performatives in The Time of the Tampa**

Key areas of research and/or practice: **Contemporary Australian theatre and performance ; themes of multiculturalism, inter-culturalism, cultural diversity and the forms of the political in theatre and performance; performance and /as cultural critique, including issues of national identity and the decolonialising project ; place and performance; reception and audience theory and research; practical work as dramaturg with Sidetrack Performance Group**

MICHAEL BUSSIÈRE
Position/Profession: **Media Artist, Educator**
Affiliation: **Sonic Design Interactive Inc. and Carleton University**
Country of Residence: **Canada**
Country of Origin: **Canada**
Languages Spoken: **English, French**
Email: **michael@sonicdesign.fm**
Website(s): **www.sonicdesign.fin www.marsville.tv**
Paper/Presentation Title: **Performance Space Meets Broadband**

Key areas of research and/or practice: **Michael Bussière is a multi-media artist specializing in computer music, who has turned his attention to the development of interactive installations that expand current notions of computer music as a performance form. He currently conducts experiments to investigate the creative possibilities of distributive performance-based broadband content.**

C

BELEN D. CALINGACION
Position/Profession: **Researcher**
Affiliation: **University of the Philippines**
Email: **belcal@yahoo.com**
Paper/Presentation Title: **Pageants and Rituals: The Filipino Marks of Identity in the American South**

AMANDA CARD
Position/Profession: **Lecturer/Producer**
Affiliation: **Department of Performance Studies, University of Sydney / One Extra Company @ Performance Space, Sydney**
Country of Residence: Australia
Website(s): **www.oneextra.org.au**
Paper/Presentation Title: **Blame it on the Butoh**

Key areas of research and/or practice:
Major areas of research interest - dance/ movement studies, theatrical and social dance histories, constructions of national identity through performance, contemporary dance practices and practitioners, phenomenology

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JESSICA CHALMERS
Position/Profession: **Asst. Professor**
Affiliation: **University of Notre Dame**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English (Spanish, French)**
Email: **jchalmer@nd.edu**
Website(s): **www.nd.edu/~avanti**
Paper/Presentation Title: **Perform: State: Interrogate:**

Key areas of research and/or practice:
Playwriting, performance art

MARGARET CHAN
Position/Profession: **Assistant Director (Arts and Culture)**
Affiliation: **Office of Student Life, Singapore Management University**
Country of Residence: **Singapore**
Email: **thechans@starhub.net.sg**
Paper/Presentation Title: **Ritual is Theatre, Theatre is Ritual: Chinese Theatre as Ritual of Transformation**

IVY CHANG
Position/Profession: **Professor**
Affiliation: **National Chiao Tung University**
Country of Residence: **Taiwan**
Country of Origin: **Republic of China**
Languages Spoken: **Chinese, English**
Languages Written: **As above**
Email: **ivychang@mail.nctu.edu.tw**
Paper/Presentation Title: **Queering Glocally: The Camp Aesthetics & Politics in Taiwan's Queer Theater**

Key areas of research and/or practice:
Performance Studies, Gender Studies, Political Theatre.
Major Publications: ***Remapping Memories and Public Space: Taiwan's Theatre of Action in the Opposition Movement and Social Movements from 1986 to 1997.*** **Taipei: Bookman Books LTD, 1998**
Queer Performativity and Performance. **Taipei: Bookman Books LLTD, 2003.**

DOROTHY CHANSKY
Position/Profession: **Assistant Professor of Theatre**
Affiliation: **The College of William and Mary**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English and a very, very little French**
Languages Written: **As above**
Email: **dachan@wm.edu**
Paper/Presentation Title: **Staging the Passion: Reading Responses to Film and Theatre Versions of the "Greatest Story Ever Told"**

Key areas of research and/or practice:
Audience reception; feminist theatre; American theatre history; theatre and performance criticism.

ANANYA CHATTERJEA
Position/Profession: **Associate Professor**
Affiliation: **University of Minnesota**
Country of Residence: **USA**
Country of Origin: **India**
Languages Spoken: **Bengali, Hindi, English**
Languages Written: **As above**
Email: **ananya@tc.umn.edu**
Website(s): **ananyadancetheater.org**
Paper/Presentation Title: **Reinventing a Body Disappeared: Dancing Sita**

Key areas of research and/or practice:
Dance, performance, corporeality, postcolonial studies, South Asia, hybridity.

CHEN KUAN-HSING
Position/Profession: **Professor**
Affiliation: **National Tsing Hua University**
Country of Residence: **Taiwan**
Languages Spoken: **Mandarin Chinese and English**
Languages Written: **As above**
Email: **khchen@mx.nthu.edu.tw**
Paper/Presentation Title: **Main Session 6: Not I? Interrogating the international PSi**

CHENG MEILING
Position/Profession: **Assoc. Professor and Director of Critical Studies**
Affiliation: **University of Southern California**
Country of Residence: **USA**
Country of Origin: **Taiwan (born in Taipei)**
Languages Spoken: **Mandarin, English (a bit of Taiwanese and Haka)**
Languages Written: **English, Chinese**
Email: **meilingc@usc.edu**
Website(s): **www.usc.edu/theatre**
Paper/Presentation Title: **Homixenology of Trial: Performing Alien Molting in Contemporary China**

Key areas of research and/or practice:
live art, performance art, live performance critique, contemporary theatre in the US

CHOU CHIA-HSIN
Position/Profession: **PhD Candidate**
Affiliation: **Samuel Beckett Center; School of Drama, Trinity College, Dublin**
Country of Residence: **Ireland**
Country of Origin: **Taiwan**
Languages Spoken: **Chinese, English**
Languages Written: **As above**

Email: **chouc@tcd.ie**
Paper/Presentation Title: **Queering Barthes Unbinding Sexuality: The Politics & Social Means of Mary Mullen**

Key areas of research and/or practice:
Contemporary Irish theatre and nationalism, feminist theory and theatre practices, and political theatre

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RICHARD CHUA
Position/Profession: **Artistic Co-Director, The Fun Stage**
Affiliation: **The Fun Stage**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English / Chinese**
Languages Written: **As above**
Email: **richard@thefunstage.org**
Website(s): **www.thefunstage.org**
www.chualianchoon.com

Key areas of research and/or practice:
Chinese Language Experimental Theatre Practice / Cross Collaboration Work

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CHUA SOO PONG
Affiliation: **Chinese Opera Institute**
Country of Residence: **Singapore**
Email: **coisinga@singnet.com.sg**

LAURIE BETH CLARK
Position/Profession: **Professor, Non Static Forms**
Affiliation: **Art Department, University of Wisconsin**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, Spanish, Hebrew, (some French and Portuguese)**
Languages Written: **English, Spanish, Hebrew**
Email: **lbclark@wisc.edu**
Website(s): **www.lbclark.net**
Paper/Presentation Title: **Trauma Memorials**

Key areas of research and/or practice:
Practices: Performance, Video, Site-Specific Installation, Virtual Environments, Cultural Analysis, Pedagogy
Themes: Labor, Gender, Shopping, Truth, Memory, Genocide, Activism, Everyday Life, Visual Culture

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MATTHEW ISAAC COHEN
Position/Profession: **Lecturer in Theatre Studies**
Affiliation: **Dept. of Theatre, Film & Television Studies, University of Glasgow**
Country of Residence: **United Kingdom**
Country of Origin: **USA**
Languages Spoken: **English, Indonesian, Javanese**
Languages Written: **As above**
Email: **m.cohen@tfts.arts.gla.ac.uk**
Website(s): **www.tfts.arts.gla.ac.uk**
www.nagamas.co.uk
Paper/Presentation Title: **Suluk Wujil & Performance Theory in Premodern Java**

Key areas of research and/or practice:
My research interests include the ethnography and history of Indonesian theatre and performance; folk art; ritual drama; children's play and imagination; puppets, masks, and performing objects; interculturalism and global performance; and theatre ethnography. I am also a practicing shadow puppeteer, and convene Naga Mas, a Glasgow-based Indonesian performing arts group

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MICHAEL COHEN
Position/Profession: **Honorary Research Associate**
Affiliation: **University of Sydney**
Country of Residence: **Australia**
Languages Spoken: **English, French, Japanese**
Languages Written: **English & French**
Email: **michael.cohen@arts.usyd.edu.au**
Paper/Presentation Title: **Performing the Japanese Nation (State); Foreign Sumo and Olympic ceremony.**

Key areas of research and/or practice:
Research; site-based performance, cultural representation in major public events such as international spectacles and festivals - my doctoral research examined the Sydney Olympics Opening Ceremony. I have practiced and trained in Japan. Currently, I am a Co-artistic Director (Theatre Kantanka, Sydney), co-producer (LIVE BAIT festival, Sydney), and a manager of outdoor events (Newcastle, Australia).

MARGARET COLDIRON
Position/Profession: **Lecturer/Director**
Affiliation: **School of Postgraduate Studies, Central School of Speech and Drama, London**
Country of Residence: **England**
Country of Origin: **USA**
Languages Spoken: **English, Indonesian**
Languages Written: **English**
Email: **m.coldiron@cssd.ac.uk**
Website(s): **www.thiasos.co.uk**
Paper/Presentation Title: **Sendratari Yunani: Negotiating the languages of Intercultural Performance**

Key areas of research and/or practice:
Masks & masked performance, Noh Drama, Balinese dance-drama; actor training; neurophysiology of performers; intercultural performance; "Classical" Theatres; performance ethnography;

PAULA MURRAY COLE
Position/Profession: **Asst. Prof. of Acting, Voice and Movement (Ithaca College), Co-Director of Education (East Coast Artists)**
Affiliation: **Ithaca College, East Coast Artists (at NYU)**
Country of Residence: **USA**
Languages Spoken: **English**
Languages Written: **English**
Email: **pcole@ithaca.edu**
Paper/Presentation Title: **Lecture/demonstration and workshops on the Rasaboxes: training the actor as athlete of the emotions.**

Key areas of research and/or practice:
The study / application of therapeutic bodywork, psychophysical and emotional training techniques in actor training practices; the study of emotion/brain/body/senses, emotion/facial expression and emotional contagion. Pb;" The Actor as Athlete of the Emotions: The Rasaboxes Exercises", Movement for Actors, Ed; Nicole Potter, Allworth Press, 2002;

FREDERICK COREY
Position/Profession: **Associate Dean**

Affiliation: **Arizona State University**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Languages Written: **English**
Email: **frederick.corey@asu.edu**
Paper/Presentation Title: **Chance in our Lives**

Key areas of research and/or practice:
How do gay men interact with their environments to make sense of place, relationships, and their own decaying bodies? Through fieldwork, textual criticism, and performative writing, I examine narratives of cultural identity. Themes and topics I have pursued include performance artist Tim Miller, pornography as textual (im)possibility, and Irish Catholicism.

DAVID CROSS
Position/Profession: **Senior Lecturer**
Affiliation: **Massey University**
Country of Residence: **New Zealand**
Country of Origin: **Australia**
Languages Spoken: **English**
Languages Written: **English**
Email: **D.A.Cross@massey.ac.nz**
Paper/Presentation Title: **Medical Rebirth in Singapore**

Key areas of research and/or practice:
David Cross is a performance artist working with installation and video to examine representations of masculinity and in particular constructions of the ideal and grotesque body. He is interested in representations of the non-preferred body and how such a body can be configured/re-configured using performance as a subversive language.

ANNE CUBILIÈ
Position/Profession: **Consultant, Gender & Human Rights**
Affiliation: **United Nations**
Email: **acubilie@yahoo.com**

D

JOSHUA PAUL DALE
Position/Profession: **Visiting Associate Professor**
Affiliation: **Dept. of English, Tokyo Liberal Arts University**
Country of Residence: **Japan**
Email: **dale@u-gakugei.ac.jp**
Paper/Presentation Title: **"Sex is Worth Dying For": Annabel Chong, The Interrogation of Identity and the Ethics of Sacrifice**

Key areas of research and/or practice:
Transnational cultural studies, Lacanian psychoanalysis, critical theory. Currently writing a book on the construction of the exotic, focusing on power, danger, love, sex and money.

PORNRAT DAMHRUNG
Position/Profession: **Associate Professor**
Affiliation: **Dept. of Dramatic Arts, Chulalonkorn University**
Country of Residence: **USA/Thailand**
Country of Origin: **Thailand**
Languages Spoken: **Thai, English**
Languages Written: **Thai, English, French**
Email: **dpornrat@hotmail.com**
Paper/Presentation Title: **Translation and Making Meaning in Thai Khon Performance**

Key areas of research and/or practice:
I have worked for 25 years in contemporary theatre for young people and for 15 years on reviving traditional Thai performance genres. My work seeks to make traditional Thai performances accessible to contemporary audiences. Since 1999 I advised Thailand's education reform commission on teaching the classical arts curriculum to young people.

LUCY DAVIS
Position/Profession: **Editor, Art Writer, Visual Artist, Educator**
Affiliation: **focas; Forum On Contemporary Art & Society**
Country of Residence: **Singapore**
Countries of Affiliation: **Denmark, Cameroon, Britain**
Languages Spoken: **English, Danish**
Languages Written: **As above**
Email: **focas@pacific.net.sg**
Paper/Presentation Title: **Moderator, Main 4 Real Performances, Traumatic Displacements. Participant, Performing for the State: Censorship in Singapore and Malaysia**

Key areas of research and/or practice:
Editor of focas, a not-for-profit publishing dialogue / initiative engaging with issues on contemporary art, politics and social change in Singapore and Southeast Asia incorporating interdisciplinary, critical exchange among scholars, activists and practitioners. Her interests revolve around; visual culture, ideology and practice, animality, subjectivity and interspecies-interactions and she teaches at various tertiary institutions and NIE and NTU

ALEX DEA
Position/Profession: **Ethnomusicologist, composer, performer**
Affiliation: **Teater Cahaya, KPH Gamelan Ensemble**
Country of Residence: **Indonesia**
Country of Origin: **USA**
Languages Spoken: **English, Indonesian, Cantonese**
Languages Written: **English, Indonesian, French**
Email: **sinom_49@post1.com**
Paper/Presentation Title: **Comparing Two Modernizing Dance Cultures: Java and China**

Key areas of research and/or practice:
American-born Chinese composer. Lives in Central Java, documenting the last classical music and dance masters resulting in over 1,000 hours of video and audio recordings. Studied with La Monte Young, Terry Riley, Robert Ashley. Co-founded Teater Cahaya with Richard Emmert, a group of noh, Balinese, Javanese, and Indian performers.

CATHERINE DIAMOND
Position/Profession: **Director/Associate Professor**Affiliation: **Dept. of English/ Theatre, Soochow University**
Country of Residence: **Taiwan**
Country of Origin: **USA**
Languages Spoken: **English, Mandarin, Spanish**
Languages Written: **English**
Email: **ctdiamond@hotmail.com**
Paper/Presentation Title: **Fa Ngoum's Legacy: The Impact of State, Foreign Media, and Donor Organizations on Lao**

Performing Arts
Key areas of research and/or practice:
1. Southeast Asian Contemporary Theatre--theatre as the door through which to view historical, cultural, political, religious, etc. issues important to the various Southeast Asian societies2. The Natural Environment, Ecological Issues & Performance
2. The natural environment, ecological issues and performance

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PAUL DWYER
Position/Profession: **Lecturer**
Affiliation: **Dept. of Performance Studies, University of Sydney**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English, French, Italian**
Languages Written: **As above**
Email: **paul.dwyer@arts.usyd.edu.au**
Website(s): **www.arts.usyd.edu.au/departs/perform/**
Paper/Presentation Title: **Political Theatre in the Age of "Transcendental Capitalism"**

Key areas of research and/or practice:
Theatre/Performance and Processes of Social Change; Semiotics and Performance Analysis; Ethnographic Approaches to Understanding Performance; Restorative Justice and/as Cultural Performance.

E

PETER ECKERSALL
Position/Profession: **Senior Lecturer**
Affiliation: **School of Creative Arts, University of Melbourne**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English, Japanese**
Email: **eckersal@unimelb.edu.au**
Website(s): **www.sca.unimelb.edu.au www.notyet.com.au**
Paper/Presentation Title: **21st Century Enjoyment Plaza: Theatre and Mori's World**

Key areas of research and/or practice:
Japanese theatre and performance; Japanese cultural trends; politics, cultures and performance; dramaturgy

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MIKA EGLINTON
Position/Profession: **PhD Candidate**
Affiliation: **University of Tokyo**
Country of Residence: **Japan**
Country of Origin: **Japan**
Languages Spoken: **English/Japanese**
Languages Written: **As above**
Email: **mikaeglinton@yahoo.co.jp**
Paper/Presentation Title: **Constructing and Consuming Hamlet**

Key areas of research and/or practice:
My research is about the intercultural reception and reconstruction of Shakespeare's Hamlet in Japan in terms of modernisation/westernisation, occidentalism/orientalism, colonisation and globalisation. By interrogating how Shakespearean productions have interacted within Japanese socio-cultural backgrounds, I intend to write an intercultural stage history of the play.

JOHN EMIGH
Position/Profession: **Professor**
Affiliation: **Brown University**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, some Spanish and Indonesian**
Languages Written: **English**
Email: **John_Emigh@brown.edu**
Paper/Presentation Title: **Years of Living Dangerously: Culture, Criticism and Killing in Bali from 1963 to 1966.**

Key areas of research and/or practice:
Modern and Contemporary Theatre, Masked Performance, Balinese and Indian Performance, Mexican Performance, Carnival and the Carnivalesque, Performance and Cognitive Neuroscience

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LUIS L. ESPARZA SERRA
Position/Profession: **Researcher/Professor**
Affiliation: **El Colegio de Michoacán, A.C**
Country of Residence: **Mexico**
Country of Origin: **Mexico**
Languages Spoken: **Spanish, English, French, Portuguese, Italian, Hindi**
Languages Written: **Spanish, English, Portuguese, French, Italian**
Email: **esparzal@colmich.edu.mx**
Website(s): **http://www.colmich.edu.mx/**
Paper/Presentation Title: **Addressing Food Risks in Mexico through Performance and Critical Research**

Key areas of research and/or practice:
Food security in relation to culture and public health. Cultural geography of rural landscapes. Areas of interest/experience: India, Mexico, Brazil, Spain.

F

PETER FALKENBERG
Affiliation: **University of Canterbury, Christchurch**
Country of Residence: **New Zealand**
Email: **Peter.falkenberg@canterbury.ac.nz**
Paper/Presentation Title: **Perform: State: Interrogate:**

DOUGLAS FARRER
Position/Profession: **PhD Candidate**
Affiliation: **Dept. of Sociology, National University of Singapore**
Country of Residence: **Singapore**
Country of Origin: **England**
Email: **socfds@nus.edu.sg**
Paper/Presentation Title: **In the Shadows of Performance: Mysticism, Mystification and the Search for Authenticity**

Key areas of research and/or practice:
Anthropology: Performance, Art, Supernatural. Martial Arts. Sufism

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RACHEL FENSHAM
Position/Profession: **Deputy Director**
Affiliation: **Centre for Drama and Theatre Studies, Monash University**
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English, Italian**
Languages Written: **English**
Email:
Rachel.Fensham@arts.monash.edu.au
Paper/Presentation Title: **Tactical Operations**

Key areas of research and/or practice:
Corporeality, dance history and theory;

feminist theory and performance; transnational politics and cultural history

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SUNETRA FERNANDO
Affiliation: **University of Malaya**
Country of Residence: **Malaysia**
Email: **sunera_fernando@yahoo.com**
Paper/Presentation Title: **Interrogating the *Rythm in Bronze* Project**

MALCOLM FLOYD
Position/Profession: **Principal Lecturer in Performing Arts**
Affiliation: **School of Community and Performing Arts, University College Winchester**
Country of Residence: **England**
Email: **malcolm.floyd@ntlworld.com, malcolmfloyd@wkac.ac.uk**
Paper/Presentation Title: **The Coaxial Gaze and Inter-Performance Reflexiv**

G

MATILDA GABRIELPILLAI
Position/Profession: **Asst. Professor/English Literature**
Affiliation: **Nanyang Technological University**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English, Malay, Tamil**
Languages Written: **English**
Email: **rsmgab@nie.edu.sg**
Paper/Presentation Title: **Main Session 4: Real Performances, Traumatic Displacements**

Key areas of research and/or practice:
Post-colonial and minority literatures; South Asian women's writing; Intersections of media, political and literary discourses; Nationalisms, gender and sexuality; Singapore literature; psychoanalytical approaches to culture.

RUNE GADE
Position/Profession: **Asst. Professor**
Affiliation: **Dept. of Cultural Studies and the Arts, University of Copenhagen**
Country of Residence: **Denmark**
Languages Spoken: **Danish, English, German**
Languages Written: **Danish, English, German, French**
Email: **runegade@hum.ku.dk**
Paper/Presentation Title: **The Social Body Within the Individual Self: The Work of Tanja Ostojic**

Key areas of research and/or practice:
Contemporary art, photography, visual culture, art history and gender

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HEIKE GAESSLER
Position/Profession: **Scientist in field of performing Arts, Journalist**Country of Residence: **Germany**
Country of Origin: **Germany**
Languages Spoken: **German, English, French**
Languages Written: **As listed below.**
Email: **heikegaessler@yahoo.com**
Paper/Presentation Title: **Contemporary Chinese Dance**

Key areas of research and/or practice:
In research: focus on cultural, historical, political influence in arts, as in contemporary / modern dance in Taiwan, China (inclusive Hong Kong).
In practice: directing/acting in intercultural Asian-European performing arts projects; organising Arts Festivals for Asian-European Exchange

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AYAN KUMAR GANGOPADHYAY
Position/Profession: **Ph. D. Candidate**
Affiliation: **University of California, LA**
Country of Residence: **USA**
Country of Origin: **India**
Languages Spoken: **Bengali, Hindi, English**
Languages Written: **As above**
Email: **ayankg@ucla.edu**
Paper/Presentation Title: **State 'Right', and the Stage 'Left': Mirroring the Other Performance, Marking and the Post(colonial)modern**

Key areas of research and/or practice:
1) Theorizing Change and the politics of performance.
2) Postcolonial(ity) and performance.
3) Marxism and Performance.
4) Marquis de Sade, Nietzsche, Foucault and the Paradox of power.

CHARLES GAROIAN
Position/Profession: **Director, School Of Visual Arts and Professor of Art Education**
Affiliation: **Penn State University**
Country of Residence: **USA**
Languages Spoken: **English and Armenian**
Languages Written: **English**
Email: **crg2@psu.edu**
Paper/Presentation Title: **The Embodied Pedagogy of Performance Art"**

Key areas of research and/or practice:
Performance art, art education, critical theory, and critical pedagogy

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YVONNE GAUDELIUS
Position/Profession: **Associate Dean for Undergraduate Studies and Outreach**
Affiliation: **Penn State University**
Country of Residence: **USA**
Country of Origin: **Canada**
Languages Spoken: **English**
Languages Written: **English**
Email: **ymg100@psu.edu**
Paper/Presentation Title: **"The Embodied Pedagogy of Performance Art"**

Key areas of research and/or practice:
Performance art; art education; feminist and critical theory; feminist and critical pedagogy; technology; the body.

COBINA GILLITT
Position/Profession: **Independent scholar / Instructor of Drama**
Affiliation: **New York University**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, Indonesian, French**
Languages Written: **English, Indonesian**
Email: **grc0682@nyu.edu**
Paper/Presentation Title: **Taman Ismail Marzuki's "Golden Years": Continuity, Innovation and Semangat Ke-Indonesian in Indonesian Theatre 1968-1978**

Key areas of research and/or practice:
Asian theatre studies/performance theory; Indonesian contemporary and traditional theatre and dance, Interculturalism, 20th century Avant Garde theatre

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GOENAWAN MOHAMAD
Country of Residence: **Indonesia**
Email:**goenawan_mohamad@hotmail.com**
Paper/Presentation Title: **Main Session 1 – Perform: State: Translate, and a Paper on Translation and Performance Panel**

Key areas of research and/or practice:
Writes poetry, essays and librettos; his recent books are *Eksotopi*, essays on identity, power and aethetics, and *Conversations with Difference*, an English translation of collected essays; he is a member of the Utan Kayu Community, an alternative centre for freedom of expression.

RICHARD GOUGH
Position/Profession:
1) Artistic Director - Centre for Performance Research
2) Senior Research Fellow - University of Wales, Aberystwyth
3) General Editor - Performance Research
Country of Residence: **Wales, UK**
Country of Origin: **Wales, UK**
Languages Spoken: **English**
Languages Written: **English**
Email: **rig@aber.ac.uk**
Website(s): **www.thecpr.org.uk**
Paper/Presentation Titles: **Main Session 03 Perform: Practice: Tradition:**

Key areas of research and/or practice:
I am interested in: the integration of theory and practice; the transformation of performance knowledge; the relationship of innovation to tradition. I am a director and devisor of theatre, performance and instaltions. I curate conferences, theatre festivals, performance events/projects and educational programmes. I teach, write and edit. I make performance banquets. I cook.

HELENA GREHAN
Position/Profession: **Senior Lecturer**
Affiliation: **School of Social Sciences and Humanities Murdoch University**
Country of Residence: **Australia**
Country of Origin: **Ireland**
Languages Spoken: **English, Irish, French**
Languages Written: **As above**
Email: **h.grehan@murdoch.edu.au**
Paper/Presentation Title: **Seduction, Display and Power: Ethics and Representation in Contemporary Performance**

Key areas of research and/or practice:
performance theory; interculturalism and the politics of exchange; theatre and globalization; performance and ambiguity; theories of mapping.

H

BARBARA ROSE HAUM
Position/Profession: **Asst. Professor**
Affiliation: **Dept. of Culture and Communication, New York University**
Country of Residence: **USA**
Country of Origin: **Germany**
Languages Spoken: **German/English**
Languages Written: **As listed below**
Email: **barbara.rosehaum@nyu.edu**
Website(s): **www.nyu.edu/projects/haum**
Paper/Presentation Title: **Reclaiming a Presence: Language, Identity and Transformation**

Key areas of research and/or practice:
Performance Practices / Visual Culture / Linguistic Theory / Digital Images

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ADRIAN HEATHFIELD
Position/Profession: **Principal Research Fellow**
Affiliation: **Performance and Live Art Research Unit, School of Art & Design, The Nottingham Trent University, Incoming President of PSi.**
Country of Residence: **England**
Country of Origin: **England**
Languages Spoken: **English**
Languages Written: **English**
Email: **adrian.heathfield@ntu.ac.uk**
Website(s): **http://art.ntu.ac.uk/performance_research/default.htm**

Key areas of research and/or practice:
Adrian Heathfield is a London-based writer and curator working in the field of contemporary performance and interdisciplinary art. He is the editor of *Live* (Tate Publishing, 2004), *Small Acts* (Black Dog Publications, 2000), and the box publication *Shattered Anatomies: Traces of the Body in Performance* (Arnolfini Live, 1997).

HIM SOPHY
Position/Profession: **Director of Art Department, Composer, Musicologist, Professor**
Country of Residence: **Cambodia**
Languages Spoken: **Khmer, English, French, Russian and Vietnamese**
Languages Written: **As listed as below.**
Email: **012862765@mobitel.com.kh**
Paper/Presentation Title: **Recognizing the Problem of Sound in Traditional Cambodian Music**

Key areas of research and/or practice:
Ethnomusicology, Music théory, Harmony, System of Modality.

HO TZU NYEN
Position/Profession: **Student & Artist-**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English, Chinese**
Languages Written: **English, Chinese**
Email: **tzulogy@msn.com**
Paper/Presentation Title: **The Clothes Make The Man – The Story of 4 Suits**

Key areas of research and/or practice:
Painting, filmmaking, research on art history, and art criticism.

CHIA-CHE HSIEH
Position/Profession: **PhD Candidate**
Affiliation: **Queen Margaret University College, Edinburgh**
Country of Residence: **Scotland**
Country of Origin: **Taiwan**
Languages Spoken: **Chinese, English**
Languages Written: **Chinese, English**
Email: **hsiehchiache@yahoo.com.tw**
Paper/Presentation Title: **Resistance Or Surrender? The impact of performing arts festival provision on cultural identities of traditional Japanese and Chinese performing arts, and its relationship to western audience expectations: A case study of Asian productions at the Edinburgh Festival**

Key areas of research and/or practice:
International Arts Festival and Research.

HUANG YIN-YING
Position/Profession: **Asst. Professor**
Affiliation: **National Taiwan University**
Country of Residence: **Taiwan**
Email: **yinying_huang@yahoo.com.tw / haha1014@ms16.hinet.net**
Paper/Presentation Title: **The Writing Body: Reading Performance Works Based on Literature in Contemporary Taiwan**

Key areas of research and/or practice:
Dance Theatre, Performance Theory, Body Theory, Theatre Anthropology, Avant-garde Performance, Asian Performance, Comparative Literature (inter-arts study)

I

SANGEETA ISVARAN
Position/Profession: **Dancer, Choreographer, Researcher, Social Activist**
Affiliation: **ABHINAYASUDHA**
Country of Residence: **India**
Country of Origin: **India**
Languages Spoken: **English, Tamil, French, Hindi**
Languages Written: **As above**
Email: **sangeetaisvaran@hotmail.com**

Key areas of research and/or practice:
Performance / Choreography: Performing arts - South/Southeast Asian, African ; Yoga ; Martial Arts
Research: Indian Sastras - dance/theatre ; Rasa [Asia, Africa]; Rasa in mainstream-Education ; Islamic literature -- Javanese/Tamil/Urdu/Arabic/Hindi ; Saint-poets -- Bhakti-sringara ; Ramayana-s ; Body Semiotics ; Gender/identity.
Social activism: Dance and rasa in development work with underprivilenged/ abused communities; Human Rights ; AIDS education ; against communal violence

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J

CAMILLA JALVING
Position/Profession: **Phd Candidate**
Affiliation: **University of Copenhagen**
Country of Residence: **Denmark**
Country of Origin: **Denmark**
Languages Spoken: **Danish, English**
Languages Written: **Danish, English**
Email: **cjalving@hum.ku.dk**Paper/Presentation Title: **Framing Performativity**

Key areas of research and/or practice:
Contemporary visual art, theories of performance and performativity

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SHAILAJA JANARDHANAN
Position/Profession: **Theatre Director and Designer**
Country of Residence: **India**
Country of Origin: **India**
Languages Spoken: **English, Malayalam, Hindi**
Languages Written: **As above**
Email: **jala@nda.vsnl.net.in**
shailaja_j@hotmail.com
Paper/Presentation Title: **Art of the Voyeur and the Vanishing Art: A Study on Indian Performing Arts in the Global Market.**
Paper/Presentation Title:
As an active theatre practitioner, involved in the creation and promotion of socially relevant productions, especially in the areas of gender, power, globalization, poverty and social inequities. Currently experiments on evolving a new broad-based theatre language to handle these universal issues.

KRISHEN JIT
Position/Profession: **Writer, Theatre Director**
Affiliation: **Five Arts Centre - Founder Member Arts Network Asia - Peer Panel**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English, Bahasa Melayu**
Languages Written: **English, Bahasa Melayu**
Email: **fivearts@tm.net.my**
Paper/Presentation Title: **Main Session 6: Not I? Interrogating the international in PSi**

Key areas of research and/or practice:
Theatre director of over 30 years of experience whose work has shaped identity of post-colonial theatre in Malaysia. Experimental style of theatre drawing on traditional and contemporary styles and issues. Writer, theorist and critic in theatre in Malaysia and South East Asia. Also interested in gender politics, process and performance.

HANNE-LOUISE JOHANNESEN
Position/Profession: **Asst. Professor**
Affiliation: **Dept. of Cultural Studies & The Arts, University of Copenhagen**
Country of Residence: **Denmark**
Country of Origin: **Denmark**
Languages Spoken: **Danish, English, German**
Languages Written: **Danish, English**
Email: **hanlou@hum.ku.dk**
Website(s): **www.hum.ku.dk/visuelkultur www.diffus.dk**
Paper/Presentation Title: **The Unbearable Lightness of Being Digital/ Performing Identity**

Key areas of research and/or practice:
Visual Culture, Virtual Architecture, Digital Design Processes, Cyborg Gender, Cyborg Technology, Augmented Reality, Performativity, Netart, Generative Art, Post-media Practice, Cyberspace, Cyber Time.

RACHEL JOSEPH
Position/Profession: **Doctoral Candidate**
Affiliation: **Stanford University**
Country of Residence: **USA**
Country of Origin: **United States**Languages Spoken: **English**
Languages Written: **English, French**
Email: **rjoseph@stanford.edu**
Paper/Presentation Title: **Performing Infinity**

Key areas of research and/or practice:
Research interests include: Gertrude Stein, Tadeusz Kantor, intersection between film and theatre, issues of performance in David Lynch's films, issues of self-representation, twinning, and memory. Practical work includes acting, directing, and writing. Most recent work: co-directing, video, and acting in Ms. Catfish on a maypole, a play by Kyle Gillette.

K

WARD WILLIAM KEELER
Position/Profession: **Assoc. Professor**
Affiliation: **University of Texas, Austin**
Country of Residence: **USA**
Languages Spoken: **Indonesian, Javanese, Balinese, Burmese, French, Italian, German,**
Languages Written: **Indonesian, Javanese, French**
Email: **ward.keeler@mail.utexas.edu**
Paper/Presentation Title: **Polyglossic Pleasures: Translation in Balinese and Javanese Performing Arts**

Key areas of research and/or practice:
Performing arts, language and culture, expressive culture, Indonesia and Burma

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EDDIN KHOO
Affiliation: **Pusaka, Centre for the Study and Documentation of Traditional Performance in Malaysia**
Country of Residence: **Malaysia**
Email: **director@pusaka.com.my**

Key areas of research and/or practice:
The state of Kelantan, researching aspects of oral transmission, cultural and religious politics, and aspects of ritual in traditional theatre.

THOMAS KING
Position/Profession: **Professor of Theatre**
Affiliation: **James Madison University**
Country of Residence: **USA**
Languages Spoken: **English—speak but not fluent in French, Turkish, Greek**
Languages Written: **French**
Email: **kingtl@jmu.edu**
Paper/Presentation Title: **Performing Ottoman and Turkish Identity**

Key areas of research and/or practice:
Ottoman and Turkish performance and performance by Muslims. The fictional or intentional audience of play texts as opposed to the actual, living audience. Theatre director and actor.

MARIANNE KÖNIG SETIADI
Position/Profession: **Theatre Anthropologist**
Country of Residence: **Switzerland**
Country of Origin:**Switzerland**
Languages Spoken: **German, French, English, Indonesian**
Languages Written: **As above**
Email: **setiadi@gmx.net / setiadi@freesurf.ch**
Paper/Presentation Title: **"It needs all things to make a world": An Appreciation of Mbah Roedjito**

Key areas of research and/or practice:
Live performance; intercultural relations; contemporary Indonesian theatre

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JAY KOH
Position/Profession: **Director**
Affiliation: **International Forum for InterMedia Art**
Country of Residence: **South East Asia**
Country of Origin: **Singapore**
Languages Spoken: **English, German and Mandarin**
Languages Written: **English, German**
Email: **jaykoh@gmx.net**
Paper/Presentation Title: **Working Strategies in Cross-Cultural Engagements**

Key areas of research and/or practice:
Researching on my art practice mainly influenced by the Critical Theory of the Frankfurt School and New French Theory under contemporary cultural studies. Models of research are public projects carried out in the South East Asian region to that in the European region. Currently ongoing project in Myanmar.

SANJAY KRISHNAN
Affiliation: **University of Pennsylvania**
Country of Residence: **USA**
Email: **skrishn2@dept.english.upenn.edu**
Paper/Presentation Title: **Main Session 2 - States of Theory — G/lo/b/cal Densities?**

JO KUKATHAS
Position/Profession: **Theatre artist**
Affiliation: **The Instant Café Theatre Company ; Artisproactiv**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English**
Languages Written: **English**
Email: **jokdas@pc.jaring.my**
Paper/Presentation Title: **Performing for the State: Censorship in Singapore and Malaysia**

Key areas of research and/or practice:
Artistic Director of The Instant Café Theatre Company which is best known for its wickedly funny satirical theatre. Exploring solo performances and is interested in the notion of the performer as shaman and the place of "traditional" in contemporary theatre.

BOJANA KUNST
Position/Profession: **Researcher**
Affiliation: **University of Ljubljana**
Country of Residence: **Slovenia**
Country of Origin: **Slovenia**
Languages Spoken: **Slovene, English, German**
Languages Written: **Slovene, English**
Email: **bojana@kunstbody.org**
Website(s): **www.kunstbody.org**
Paper/Presentation Title: **Politics of Affection and Uneasiness**

Key areas of research and/or practice:
Philosophy of the body, dance and theatre theory, politics and performance, cultural politics, technology and performance, radicalism and activism in contemporary art, dramaturgy and dance

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L

DANA LAM
Position/Profession: **Writer / Artist**
Affiliation: **Association of Women for Action and Research (AWARE), Women In The Arts (WITA) The Working Committee 2 (TWC2), a citizen's initiative, TheatreWorks (Singapore) Ltd**
Country of Residence: **Singapore**
Languages Written: **English**
Email: **danalam@pacific.net.sg**
Paper/Presentation Title: **Us Good Women of Singapore: Performing Performance**

Key areas of research and/or practice:

The human condition here and now! What performance is to survive the Reality Television of our day-to-day, to decipher life from advertisement, self from corporatism. Gender matters. Feminists' thoughts have a special relevance in that they offer perspectives that have been left unexamined here, in Singapore.

CHRISTIANA LAMBRINIDIS
Position/Profession: **Playwright / Director, Independent Scholar, Editor, Translator, Teacher of creative writing for change**
Affiliation: **President - (W)rightful – a write to right**
Country of Residence: **Greece**
Country of Origin: **Greece**
Languages Spoken: **Greek, English**
Languages Written: **Greek, English**
Email: **rdornt@otenet.gr**
Workshop title:
Performing Subversion: Practicing Theory Within the Theatre of Power

Key areas of research and/or practice:
The entirety of my work between dis-placed peoples, academies, NGO's, autonomous groups and publishing is, to establish a recorded tradition of articulating the unspeakable within societies. To enable writing to occur beyond seminar / workshop boundaries into a geopolitical reality arena, discovering innovative ways which keeps the autonomy of spirit and commitment.

LAN GEN BAH
Position/Profession: **Artist**
Affiliation: **Independent Scholar**
Country of Residence: **International**
Country of Origin: **Singapore**
Languages Spoken: **English, Hokkien**
Languages Written: **English, Mandarin**
Paper/Presentation Title: **No Title**

Key areas of research and/or practice:
Art production, cognition, psychology of indoctrination and propaganda

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WM. RAY LANGENBACH
Position/Profession: **Writer, Artist and Educator**
Affiliation: **Independent Scholar**
Country of Residence: **Malaysia**
Country of Origin: **USA**
Languages Spoken: **English (some Spanish, Malay, ASL)**
Languages Written: **English (some Spanish, Malay)**
Email: **exray@pd.jaring.my**
Paper/Presentation Title: **Main Session 6: Not I? Interrogating the international in PSi**

Key areas of research and/or practice:
Current work and research is in the area of performative propaganda and dissemination studies, and performance art. The research continues to focus on the history of the relations between cultural production and the state in Singapore.

ZACHAR LASKEWICZ
Position/Profession: **Asst. Professor of Theatre & Performance Studies**
Affiliation: **University of Kaohsiung**
Email: zachar.laskewicz@pandora.be
Paper/Presentation Title: **The Score and the State: Social inculcation , musical rigidity and the political power of [muscial] performance (or an approach to music and/as power).**

MICHAEL LEE
Affiliation: **Nanyang Academy of Fine Arts**
Country of Residence: **Singapore**
Email: **hhlee@nafa.edu.sg**

LEE WEN
Position/Profession: **Artist**
Affiliation:
1) The Substation, Associate Artist
2) The Artists Village, Honorary Member
3) Black Market International
4) SPCAA - Society for the Prevention of Cruelty to Art and Artists
Country of Residence: **Singapore / Japan**
Country of Origin: **Singapore**
Languages Spoken: **English, Mandarin, Japanese**
Languages Written: **English**
Email: **lila@m4.dion.ne.jp**
Paper/Presentation Title: **"Almost untitled: (interrogate the error)" - (Performance)**

Key areas of research and/or practice:
Mixed-media installation, performance art, drawing, painting, sculpture. Art as a thinking, questioning process. Confronting Southeast Asian contexts with international currents in contemporary art, ideologies and value systems of individuals, social structures and cultural activities. Past works includes, "Journey of a yellow man", 'Ghosts Stories', 'Neo-Baba' series, 'World Class'.

LEE WENG CHOY
Position/Profession: **Artistic Co-Director**
Affiliation: **The Substation**
Country of Residence: **Singapore**
Country of Origin: **Malaysia**
Languages Spoken: **English**
Languages Written: **English**
Email: **wengchoy@pacific.net.sg**

Key areas of research and/or practice:
I am an art critic. I'm interested in simultaneously proposing and problematizing the thesis that the rise of "Asia" in the contemporary art world marks a fundamental mutation in the way we think about art and art history today. I'm also concerned with the role of intellectuals in civil society

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EILEEN LEGASPI RAMIREZ
Position/Profession: **Teaching Associate**
Affiliation: **University of the Philippines**
Country of Residence: **Philippines.**
Country of Origin: **Philippines**
Languages Spoken: **English, Filipino, some Spanish & German**
Languages Written: **English & Filipino**
Email: **eilr@edsamail.com.ph**
Paper/Presentation Title: **Power & Performativity: The Case of Tupada (Philippines)**

Key areas of research and/or practice:
Contemporary Philippine art, its politics, art management issues.

DAPHNE LEI
Position/Profession: **Asst. Professor**
Affiliation: **University of California, Irvine**

Country of Residence: **USA**
Country of Origin: **Taiwan, ROC**
Languages Spoken: **Chinese, English**
Languages Written: **As above**
Email: **dlei@uci.edu**
Paper/Presentation Title: **Asia Skin Deep: Intercultural Performance in Tattoos**

Key areas of research and/or practice:
Asian Theatre , Asian American Theatre, Intercultural Theatre, Gender and Performance, Chinese Theatre, Post-colonial theatre, Race and ethnicity, diaspora studies.

SHIMON LEVY
Position/Profession: **Professor, Chairman**
Affiliation: **Theatre Dept., Tel Aviv University**
Country of Residence: **Israel**
Country of Origin: **Israel**
Languages Spoken: **Hebrew, English, German**
Languages Written: **As above**
Email: **levysh@post.tau.ac.**
Paper/Presentation Title: **Space as Meaning: The Sinking of the Titanic at Tel Aviv University**
Key areas of research and/or practice:
Political theatre, theatrical space, spatial metaphor, social theatre

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BENNY LIM
Position/Profession: **Artistic Co-Director**
Affiliation: **The Fun Stage**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Email: **benny@thefunstage.org**
Paper/Presentation Title: **Indifferent or Strictly Oblivious?**

Key areas of research and/or practice:
A theatre practitioner, a lighting designer, Director and Producer. Founder of The Fun Stage (2001) which performs locally and internationally. Interested in collaborations with other theatre professionals. Other interests; various free presentations of works in relation to Postmodern Theatre.

JENNIFER LINDSAY
Position/Profession: **Visiting Senior Research Fellow**
Affiliation: **Asia Research Institute, National University of Singapore**
Country of Residence: **Singapore**
Country of Origin: **Australia**
Languages Spoken: **English, Indonesian, Javanese**
Languages Written: **As above**
Email: **arijml@nus.edu.sg**
Paper/Presentation Title: **Main Session 1 – Perform: State: Translate: and Paper "Translating Performance: Reflecting on Hardjo Susilo's translation of Javanese wayang kulit".**

Key areas of research and/or practice:
Performance presentation frames, national and international. Marginalization of verbal performance. Orally composed performance. Experiments in translation and presentation. Translation strategies within and of performance in Asia.

SUSIE LINGHAM
Position/Profession: **Writer/interdisciplinary artist**
Affiliation: **PSi#10 Organizing Committee**
Country of Residence: **Singapore, UK**

Country of Origin: **Singapore**
Languages Spoken: **English, Mandarin, Malay (barely), Chinese dialects (Hokkien/Teochew)**
Languages Written: **English, Mandarin (barely)**
Email: **slingham@hotmail.com**
Paper/Presentation Title: **Heterotropic Hauntings**

Key areas of research and/or practice:
I am currently embarked on my DPhil (PhD) in Literature, Religion and Philosophy in the UK. I am doing interdisciplinary research and explorations into the metaphoricity of consciousness as 'explained' and implied in the rhetoric of various belief systems and theories.

MARINA LITAVRINA
Position/Profession: **Professor**
Affiliation: **Russian Academy of Theatre Art**
Country of Residence: **Russia**
Paper/Presentation Title: **Tairov: Between East and West Key areas of research and/or practice**

NATALIE S. LOVELESS
Position/Profession: **Graduate Student**
Affiliation: **University of California, Santa Cruz & The School of the Museum of Fine Arts, Boston**
Country of Residence: **USA**
Country of Origin: **Canada**
Languages Spoken: **French/English**
Languages Written: **As above**
Email: **natalie@loveless.ca**
Website(s): **www.loveless.ca**
Paper/Presentation Title: **Temporality and Identification: Gunther von Hagens' *'Korperwelten'***

Key areas of research and/or practice:
Art History, Theory, Criticism. Post-Structuralism, Psychoanalytic Theory, Performance Theory, French Feminism/ Project based performance, video, installation, sculpture, drawing.

M

PAWIT MAHASARINAND
Affiliation: **Chulalongkorn University**
Country of Residence: Thailand
Email: pawit.m@chula.ac.th

KUTHILDA MANEERAT
Country of Residence: **Thailand**

SHARON MAZER
Affiliation: **University of Canterbury, Christchurch**
Country of Residence: **New Zealand**
Email: **sharon.mazer@canterbury.ac.nz**
Paper/Presentation Title: **Be: Here: Now:**

GAY MCAULEY
Position/Profession: **Honorary Professor**
Affiliation: **Dept. of Performance Studies, University of Sdyney**
Country of Residence: **Australia**
Country of Origin: **UK**Languages Spoken: **English, French, German**
Languages Written: **English, French**
Email: **gay.mcauley@arts.usyd.edu.au**

Website(s): **www.arts.usyd.edu.au/departs/perform/index.html**Paper/Presentation Title: **Place and the Performance of Memory**
Interest Group Facilitator: Documenting Performance

Key areas of research and/or practice:
Production—performance—reception process in theatre including the following: semiotic analysis of performance; participant observation of rehearsal; documentation of performance; site based performance, particularly in relation to memory; translation for performance; study of the spectator in live performance

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JANE MCGONIGAL
Position/Profession: **PhD Candidate**
Affiliation: **Dept. of Theater, Dance and Perf. Studies, University of California, Berkeley**Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, Spanish**
Languages Written: **English, Spanish**
Email: **janemcg@berkeley.edu**
Website(s): **www.avantgame.com**Paper/Presentation Title: **Dark Play in Public Spaces: Confessions of a Flash Mob Organizer**

Key areas of research and/or practice:
Network culture, pervasive play, ubiquitous gaming, digital studies, distributed performance

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JON MCKENZIE
Position/Profession: **Assistant Professor**
Affiliation: **Dartmouth College**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Languages Written: **English**
Email: **jon.mckenzie@mindspring.com**
Paper/Presentation Title: **Main Session 02: G/lo/b/cal Densities Roundtable**
Interest Group Facilitator: Glocalizing Performance Research

Key areas of research and/or practice:
My areas of interest include the use of media and performance within civil disobedience movements; "displaced theater" or the use of theatrical discourse and practices outside the theater; and multi-disciplinary forms of performativity (cultural, organizational, technological, financial, and governmental).

JUDITH MCLEAN
Position/Profession: **Associate Professor-Performance Innovation;**
Head - Performance Studies
Affiliation: **Queensland University of Technology: Creative Industries;**
Chair: Brisbane Major Festivals Board
Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English**
Languages Written: **English**
Email: **j.mclean@qut.edu.au**
Website(s)**www.creativeindustries.qut.com**
Paper/Presentation Title: **Art/Business/Politics/Structure**

Key areas of research and/or practice:
Judith Mc Lean has extensive experience in the Performing Arts and Education sectors working as a consultant and speaker international and nationally. Her responsibilities include chairing Queensland's most influential non-profit Arts and Cultural Boards. Research interests include Learning in Arts Education, Aesthetics and Festivals.

KATHERINE MEZUR
Position/Profession: **Post Doctoral Scholar**
Affiliation: **University of California, Berkeley**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English (Japanese)**
Email: **kmezur@compuserve.com**
Paper/Presentation Title: **The Superflat Girls: Japan's Cute/ Pop Nation Revised for Consumption**

Key areas of research and/or practice:
Areas of research: Japanese traditional and contemporary performance, performance/body art, dance, and video/media installation. I study Japanese anime, film, and new visual media, focusing on women artists and female-like bodies. I employ transnational feminist theories and gender studies, and the theories and politics of local and global embodiment and media.

CHRIS MILLS
Position/Profession: **PhD Candidate**
Affiliation: **Tisch School of the Arts, New York University**
Country of Residence: **USA**
Email: **cm333@nyu.edu**

MD NOR MD ANIS
Position/Profession: **Professor**
Affiliation: **University of Malaya**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English, Malay, Indonesian, Minangkabau, Tagalog**
Languages Written: **English, Malay, Indonesian**Email: **anisnor@um.edu.my**
Website(s): **http://www.um.edu.my**Paper/Presentation Title: **When the Arts Interrogate State: The Story of Zapin Revival in Johor**
Key areas of research and/or practice:
Zapin, the syncretic performance arts of the Johor Malays. Resurrection, Reinvention and Positioning of jati-diri, self awareness of heritage, tradition, creed and religion through negotiation between state and the writer, as the interlocutor and initiator.

JAN MRÁZEK
Position/Profession: **Assistant Professor**
Affiliation: **National University of Singapore**
Country of Residence: **Singapore**
Country of Origin: **Czech Republic**
Languages Spoken: **Indonesian, Javanese, Dutch, etc.**
Email: **seajm@nus.edu.sg**
Website(s): **www.fas.nus.edu.sg/sea**
www.nus.edu.sg/cfa/gamelan.html
Paper/Presentation Title: **Masks and Selves in Contemporary Java: The Dances of Didik "Nini Thowok"**

Key areas of research and/or practice:
Research on Southeast Asian visual/material/performing arts and cultures, with primary focus on Indonesia; Javanese gamelan and wayang performer.

RABIH MROUÉ
Position/Profession: **Artist, writer**
Country of Residence: **Lebanon**

Languages Spoken: **English / French**
Email: **rabihm@hotmail.com**
Paper/Presentation Title: **Main Session 4 – Real Performances, Traumatic Displacements**

INGRID MUAN
Position/Profession: **Co-director/ Lecturer**
Affiliation: **Reyum Institute of Arts & Culture/Royal University of Fine Arts, Phnom Penh**
Country of Residence: **Cambodia**
Email: imuan@hotmail.com
Paper/Presentation Title: **States of Panic: Procedures of the Present in 1950s Cambodia**

SAL MURGIYANTO
Affliation: **Jakarta Institute for the Arts, Indonesia**
Country of Residence: **Indonesia**
Email: **salmurgi@pacific.net.id**

NARAYANAN MUNDOLI
Position/Profession: **Asst. Professor of Literature**
Affiliation: **Miyazaki International College, Japan**
Country of Residence: **Japan**
Country of Origin: **India**
Languages Spoken: **English, Hindi, Malayalam**
Languages Written: **English, Hindi, Malayalam, Sanskrit**
Email: **mnarayan@miyazaki-mic.ac.jp**Paper/Presentation Title: **The Over-Ritualisation of Performance: Western Discourses on Indian Theatre**

Key areas of research and/or practice:
Research: Traditional Indian theatre (Kutiyattam, Kathakali), Performance Studies, Comprarative theatre and performance systems (India and Japan); Documentation: Expert consultant, subtitler for VEDIKA's documentation of the Kottayam Plays of Kathakali.
Translation: Currently engaged in a comprehensive translation into English of the literary, gestural and performance texts of the four Kottayam Plays of Kathakali.

SHEELAH GRACE MURTHY
Position/Profession: **Artist/Educator/ Activist**
Affiliation: **Mrs Rao's Growl, The School of The Art Institute, Columbia College, The Spareroom (artists' run Time Arts exhibition and studio space)**
Country of Residence: **USA**
Country of Origin: **India/Phillipines**
Email: **smurth@artic.edu**
Paper/Presentation Title: **The Role of the Tourist as Seen in the Performance Piece: "The Techno Buddhist is a Tourist"**

Key areas of research and/or practice:
Psychic seepage (as a form of resistance - fractures meta-narratives); Structures of power; Global appropriation of popular cultures; Trauma; Identity through lens of memory; Occidentalism; The installations, performances, videos, and writings of MRS RAO'S GROWL deals with issues of culture, representation, global appropriation and the power play that informs them.

PRISCILLA NETTO
Position/Profession: **PhD Candidate**
Affiliation: **Dept. of International Politics, U. of Wales**
Country of Residence: **Wales**
Email: **pan99@aber.ac.uk**
Paper/Presentation Title: **Reading TheatreWorks' Lear: Post Colonial Phallogocentrism and the Challenge of Radical Alterity**

N

CARMEN NGE
Position/Profession: **Administrator**
Affiliation: **Arts Network Asia**
Country of Residence: **Malaysia**
Email: **nge@brandeis.edu**

MATTHEW NGUI
Position/Profession: **Visual artist**
Affiliation: **Scab: a contemporary art bureau in Singapore, Singapore Art Museum Board, Seni Steering Committee, National Arts Council**
Country of Residence: **Singapore/ Australia**
Country of Origin: **Singapore**
Languages Spoken: **English, Malay**
Languages Written: **English, Malay**
Email: **bheeler@pacific.net.sg**
Paper/Presentation Title: **The processes of making Art as small Movements in fixed Structures**

Key areas of research and/or practice:
I am interested in the blank pages of and prescriptions to contemporary art practice especially when engaging with the peculiarities of site, community, region or nation, and how these shape the thinking of artists and the production of art.

RAYELLE NIEMANN
Position/Profession: **Researcher, Curator, Multi Media Artist**
Country of Residence: **Egypt**
Country of Origin: **Germany/Switzerland**
Languages Spoken: **German, English**
Languages Written: **As above**
Email: **elleray@access.ch**
Paper/Presentation Title: **Moulids in Egypt: A Traditional Phenomena of Ritual and Sociability**

Key areas of research and/or practice:
Performance and media arts, social and gender issues, agriculture and nutrition, cultural studies

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BORIS NIESLONY
Position/Profession: **artist, theorist**
Affiliation: **E.P.I. Zentrum (European Performance Institut)**
Country of Residence: **Germany**
Country of Origin: **Germany**
Languages Spoken: **English**
Languages Written: **English**
Email: **asabank@asa.de**
Website(s): **epi-zentrum.org**
www.asa.de
Paper/Presentation Titles: **"I'm a performer" - who has this this fans - he has enemies**

Key areas of research and/or practice:
Context about performance art

O

ONG KENG SEN
Position/Profession: **Performance Director**
Affiliation: **TheatreWorks (Singapore) Ltd**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English**
Languages Written: **English**
Email: **kengsen@theatreworks.org.sg**
Website(s): **www.theatreworks.org.sg**
Paper/Presentation Title: **Main Session 03 - Perform: Practice: Tradition**

CLARISSA OON
Position/Profession: **Writer and critic**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English (preferred), Mandarin**
Languages Written: **English (preferred), Chinese**
Email: **clarissa_oon@yahoo.com**
Paper/Presentation Title: **Revisioning "Descendants"**

Key areas of research and/or practice:
Text in contemporary performance, Singapore culture and society, mass communications, performance and popular culture in Asia

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BOEDI S. OTONG
Position/Profession: **Performer, Artist**
Country of Residence: **Switzerland**
Country of Origin: **Indonesia**
Languages Spoken: **Indonesian, English**
Languages Written: **indonesian**
Email: **setiadi@gmx.net / setiadi@freesurf.ch**
Website(s):
Paper/Presentation Title: **Ad Hoc Performance**

Key areas of research and/or practice:
Live performance, movement, installation, theatre, painting

P

MICHAEL PETERSON
Position/Profession: **Asst. Professor**
Affiliation: **University of Wisconsin, Madison**Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Email: **mpeters1@wisc.edu**
Paper/Presentation Title: **Stateless & Understated Streets: Power & Place in Entertainment Districts**

Key areas of research and/or practice:
Research Areas: commercial performance; performance art, performance and/of identity privilege. Previous book project: "Straight White Male" (Mississippi UP 1997), a critique of solo performance art monologues. Current project: "Las Vegas Culture," on performance and tourism. Teaching: contemporary U.S. theatre, performance and sexual politics, performance theory, performance and place.

PEGGY PHELAN
Position/Profession: **Professor of Drama**
Affiliation: **Stanford University**
Country of Residence: **USA**
Email: **pphelan@stanford.edu**Paper/Presentation Title: **Main Session 4 – Real Performances, Traumatic Displacements**

Key areas of research and/or practice:
I'm a generalist. Interested in most things. But at the moment I am especially interested in performance theory and contemporary visual art.

SUSAN PHILIP
Position/Profession: **Lecturer /Graduate Student (currently on study leave from University of Malaya, till August 2005)**
Affiliation: **Australian National University / University of Malaya**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English, Malay**
Languages Written: **English, Malay**
Email: **tjsusan@hotmail.com**
Paper/Presentation Title: **Hybridity as an Interrogation of Authoritative Discourse in Huzir Sulaiman's *Eight Plays***

Key areas of research and/or practice:
Performance of Identity in the post-independence English-language theatre of Malaysia and Singapore.

WANKWAN POLACHAN
Position/Profession: **Lecturer**
Affiliation: **Department of Performing Arts, Faculty of Communication Arts, Bangkok University**
Country of Residence: **Thailand**
Country of Origin: **Thailand**
Languages Spoken: **Thai**
Languages Written: **Thai**
Email: **wankwan.p@bu.ac.th**
Paper/Presentation Title: **Queer Presentation of Thai Contemporary Comic Performance**

Key areas of research and/or practice:
Theatre practice in both Western and Eastern ideologies and also their differenes in aesthetics and art appreciation.

ANTONIO PRIETO-STAMBÁUGH
Position/Profession: **Professor**
Affiliation: **El Colegio de Michoacán, A.C**
Country of Residence: **Mexico**
Country of Origin: **Mexico**
Languages Spoken: **Spanish 100%, English 100%, French 70%**
Languages Written: **Spanish 100%, English 100%, French 60%**
Email: **antonio@colmich.edu.mx**
Paper/Presentation Title: **Politics of Representation in Contemporary Mexican Performance Art**

Key areas of research and/or practice:
Performance and cultural agency of Mexican and US *Latinos, queer performance, Border studies.*

VENKA PURUSHOTHAMAN
Position/Profession: **Programme Leader & Senior Lecturer (Arts Management)**
Affiliation: **LASALLE-SIA College of the Arts**
Country of Residence: **Singapore**
Email: **venka.p@lasallsia.edu.sg**
Paper/Presentation Title: **Performing Apathy in Everyday Life in Singapore**

Key areas of research and/or practice:
Cultural Policy, Singapore Studies, Cultural Practices in particular theatre and visual arts in Singapore. Arts Festivals and Programming policies.

PAUL RAE
Position/Profession: **Doctoral Candidate, theatre maker**
Affiliation: **Middlesex University (UK), spell#7 (Singapore), PSi #10 Organising Committee Member**
Country of Residence: **Singapore**
Country of Origin: **England**
Languages Spoken: **English, French**
Languages Written: **As above**
Email: **paul@spell7.net**
Website(s): **www.spell7.net**

Key areas of research and/or practice:
Performance in the context of globalisation, performance aesthetics and cosmopolitanism, contemporary Southeast Asian performance, performance practice as a research methodology. I write, direct and devise theatre in Singapore.

CHARLENE RAJENDRAN
Position/Profession: **Lecturer**
Affiliation: **National Institute of Education**Country of Residence: **Singapore**
Country of Origin: **Malaysia**
Languages Spoken: **English ; Malay**
Languages Written: **English ; Malay**
Email: **cdjrajen@nie.edu.sg**
Paper/Presentation Title: **Panel Coordinator : Youth Theatre in Malaysia : (What) Does It Mean Anymore?**
Moderator: In Terra Gators: Looking at the Performance Grounds Walked (Crawled?) Upon

Key areas of research and/or practice:
Theatre in Malaysia and the Region : A Semiotics of Location; Teaching as Performance : An Aesthetics of Education

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UTE RITSCHEL
Position/Profession: **Curator and Cultural Anthropologist**
Affiliation: **University of Mainz**
Country of Residence: **Germany**
Country of Origin: **Germany**
Languages Spoken: **German, English, Italian**
Languages Written: **German, English**
Email: **ute@ritschel.net**
Website(s): **www.waldkunst.com**
www.vogelfrei-kunst.de
Paper/Presentation Title: **"Inviting the other - Asian performance artists in Germany"**

Key areas of research and/or practice:
Mapping Art in Public Spaces - outdoor exhibitions, Curating as a practice of mis-en-scène, International Forest-Art-Path, Garden Art Project (Biennial for 10 years), Anthropological Research in Arts, Women in performance research, Food Performances / Eat-Art-Anthropology, Zentrum für Performance Studien (ZPS), Seminars about Food, Weather, Performance Art, Feminst Art, Curating.

MARIAN PASTOR ROCES
Position/Profession: **Writer and Independent Curator**
Affiliation: **President, TAO Inc., a museum development corporation**
Country of Residence: **The Philippines**
Country of Origin: **The Philippines**
Languages Spoken: **English, Tagalog, and some Spanish**
Languages Written: **English and Tagalo**
Email: **Rocesmp@aol.com**
Paper/Presentation Title: **Comments on PSi in light of war (Main Sesson 06)**

Key areas of research and/or practice:
Flexing curatorship to respond to the demands of social justice; Developing a critique of international arts events focusing on the ideological connections of these events in 19th century universal expositions and the theoretical underpinnings of the current architecture and site plans used for these events.

ROHAIZAD SUAIDI
Position/Profession: **Lecturer**
Affiliation: **Universiti Putra Malaysia**
Country of Residence: **Malaysia**
Country of Origin: **Singapore**
Languages Spoken: **English, Malay**
Languages Written: **As above**
Email: **rohaizadsuaidi@hotmail.com**
Paper/Presentation Title: **Performance of Race: A State University Under Interrogation**

Key areas of research and/or practice:
Intersection of medicine, healing, and theatre in indigenous Southeast Asian cultures. Intercultural performer training in contemporary theatre. Traditional and avant-garde performance in Islamic cultures; the integration of Islamic spirituality in contemporary performance by Moslem theatre trainers and makers.

FREDDIE ROKEM
Position/Profession: **Dean, Faculty of the Arts**
Affiliation: **Tel Aviv University**
Country of Residence: **Israel**
Email: **rokem@post.tau.ac.il**
Paper/Presentation Title: **Main Session 4 – Real Performances, Traumatic Displacements**

Key areas of research and/or practice:
European theatre, with emphasis on theoretical issues. Israeli theatre, with emphasis on ideological issues. Most recent book: Performing History (2000) New book: Strindberg's Secret Signs, (in press). Next book project: Performance and Philosophy. Also dramaturg and translator.
e-mail this document back to us by Monday 10 May to facilitate the publication of our programme booklet.

HEIKE ROMS
Position/Profession: **Lecturer in Drama**
Affiliation: **University of Glamorgan**
Country of Residence: **Wales**
Country of Origin: **Germany**
Languages Spoken: **Deutsch, English, Français, Cymraeg**
Languages Written: **English, Deutsch, Français**
Email: **hroms@glam.ac.uk / heikeroms@aol.com**
Paper/Presentation Title: **Interest Group Facilitator: Glocalizing Performance Research**

Key areas of research and/or practice:
Performance Theory, Ecology and Performance, Performativity and Identity, Performance of Memo

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LAURIE MARGOT ROSS
Position/Profession: **PhD Student**
Affiliation: **University of California, Berkeley [South and Southeast Asian Studies]**
Country of Residence: **USA**

Country of Origin: **USA**
Languages Spoken: **English, Indonesian**
Languages Written: **English; Indonesian; Dutch**
Email: **lmross@berkeley.edu**
Paper/Presentation Title: **Gender and Agency in Cirebonese Topeng Performance**

Key areas of research and/or practice: **Indonesian mask performance; psychological aspects of the mask; rasa aesthetic; the clown as social critic.**

KATHY ROWLAND
Position/Profession: **Arts Administator/ Writer**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English, Bahasa Malaysia**
Languages Written: **English, Bahasa Malaysia**Email: **ganjil@maxis.net.my**
Website(s): **www.kakiseni.com**
Paper/Presentation Title: **Main Session 3 – Perform: Practice: Tradition: Panel Participant: Performing for the State: Censorship in Singapore and Malaysia**

Key areas of research and/or practice: **Relationship between arts practice and state policies, with a specific focus on construction of national culture, and strategies developed by arts practitioners in response to the state's intervention into arts practice. Involved in archival and documentation of theatre practice in Malaya/Malaysia. Interested in social justice and freedom of expression issues.**

S

SARAWAR GHULAM YOUSOF
Position/Profession: **Professor**
Affiliation: **Cultural Centre, University of Malaya**
Country of Residence: **Malaysia**
Country of Origin: **Malaysia**
Languages Spoken: **English, Malay, Urdu, Punjabi, Tamil**
Languages Written: **English, Malay, Urdu**
Email: **gsyousof@um.edu.my**
Website(s): **www.theasiancenter.com**
Paper/Presentation Title: **Main Session 2 – Perform: Practice: Tradition:**

Key areas of research and/or practice: **Traditional theatre of Southeast Asia, Asian theatre, Malaysian and Singaporean literature in English**

MAKOTO SATOH
Position/Profession: **Theatre Artist**
Affiliation: **Tokyo Gakugei University**
Country of Residence: **Japan**
Country of Origin: **Japan**
Languages Spoken: **Japanese**
Languages Written: **Japanese**
Paper/Presentation Title: **Theatre and/as Political Work**

Key areas of research and/or practice: **Directing in varieties of situations: tent theatre (The Black Tent), collaborations, operas, musical plays**

EDWARD SCHEER
Position/Profession: **Senior Lecturer**
Affiliation: **University of New South Wales**

Country of Residence: **Australia**
Country of Origin: **Australia**
Languages Spoken: **English**
Languages Written: **English, French**
Email: **e.scheer@unsw.edu.au**
Paper/Presentation Title: **Karaoke Charisma: On Bad Actors and Other Political Performances**

Key areas of research and/or practice: **Artaud, Multimedia and time-based Aesthetics, Performance Art, Australian performance**

SEET KHIAM KEONG
Affiliation: **National University of Singapore**
Country of Residence: **Singapore**
Email: **ellskk@nus.edu.sg**

SHIM JUNG-SOON
Position/Profession: **Professor of Drama and Theatre & Critic**
Affiliation: English Dept., Soongsil University
Country of Residence: Korea
Email: jsshim@ssu.ac.kr
Paper/Presentation Title: Main Session 3 – Perform: Practice: Tradition: Paper: Performing Emotion Interculturally: Korean Productions of *Hamlet* and *Love Child*

Key areas of research and/or practice: Feminist theatre in Korea and West, Intercultural performance, Aesthetics of emotion and excess in Korean and Western theatre.

SEIJI SHIMODA
Position/Profession: **Performance Artist, NIPAF Director, Musashino Art University Lecturer**
Country of Residence: **Japan**
Country of Origin: **Japan**
Languages Spoken: **Japanese. Bad English**
Languages Written: **As above**
Email: **nipaf@avis.ne.jp**
Paper/Presentation Title: **NIPAF 11 Years, Its History and Background (Presentation); Poetry of Action (Performance)**

Key areas of research and/or practice: **NIPAF: Nippon International Performance Art Festival started in 1993. NIPAF Asian Performance Art Series + Summer Seminar started in 1996. Now we organize 2 annual events in Japan. More than 20 Japanese artists are working together and have invited more than 200 foreign artists to NIPAF.**

WANNASAK SIRILAH
Panel Title: **Performing Queer in Contemporary Thailand**

THERESA SMALEC
Position/Profession: **PhD Candidate**
Affiliation: **New York University**
Country of Residence: **USA**
Country of Origin: **Canada**
Languages Spoken: **English, Polish, French**
Languages Written: **As above**
Email: **tks201@nyu.edu**
Paper/Presentation Title: **The Affects of On-line Political Performance**

Key areas of research and/or practice:

My dissertation topic is Ron Vawter's life and theatrical career, with emphasis on his specific contributions to New York's experimental communities. I also study "dissident" performances that circulate via the Internet. To what extent do electronic performances actually "interact" with people's feelings, changing peoples' minds? What do on-line performances accomplish?

YUJI SONE
Position/Profession: **Postdoctoral Research Fellow**
Affiliation: **Sch. of Theatre, Film & Dance, University of New South Wales**
Country of Residence: **Australia**
Country of Origin: **Japan**
Languages Spoken: **English/Japanese**
Languages Written: **As above**
Email: **y.sone@unsw.edu.au**
Website(s): **http://tfd.arts.unsw.edu.au/staff/ysone.html**
Paper/Presentation Title: **East Meets West: Bunraku, Intermediation & the Language of Australian Institutional Concepts of Interdisciplinarity**

Key areas of research and/or practice: **investigating the spaces across/between media and culture, mining the slippage between in order to reveal gaps in language, perception, the body and cross-cultural communication. My current research project focuses on the notion of intermediation in relation to media/technology based performance.**

SHANNON STEEN
Position/Profession: **Assistant Professor, Dept. of Theater, Dance, and Performance Studies**
Affiliation: **Univ. of California, Berkeley**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English, German**
Languages Written: **French**
Email: **steen21@berkeley.edu**
Website(s): **http://ls.berkeley.edu/dept/theater/AboutUs/steen.html**
Paper/Presentation Title: **Of Viruses and Virtue**

Key areas of research and/or practice: **performance and critical race studies (especially the intersection of African and Asian American histories), American Studies, globalization and American urban development, and post/modernisms.**

ENDO SUANDA
Position/Profession: **Artistic Co-Director**
Country of Residence: **Indonesia**
Email: **esuanda@megatruh.co.id**

T

PETA TAIT
Position/Profession: **Associate Professor**
Affiliation: **La Trobe University, Australia**
Country of Residence: **Australia**
Email: **p.tait@latrobe.edu.au**
Paper/Presentation Title: **Re/memberings of Muscular Aerial Bodies in Circus**

Key areas of research and/or practice: **Two distinct areas; the study of cultural languages of emotions and theatrical emotions, and the analysis of bodies and cultural identity in physical theatre and circus performance. I am developing new work on intercultural theatre and emotions.**

TAKAHASHI YUICHIRO
Position/Profession: **Professor**
Affiliation: **Dokkyo University**
Country of Residence: **Japan**
Country of Origin: **Japan**
Languages Spoken: **Japanese/Japlish**
Languages Written: **Japanese/Japlish**
Email: **ytakahas@dokkyo.ac.jp**
Website(s): **http://www.dokkyo.ac.jp/eg/index.htm**
Paper/Presentation Title: **(Re) Inventing Japan through Cultural Performances**

Key areas of research and/or practice: **Performance of the State. How identities and memories are shaped by cultural productions such as public events, displays, education and tourism, and how counter-performances are constructed by negotiating time and space. Done some research on theatre architecture, e.g. Kabuki. Daily struggle to cultivate critical interests in PS in non-theatre/performance major students.**

TINA TAKEMOTO
Position/Profession: **Assoc. Professor**
Affiliation: **California College of the Arts**
Country of Residence: **USA**
Country of Origin: **USA**
Languages Spoken: **English**
Languages Written: **English**
Email: **ttakemoto@cca.edu**
Paper/Presentation Title: **Sick, Exotic, and Outta Control: Ecstasies of Asian/American Performance**

Key areas of research and/or practice: **Tina Takemoto, PhD in Visual and Cultural Studies, University of Rochester, and MFA in Visual Art, Rutgers University. Her field of specialization includes contemporary art, performance art, Asian American visual culture, queer theory, and art criticism and theory. Her research addresses the melancholy of illness and race in collaborative performance.**

TAN SHZR EE
Position/Profession: **Ethnomusicologist**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English, Mandarin, Japanese, Amis**
Languages Written: **English, Mandarin, Japanese**
Email: **shzree@sph.com.sg**
Paper/Presentation Title: **Culture Vs Art; Performance Vs Preservation: The Role of Cultural Intermediaries in the Case of 'Enigma' versus Taiwanese Aborginal Singer 'Difang'**

Key areas of research and/or practice: **Taiwanese aboriginal folksong and performing traditions, Musical traditions of East Asia and South-east Asia, identity, ideology and culture, musical copyright, performativity.**

TAN SOOI BENG
Position/Profession: **Deputy Dean, School of Arts**
Affiliation: **Universiti Sains Malaysia**
Country of Residence: **Malaysia**
Email: **sbtan@usm.my**

Paper/Presentation Title: **Multilingualism and Humour: Comic Songs as Mediators of Pluralism in Malaysia.**

Key areas of research and/or practice: **Southeast Asian traditional and contemporary music, national policies, recreation of tradition, global flows of culture, negotiating identities through the arts, localization of popular music.**

TANG FU KUEN/ DENG FU QUAN
Position/Profession: **Dramaturg**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English, Mandarin**
Languages Written: **As above**
Email: **tangfukuen@yahoo.com**
Paper/Presentation Title: **Interest Group Facilitator: Motion Sickness Lab**

Key areas of research and/or practice: **Contemporary Dance in Europe and Asia - theory, praxis, criticism and curation. Dance philosophy related to ecology, mobility and popular culture.**

MARK TEH
Affiliation: **Five Arts Centre, Akshen, Spacekraft and Artis Pro Activ**
Email: **mark_teh@hotmail.com**

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Traslin Ong, Manager (Singapore Wing)
Low Kee Hong, Associate Artistic Director (Singapore Wing)
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Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English**
Languages Written: **English**
Website(s): **www.theatreworks.org.sg**

CSABA TOTH
Position/Profession: **Assoc. Professor/ Chair of History**
Affiliation: **Carlow College, Pittsburg, PA, USA**
Country of Residence: **USA**
Country of Origin: **Hungary**
Languages Spoken: **English, Hungarian, German, Japanese**
Languages Written: **English, Hungarian, German, Japanese**
Email: **tealeaf_toth@yahoo.com**
Paper/Presentation Title: **Performing Global Japan: Gender, J-pop and Geographies of Desire in Contemporary Tokyo**

Key areas of research and/or practice: **Performances of desire in urban space: clubbing, pop music, DJ culture, girl cultures, dancing, and dance music in comparative perspective (a multi-city project), experimental sounds: noise to post-rock and electronica.**

TRINH MINH-HA
Position/Profession: **Professor, film maker**
Affiliation: **University of California, Berkeley**
Country of Residence: **USA**
Country of Origin: **Vietnam**
Languages Spoken: **English, French, Vietnamese**

Email: **trinh@socrates.berkeley.edu**
Paper/Presentation Title: **Main Session 2 – States of Theory**
Panel Presentation: to be announced.
Film screening: Night Passage

Key areas of research and/or practice: **Postcolonial theory; Film and video production; Film theory and aesthetics; Feminist theory ; social, art and literary theory; philosophy (continental & Eastern); music composition & ethnomusicology; cultural anthropology; cultural politics; African studies.**

ZANE TROW
Position/Profession: **Associate Professor-Performance Innovation; Artistic Director/Composer/Sound Artist/Animateur**
Affiliation: **Queensland University of Technology: Creative Industries; Multimedia Arts Pacific Festival**
Country of Residence: **Australia**
Country of Origin: **UK**
Languages Spoken: **English (a little French)**
Languages Written: **English**
Email: **z.trow@qut.edu.au**
Website(s): **www.maap.org.au**
Paper/Presentation Title: **Art/Business/ Politics/Structure**

Key areas of research and/or practice: **_ Current work spans Performance Innovation & Live Art research and public projects, post graduate studio development, creative development, performance, sound installation and composition, multi arts project and curatorial services, arts organisation, festival and event artistic direction, arts management training and cultural policy activism.**

TADASHI UCHINO
Position/Profession: **Assoc. Professor**
Affiliation: **University of Tokyo**
Country of Residence: **Japan**
Country of Origin: **Japan**
Languages Spoken: **Japanese, English**
Languages Written: **Japanese, English**
Email: **lg3t-ucn@asahi-net.or.jp**
Paper/Presentation Title: **Globality's Children: Thinking through the "Children's" Body as a Strategy of Flatness in Performance**

Key areas of research and/or practice: **A Comparative Study of Experimental Performance Since the 1960s in Japan and the United States of America.**

U

UENG SUE-HAN
Position/Profession: **Asst. Professor**
Affiliation: **National Taipei University**
Country of Residence: **Taiwan**
Country of Origin: **Taiwan**Languages Spoken: **Chinese (Mandarin, Hakkanese, Minnanese), English**
Languages Written: **Chinese, English**
Email: ***shueng@mail.ntpu.edu.tw***
Paper/Presentation Title: **Performance Tactics in Taiwanese Folk Ritual Processions - Interplay with the State**

Key areas of research and/or practice: **Performance Theory, Theories of Ritual & Festival, Asian Theatre, Taiwanese Folk Performance/Culture, Ethnography of Performance, Dramatic Literature & Criticism, Theory of Directing**

V

ANUJ VAIDYA
Position/Profession: **Artist/Program Development/Activist**
Affiliation: **mrs rao's growl, Street-Level Youth Media (non-profit media arts agency)**
Country of Residence: **USA**
Country of Origin: **India**
Languages Spoken: **English/Hindi/Tamil**
Languages Written: **As above**
Email: **anuj@street-level.org**
Paper/Presentation Title: **The Role of the Tourist as Seen in the Performance Piece: "The Techno Buddhist is a Tourist"**

Key areas of research and/or practice:
Psychic seepage (as a form of resistance), Structures of power, Global appropriation of popular cultures, Trauma, Identity through lens of memory, Occidentalism The installations, performances, videos, and writings of MRS RAO'S GROWL deal with issues of culture, representation, global appropriation and the power play that informs them.

SHERYL VANDERPOEL
Position/Profession: **Independent Researcher**
Email: **svdpoel@pacific.net.sg**

MALENE VEST HANSEN
Position/Profession: **Asst. Research Professor**
Affiliation: **Dept. of Cultural Studies & The Arts, Art History Section, University of Copenhagen**
Country of Residence: **Denmark**
Email: **vest@hum.ku.dk**
Paper/Presentation Title: **Public Places - Private Spaces: Sophie Calle**

SUZANN VICTOR
Position/Profession: **Visual artist**
Affiliation: **Australia/Singapore**
Country of Residence: **Australia**
Email: **suzannvictor@optusnet.com.au**
Paper/Presentation Title: **The Image Stammers**

VISAKESA CHANDRASEKARAM
Position/Profession: **Independent Artist**
Country of Residence: **Australia and Sri Lanka**
Country of Origin: **Sri Lanka**
Languages Spoken: **English, Sinhala, Tamil**
Languages Written: **English, Sinhala**
Email: **visakesa@hotmail.com**
Paper/Presentation Title: **Legal Theatre**

Key areas of research and/or practice:
**Practice: Human Rights Lawyer, Playwright and Community Cultural Development Practitioner.
Research Interests: Community Legal Education through peformance arts in Australia and Sri Lanka, political theatre in Sri Lanka, story telling elements of South Indian classical dance.**

W

MICK WALLIS
Position/Profession: **Professor of Performance & Culture**
Affiliation: **University of Leeds**
Country of Residence: **England**
Email: **pcumw@leeds.ac.uk**
Paper/Presentation Title: **Negotiating Disciplines: Contribution to a Dialogue**

JUDITH MAY WALTON
Position/Profession: **Artist and Senior Lecturer in Performance Studies**
Affiliation: **Victoria University**
Country of Residence: **Australia**
Country of Origin: **UK**
Languages Spoken: **English**
Languages Written: **English**
Email: **Judith.Walton@vu.edu.au**
Paper/Presentation Title: **Tactical Operations**

C. J. WEE WAN-LING
Position/Profession: **University lecturer**
Affiliation: **Nanyang Technological University**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Email: **cjwlwee@nie.edu.sg**
Paper/Presentation Titles: **Interest Group Facilitator: Glocalizing Performance Research**

Key areas of research and/or practice:
colonial/post-colonial cultures; contemporary literature, theatre and the visual arts (inc. performance) in Southeast and East Asia

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MARTIN WELTON
Position/Profession: **Lecturer in Performance**
Affiliation: **Queen Mary, University of London**
Country of Residence: **Britain**
Country of Origin: **Britain**
Languages Spoken: **English**
Languages Written: **English**
Email: **m.welton@qmul.ac.uk**
Paper/Presentation Title: **Just for Kicks?**

Key areas of research and/or practice:
My research concerns knowledge in, or of the practice of acting, focussing less on that which is represented, than experiential processes by which it is arrived at. My practice forms some of the substance of my research; currently this involves theatre-in-the-dark, dance-theatre, and martial arts training.

MARGARET WERRY
Position/Profession: **Asst. Professor**
Affiliation: **University of Minnesota**
Country of Residence: **USA**
Country of Origin: **New Zealand**
Email: **werry001@umn.edu**
Paper/Presentation Title: **Policy, Post Ethnicity, and the Neo-Liberal Imagination: Alien Encounters in the South Pacific. Interest Group Facilitator: Festival Cultures**

Key areas of research and/or practice:
Tourism, Cultural Policy, anthropological history/historical anthropology, New Zealand and Maori history, theory of race, ethnicity, nationalism, globalization, 19C theatre history and popular culture, critical pedagogy

---

GRAHAM WHITE
Position/Profession: **Senior Lecturer**
Affiliation: **University of Surrey, Roehampton**

Country of Residence: **England**
Email: **graham.white@roehampton.ac.uk**
Paper/Presentation Title: **Memory Redacted, The Bloody Sunday Tribunal and the Enactment of a Contested Past**

NICOLAS WHYBROW
Position/Profession: **Lecturer**
Affiliation: **University of Warwick, Coventry**
Country of Residence: **England**
Languages Spoken: **English/German**
Email: **n.whybrow@warwick.ac.uk**
Paper/Presentation Title: **'Der Bevölkerung'/'For the Populace': Performative Interrogations of Nationhood in the New Germany**

Key areas of research and/or practice:
Performance and the city; the politics of performance; performative writing; site-specific practice

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FAITH WILDING
Position/Profession: **Assoc. Professor of Performance**
Affiliation: **School of the Art Institute of Chicago**
Country of Residence: **USA**
Country of Origin: **Paraguay**
Languages Spoken: **English, German, Spanish**
Languages Written: **As above**
Email: **faithwilding@cs.com**
Website(s): **www.cyberfeminism.net**
Paper/Presentation Title: **subRosa's tactical performances: ART and the Distributed Body**

Key areas of research and/or practice:
Feminist art history/theory; feminist performance studies; biotechnology, stem cells, cloning, transgenics; next feminisms/cyberfeminisms; tactical media/performance; histories of the body; delirious and nonrational experience; issues of labor and biopower; slow food/slow life/ ghosts and chimeras; collectivity, activism, anarchism, political performance; gardening, romanticism.

MARY WILES
Position/Profession: **Lecturer**Affiliation: **University of Canterbury, Christchurch**
Country of Residence: **New Zealand**
Country of Origin: **USA**
Languages Spoken: **English, French**
Languages Written: **As above**
Email: **mary.wiles@canterbury.ac.nz**
Paper/Presentation Title: **Lethal Performances: The Origins of the Execution in Film in an "Electric Century"**

Key areas of research and/or practice:
Feminism, Film Theory, French Film theory and criticism, cultural studies.

EVAN DARWIN WINET
Position/Profession: **Asst. Professor**
Affiliation: **Macalester College**
Country of Residence: **USA**
Email: **ew58@cornell.edu**
Paper/Presentation Title: **"Rakyat" and "Ummat": In Search of the Islamic in Indonesian Theatre and Performance Theory**

AUDREY WONG
Position/Profession: **Artistic Co-Director**
Affiliation: **The Substation, the Magdalena Project**
Country of Residence: **Singapore**
Languages Spoken: **Chinese (putonghua), English, Italian**
Email: **audrey@substation.org**
Paper/Presentation Title: **Interest Group Facilitator: Developing Women's Performance Networks**

Key areas of research and/or practice:
I am an arts practitioner/manager. My areas of practice and interest are: issues in Arts Administration, Arts Advocacy, Artists Networks (particularly in Asia). I'm also interested in community theatre/arts

---

CYRIL WONG
Position/Profession: **Writer/Arts Programmer**
Affiliation: **The Substation**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English**
Languages Written: **English**
Email: **cyril@substation.org**
Website(s): **www.cyrilwong.com**
Paper/Presentation Title: **Indifferent, or Strictly Oblivious?**

Key areas of research and/or practice:
Poetry

KEAN WONG
Position/Profession: **journalist/researcher**
Affiliation: **BBC-ws; La Trobe, Melbourne**
Country of Residence: **Malaysia, Australia-**
Country of Origin: **Malaysia**
Languages Spoken: **Cantonese, Malay, Indonesian, English**
Languages Written: **Malay, English**
Email: **kean@tulisan.net**
Website(s): **www.tulisan.net .**

Key areas of research and/or practice:
Modernity: political economy, culture, improvised music, found sound, breakbeats; networked communities; open-source technology

---

MELISSA WS WONG
Position/Profession: **Academic Staff in the Centre for Culture and Communication, Republic Polytechnic; Performer (Freelance)**
Affiliation: **Magdalena Singapore, The Magdalena Project, Republic Polytechnic**
Country of Residence: **Singapore**
Country of Origin: **Singapore**
Languages Spoken: **English, Mandarin, Cantonese**
Languages Written: **English, Mandarin**
Email: **wwansin@yahoo.com.sg, melissa_wong@rp.edu.sg**
Paper/Presentation Titles: **Interest Group participant/facilitator:**
Magdalena Singapore: "Developing Women's Performance networks".

Key areas of research and/or practice:
1) Multi-disciplinary & Inter-disciplinary art and performance.
2) Developing support net-works for women artists and practitioners.

ASTRI WRIGHT
Position/Profession: **Associate Professor**
Affiliation: **University of Victoria**
Country of Residence: **Canada**
Country of Origin: **Norway/Australia/USA**

Languages Spoken: **English, Norwegian, Indonesian, some French, German, Mandarin**
Languages Written: **As above except Mandarin**
Email: **astri@finearts.uvic.ca**
Website(s): **http://www.finearts.uvic.ca/historyinart/faculty/astri_wright_bio.shtml**
Paper/Presentation Title: **Performing the Artist's Performance: Astri <- Responding/Teaching/Writing -> Arahmaiani**

Key areas of research and/or practice: **University Teacher of South and Southeast Asian Art (historical, colonial and modern periods) Researcher of Southeast Asian/Indonesian Modern & Contemporary Art, Researcher of Asian/South/SEAN Diasporic Arts in Canada, Secondary focus on women artists, indigenous art/ist/s, Practice: fiction and poetry writer; visual artist**

Y

YAO SOUCHOU
Position/Profession: **Senior Lecturer, Department of Anthropology**
Affiliation: **University of Sydney**
Country of Residence: **Australia**
Country of Origin: **Malaysia**
Languages Spoken: **Chinese, English, Malay**
Languages Written: **Chinese, English**
Paper/Presentation Title: **Main Session 2 - States of Theory — G/lo/b/cal Densities?**
Key areas of research and/or practice: **Chinese diaspora, the magic of the state in Singapore, culture and politics Malaysia and Singapore, Enjoyment and the everyday, anthropology and literature, arts and popular culture in post-Deng China.**

YU SHAN-LU
Position/Profession: **Intructor, Department of Theatre Arts**
Affiliation: **Taipei National University of the Arts**
Country of Residence: **the Republic of China (R.O.C)**
Languages Spoken: **Mandarin**
Languages Written: **Chinese**
Email: **yusl@theatre.tnua.edu.tw**
yushanlu@ms24.hinet.net
Paper/Presentation Title: **Theatrical Madness, Mixed Emotions: Performance Aesthetics and the Theatrical Rhetoric of Golden Bough Theatre's "O-Pe-Ra Hee" series.**

Key areas of research and/or practice: **Drama and Theatre in modern and contemporary China and Taiwan**

Z

PHILIP ZITOWITZ
Position/Profession: **Associate Professor**
Affiliation: **Meiji University**
Country of Residence: **Japan**
Email: **tokyolife@aol.com**
pzitowitz@aol.com
Paper/Presentation Title: **Takeshi Kitano's Manzai**

ACKNOWLEDGEMENTS

PSi #10 *Perform: State: Interrogate:* took over two years to organise, and would not have been possible without the help of many people and institutions. The Organising Committee would like to thank Peggy Phelan, Heike Roms and the rest of the PSi board; all PSi members; all the conference participants; all the participants of the Penang 2003 workshop — thanks especially to Tan Sooi Beng and Universiti Sains Malaysia, as well as Hardy Shafiee and Doh Lai Chee.

Many thanks to our sponsors and supporters: Singapore Management University; Singapore National Arts Council; the Lee Foundation; the Shaw Foundation; Arts Network Asia; The Substation; spell#7; The Necessary Stage; TheatreWorks (Singapore); the Asia Research Institute, National University of Singapore; the Goethe Institute; the Malaysian High Commission (Singapore); focas, *Forum On Contemporary Art & Society*; Balkende Chew & Chia; Silverrue, the Singapore Exhibition & Convention Bureau; and Finessco.

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Booklet Design: Lucidity Pte Ltd

PARIP INTERNATIONAL CONFERENCE

29 JUNE – 3 JULY 2005

Call for Expressions of Interest

PARIP - Practice as Research in Performance - is a five-year, AHRB-funded project directed by Professor Baz Kershaw and the Department of Drama: Theatre, Film, Television at the University of Bristol, UK. PARIP is collaborating with the School of Performance and Cultural Industries at the University of Leeds to produce and host the 2005 international conference, to be held at Bretton Hall Campus, West Yorkshire.

The conference organizers are now inviting expressions of interest from international and UK researchers / groups working through / with theatre, television, film or dance practices. Initial expressions of interest should be no more than 200 words. We welcome proposals from:

1. International practitioner-researchers to run panel sessions to curate, present and discuss practice as research.
2. UK-based practitioner-researchers to offer performances / screenings for plenary peer review.
3. UK-based practitioner-researchers to offer for peer review/discussion combinations of a) performances / screenings; b) performances / screenings with associated documentation and c) expository writing-based conference papers.
4. UK and international practitioner-researchers to organize and convene three-hour workshops.

The deadline for these statements of interest is 30 June 2004. The deadline for substantive proposals is 31 December 2004, format and specific criteria to be announced nearer the time.

Initial statements should include:
1. Names of those potentially involved
2. Area of practice (to include the range of research practices across dance, theatre, film, TV)
3. Institutional/company affiliation and address

For further information please visit www.bris.ac.uk/parip. Please direct any queries and statements to:

Dr Angela Piccini | PARIP | Department of Drama: Theatre, Film, Television | University of Bristol | Cantocks Close Woodland Road | Bristol BS8 1UP | UK |
T: +44 (0)117 954 5474 | F: +44 (0)117 928 7832
E: a.a.piccini@bristol.ac.uk | W: www.bris.ac.uk/parip

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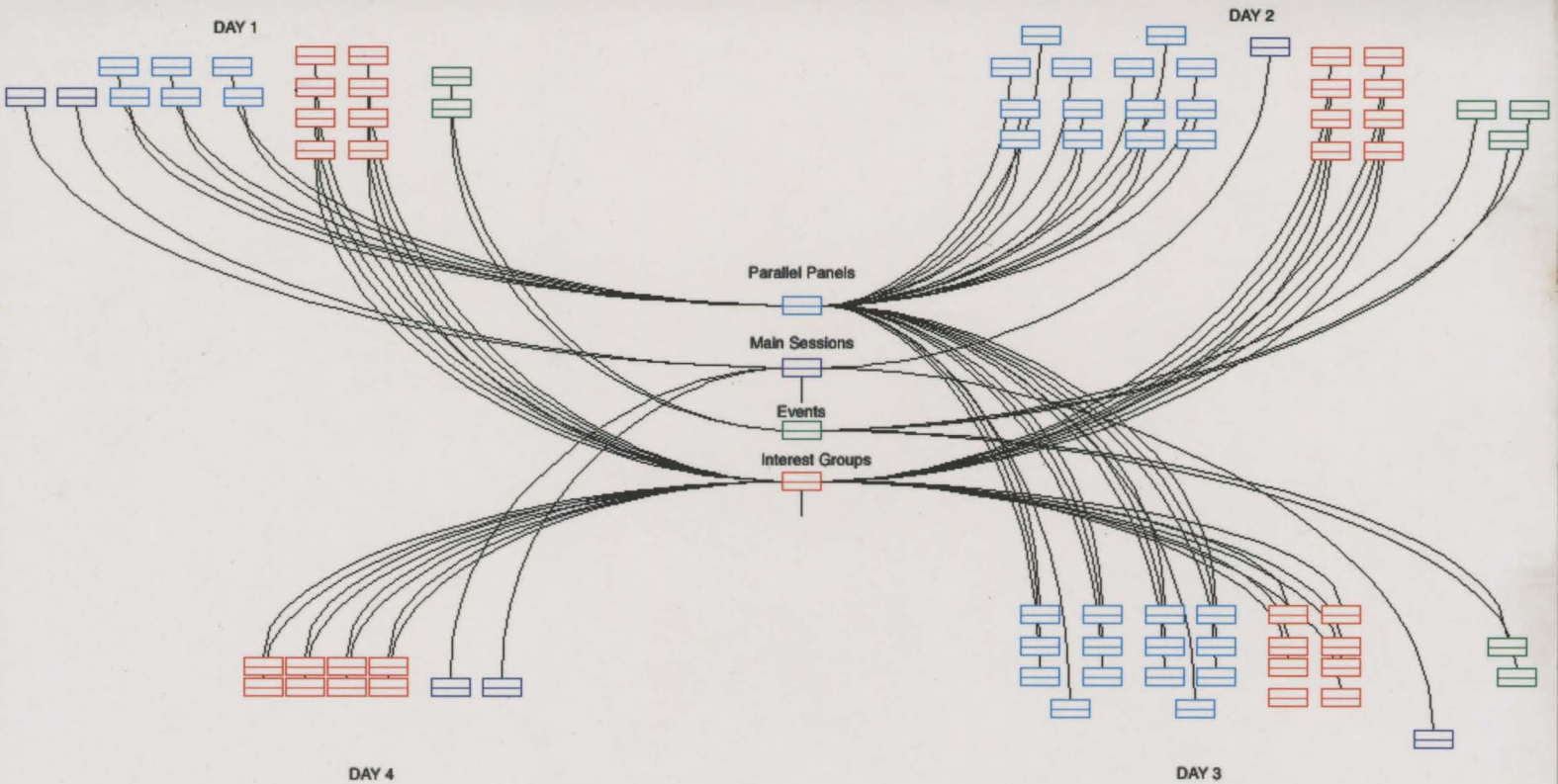
DAY 1
DAY 2
Parallel Panels
Main Sessions
Events
Interest Groups
DAY 4
DAY 3