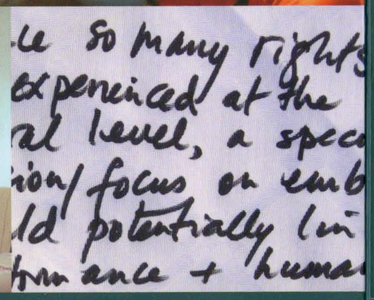

PSi #12 Performing Rights

This folder has been produced by
the Publications and Web Office
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Queen Mary, University of London, in collaboration with
East End Collaborations and the Live Art Development Agency

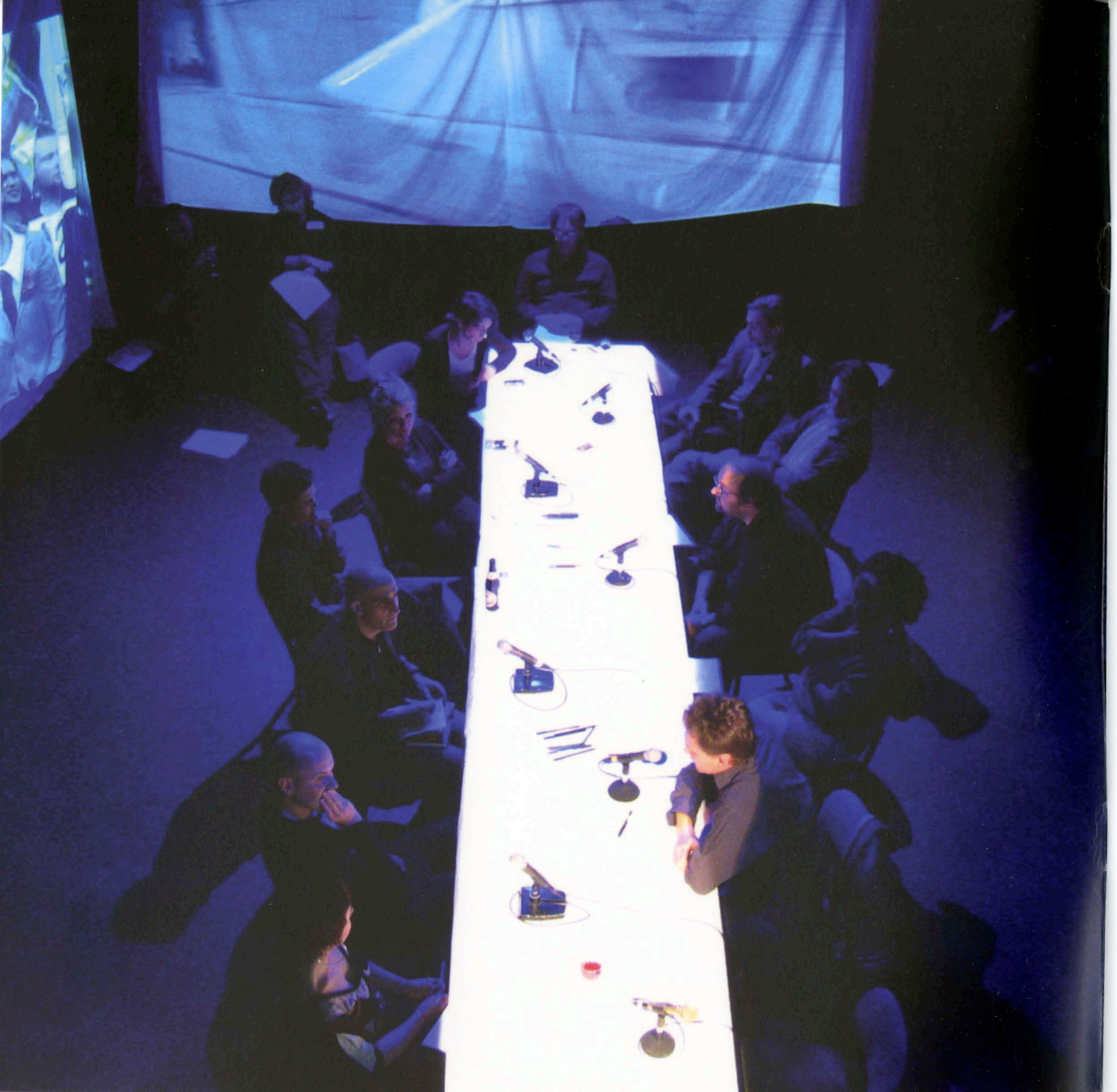
www.psi12.qmul.ac.uk

PSi #12
PERFORMING RIGHTS

Queen Mary
University of London

Performing Rights

PSi #12



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Daily Diary

Performing Rights

Thursday June 15 2006

8.00-10.00am Registration, **The People's Palace, Foyer**

9.00-10.30am Welcome and Keynote Address by Irene Khan **The People's Palace, The Great Hall**

9.30am-10.00pm The Library of Performing Rights, **The Octagon**

10.00-11.00am Long Table, **Manifesto Room, The Octagon**

10.00am-10.00pm Artists in Residence, **various sites across campus**

11.00am-1.00pm Discussion on international exchanges and dialogues **Manifesto Room, The Octagon**

11.00am-1.00pm **Morning Panels**

Public Appearance **BMS 3.26**

Performance, Nation, Tourism **BMS 3.18**
Voice in the Teeth of Power **PHY 6.02**

Site Specificity and Activism 1 **PP1**
Rights and Performativity **BMS 3.20**

Before Rights **ALT**

State of Right **BMS 3.21**

1.00pm The Staging of Justice **BMS 3.22**

Performing Feminism, Performing Whiteness **PP2**

Citizenship Test **PHY 6.09**

Distant/Local Readings **BMS 3.23**

2.00-4.00pm Declarations, Monica Ross, **The Chapel**

2.00-4.00pm Artist Talks: David A. Bailey and Aldo Milohnic, **Manifesto Room, The Octagon**

2.00-4.00pm **Afternoon Panels**

Food Rights: Politics, Resistance and Play **PP1**

Animals **BMS 3.21**

Means to Activism **ALT**

Condi Rice vs. The Venus Hottentot **PHY 6.02**

Modes of Communication in Japan: Play **PHY 6.09**

(be)longing **BMS 3.19**

Verbatim Theatre **BMS 3.20**

Travel, Performance and Site 1 **PP2**

4.00pm Open Manifestos **Manifesto Room, The Octagon**

4.30-6.30pm **Late Afternoon Panels**

Rights, Verbatim and Theatricality 1 **BMS 3.18**

Travel, Performance and Site 2 **PP2**

Theatre Performance **BMS 3.19**

Figures of the American State **BMS 3.20**

Race and Rights **BMS 3.21**

Means to Activism **ALT**

Global Suffrage **BMS 3.22**

Community Performance Working Group **BMS 3.26**

Performance and Nature Working Group **RD**

Philosophy in Practice **PHY 6.02**

6.00pm Curated Manifestos, John Jordan **Manifesto Room, The Octagon**

6.30pm Chumpon Apisuk, Installation **Boiler Room**

7.30pm Rabih Mroué, 'Looking for a Missing Employee' **The Great Hall, The People's Palace**

8.00pm Curated Manifestos, The Otolith Group, **Manifesto Room, The Octagon**

8.00pm Powerhouse and People First in 'A Mile In My Shoes' **Pinter Studio**

9.00pm Curious, **Skeel Lecture Theatre**

Key
Please see the pages marked in red for details of Thursday's activities

Performing Rights

Friday June 16 2006

8.00am Food and Performance Working Group Breakfast, **Manifesto Room, The Octagon**

9.00-10.30am Plenary, Luiz Eduardo Soares and Paul Heritage, **The People's Palace, The Great Hall**

9.30am-10.00pm The Library of Performing Rights, **The Octagon**

10.00-11.00am Long Table, **Manifesto Room, The Octagon**

10.00am-10.00pm Artists in Residence, **various sites across campus**

11.00am-1.00pm Discussion on Performance in the War Zones **Manifesto Room, The Octagon**

11.00am-1.00pm **Morning Panels**

Body Matters **BMS 3.23**

Memory Rites: A Roundtable **PP2**

Site Specificity and Activism 2 **PHY 6.02**

Identity Rights and Practices **PHY 6.09**

Non-Violence **BMS 3.18**

Right to Be a Victim **ALT**

Presence and Resistance **BMS 3.19**

Embodied Rights **BMS 3.26**

Taking Action: Rights in/to health and the body **PP1**

Displaying Rights: Spaces of/for Performance **BMS 3.20**

'For Art, for Equity, for Mortality' **BMS 3.21**

Performing Ethnography /Performing Human Rights **BMS 3.22**

1.00pm Declarations, Rebecca Louise Collins **The Chapel**

1.00pm-8.00pm Gallery of Utopias: exhibitions and performance installations **The Arts Pavilion, Mile End Park**

1.00pm PSi Sub Committee Meetings, **The Arts Building**

2.00-4.00pm Artist Talks, Paul Heritage and Daniela Labra **Manifesto Room, The Octagon**

Daily Diary (cont)

2.00-4.00pm **Mid Afternoon Panels**

Israel and Palestine **BMS 3.18**

Sexual Violence **BMS 3.19**

Performance, Pedagogy and Public Education **BMS 3.20**

Carnival and Violence **BMS 3.21**

Gandhi, the Body, the Debt **ALT**

Feminisms Now **PP1**

Contesting the Comfort **PHY 6.02**

Expressing Black Subjectivities **BMS 3.22**

Performing Justice, Breaking Law **PHY 6.09**

Patriot Acts **PP2**

4.00pm Open Manifestos **Manifesto Room, The Octagon**

4.30-6.30pm **Late Afternoon Panels**

Queer as Fuck or Living with the Enemy **BMS 3.18**

Prison Break **PP2**

Language, Space and Time **BMS 3.19**

Figuring Hurt **BMS 3.20**

Activism **BMS 3.21**

Transgression, Violence and Performance **BMS 3.22**

Being, Event, Context: On the Limits of Action **BMS 3.23**

Performance Ecologies and Biotic Rights **ALT**

Producing Public Spaces for Creative and Critical Dialogues **PHY 6.02**

Solo Performance **PHY 6.09**

Irishness in Global Performance **BMS 3.26**

Journals Panel **PP1**

6.00pm Curated Manifestos, John Jordan **Manifesto Room, The Octagon**

6.30pm Chumpon Apisuk **The Boiler Room**

7.30pm Oreet Ashery, **The Great Hall, The People's Palace**

Coco Fusco and Naeem Mohaiemen, **Arts Lecture Theatre**

8.00pm Curated Manifestos, The Otolith Group **Manifesto Room, The Octagon**

8.00pm Powerhouse and People First in 'A Mile In My Shoes' **Pinter Studio**

9.00pm Karen Finley, **Skeel Lecture Theatre**

Key
Please see the pages marked in yellow for details of Friday's activities

Performing Rights

Saturday June 17 2006

9.00-10.30am Plenary: What can performance [studies] do for human rights and human rights do for performance [studies]? **The Great Hall, The People's Palace**

9.30am-10.00pm The Library of Performing Rights, **The Octagon**

10.00-11.00am Long Table, **Manifesto Room, The Octagon**

10.00am-10.00pm Artists in Residence, **various sites across campus**

11.00am-1.00pm Discussion on exile, immigration and displacement **Manifesto Room, The Octagon**

11.00am-1.00pm **Morning Panels**

Research Ethics Workshop **The Arts Building**

Embodied Knowledge **PHY 6.02**

Orality / Public Speech **BMS 3.18**

Sub Culture: Duty of Care **BMS 3.19**

Puppets and Human Rights **PHY 6.09**

Rights, Race and Performance Racialised Body **BMS 3.21**

Asylum, Performance and Human Rights in Australia **BMS 3.26**

On 'Performing Rights' in Contemporary Japan **BMS 3.22**

Performing Citizenship in Latino/a America **BMS 3.23**

Bridging Investigations of Humanity **PP1**

Quotations of Women **PP2**

Censorship **ALT**

1.00pm Declarations, Leibniz **The Chapel**

1.00-8.00pm Gallery of Utopias **The Arts Pavilion, Mile End Park**

2.00-4.00pm Artist Talks, David Williams and Karen C. Faith, **Manifesto Room, The Octagon**

2.00-4.00pm **Mid Afternoon Panels**

Performativity in the Global Rights Economy **ALT**

Rights, Citizenship, Theatricality **PP2**

Performing Rights in the Postcolonial Arabo-Islamic Sphere **BMS 3.18**

Needs Must ? Performance, Bio-Power and the Staging of Ethics **PP1**

Panic Buttons: Performance, Crisis, Rights **PHY 6.09**

Australian Ethics in an Era of (In)Security **BMS 3.19**

The Inhumanity of Dance **PHY 6.02**

Walk the Line **BMS 3.20**

Place and Belonging **BMS 3.21**

4.00pm Open Manifestos **Manifesto Room, The Octagon**

4.30-6.30pm **Late Afternoon Panels**

Performance Studies and Politics: Looking Ahead **PP1**

Camp Sincerity **ALT**

Performing the Claim **PHY 6.02**

Dance in the State of Exception **PP2**

Community Performance Working Group **BMS 3.18**

Performance and Nature Working Group **RD**

Daily Diary (cont)

Black Performance and Bio-Politics Working Group **PHY 6.09**

Site-specific Working Group **TBC at first meeting**

History in Performative Paradigms Working Group **BMS 3.26**

6.00pm Curated Manifestos, John Jordan **Manifesto Room, The Octagon**

6.30pm Chumpon Apisuk, **Boiler Room**

7.30pm 'Go Loko', **The People's Palace, The Great Hall**

Coco Fusco and Naeem Mohieman, **Arts Lecture Theatre**

8.00pm Curated Manifestos, The Otolith Group **Manifesto Room, The Octagon**

Chumpon Apisuk, 'Silence', **Pinter Studio**

9.00pm Rabih Mroue, 'Three Posters', **Skeel Lecture Theatre**

Key
Please see the pages marked in purple for details of Saturday's activities

Performing Rights

Sunday June 18 2006

9.00-10.30am PSi AGM, **Skeel Lecture Theatre**

9.30am-10.00pm The Library of Performing Rights, **The Octagon**

10.00am Long Table, **Manifesto Room, The Octagon**

11.00am-10.00pm Artists in Residence, **various sites across campus**

11.00am-1.00pm Final Plenary, Performing Rights, **The People's Palace, The Great Hall**

1.00-2.00pm Declarations, Clod Ensembles, Red Ladies, **The Great Hall, The People's Palace**

1.00-8.00pm Gallery of Utopias, **The Arts Pavilion, Mile End Park**

2.00-4.00pm Artist Talks: Sara Raza and Adrien Sina, **Manifesto Room, The Octagon**

4.00pm Open Manifestos **Manifesto Room, The Octagon**

6.00pm Curated Manifestos, John Jordan **Manifesto Room, The Octagon**

6.30pm Chumpon Apisuk, **Boiler Room**

7.00pm Guillermo Gomez-Peña and Roberto Sifuentes **The Great Hall, The People's Palace**

8.00pm Curated Manifestos, The Otolith Group **Manifesto Room, The Octagon**

9.00pm Yara El-Sherbini; 'Rights and Wrongs': a pub quiz followed by closing party with a debut performance by the Fame Asylum boy-band and other surprise guests **Bar Med**

Key
Please see the pages marked in turquoise for details of Sunday's activities

Key to Locations

Main Entrance and the Queens' Building
- The Chapel
- The Octagon, Queens' Building

The People's Palace
- Registration Desk, The People's Palace, Foyer (**RD**)
- The Great Hall, The People's Palace
- Skeel Lecture Theatre, The People's Palace
- The People's Palace Drama Studio
- The People's Palace Lecture Theatre 1 **PP1**
- The People's Palace Lecture Theatre 2 **PP2**
- The Boiler Room

Basic Medical Sciences Building (BMS)
- BMS 3.18 Third Floor Room 18
- BMS 3.19 Third Floor Room 19
- BMS 3.20 Third Floor Room 20
- BMS 3.21 Third Floor Room 21
- BMS 3.22 Third Floor Room 22
- BMS 3.23 Third Floor Room 23
- BMS 3.26 Third Floor Room 26

Physics Building (PHY)
- PHY 6.02 Sixth Floor Room 2
- PHY 6.09 Sixth Floor Room 9

The Arts Building, Mile End Road
- The Arts Lecture Theatre (**ALT**)
- The Pinter Studio
- The Drama Rehearsal Room

The Arts Pavilion, Mile End Park

PLEASE NOTE ALL EVENTS SUBJECT TO CHANGE

PSi #12 Performing Rights

Performance Studies international in collaboration with Queen Mary, University of London, East End Collaborations and the Live Art Development Agency present the twelfth annual international conference and performance festival *PSi #12: Performing Rights*, taking place across the East End campus of Queen Mary, University of London, from June 15-18, 2006.

In London for the first time, *PSi #12: Performing Rights* presents the work of participants from over thirty different countries. Bringing together curators, policy makers and directors of some of London's key cultural agencies and institutions, alongside artists, activists and thinkers from all over the world, this event hopes to be a unique crossing between the arts, the academy, activism and public policy.

PSi #12: Performing Rights focuses on questions of performance and human rights and is composed of two distinct but related programmes: a Conference and a series of Manifestations

The *PSi #12* Conference is a programme of plenary sessions, papers, panels and dialogues organised by academics, artists and activists who are making and researching performance that declares its interest and intent within the field of human rights. Around the world performance-based research and projects challenge the ways in which human rights are kept distant from the everyday situations in which abuse and discrimination operate and are a means by which human rights can be understood as part of evolving cultural and political processes. The *PSi #12* Conference will attempt to reflect these processes and further their impact through a provocative mix of practice and discourse. More than 400 participants from over thirty countries are attending the conference.

PSi#12 Manifestations is a programme of performances, interventions, declarations, lectures, presentations, installations, residencies and special events exploring the possibilities of performance in effecting social and political change and exploring the creative strategies that artists are using to communicate issues of human rights.

The *Manifestations* program include:

- The Library of Performing Rights
- Manifesto Room
- Artists in Residence
- Declarations
- Gallery of Utopias
- Programme of Ticketed Performances

The Organisers

Queen Mary is one of the thirty self-governing Colleges that together constitute the University of London, a federation of outstanding reputation. Located in London's East End, The School of English and Drama at Queen Mary, University of London is one of the University's most acclaimed central academic institutes and its curriculum and research practice place a particular emphasis on live art, contemporary performance and theatre for social change. www.english.qmul.ac.uk

East End Collaborations (EEC) responds to the professional development needs of graduates and emerging artists working with Live Art by offering information, advice and expertise and the opportunity to showcase work in an annual open submissions platform. East End Collaborations works in partnership with Queen Mary, University of London and the Live Art Development Agency.

The Live Art Development Agency (LADA) is one of the leading development organisations for Live Art in the UK and works in partnership with practitioners, venues and institutions on artist and programme initiatives. It develops strategies for increasing popular and critical awareness, provides practical information and advice, and offers opportunities for dialogue, debate, research and training. www.thisisLiveArt.co.uk

PSi #12: Performing Rights 2006 is financially assisted by Arts Council, England, LCACE, Crucible, Live Art Development Agency (LADA), Joy Tomchin and Queen Mary, University of London.

Welcome from the PSi #12 Organising Committee

Welcome to *PSi #12: Performing Rights* at Queen Mary, University of London

What's the logic of a university in the city of London – long-time imperial metropolitan epicentre – hosting a conference called *Performing Rights*?

Firstly, there's the fact that Queen Mary, University of London, is situated in London's East End, historically a part of the city that has provided an important first home in Britain to wave after wave of global migrants, from the French Protestant Huguenots of the late seventeenth century, to the Jews of the eighteenth and nineteenth centuries, to the Bangladeshi and Somali communities of today. The East End remains a part of London that is economically disadvantaged and where, for example, the regeneration promised by the 2012 Olympics needs to be real and long-term for the people who live and work here.

Second, Queen Mary is committed to serving the local community of the East End while also doing teaching and research that are of the highest quality and international in reach. The People's Palace, where you will attend plenary and performance events, began as a local community college and cultural centre in the late nineteenth century. Today, Queen Mary's commitment to widening participation in Higher Education is reflected in ongoing initiatives aimed at expanding local education and recruitment.

Most importantly for those of us organising *PSi #12* at Queen Mary and teaching in Drama here, the juxtaposition of performance and rights speaks directly of the ethos of our work. We are committed to making and exploring performance which produces radical positive social change as part and parcel of aesthetic innovation and inspiration. Hybrid applied theatre/live art – with its twin commitments to political efficacy and aesthetic excellence – is what we teach about, make, and promote. It includes live art with a strong commitment to political efficacy and change – such as the work curated here each year by East End Collaborations and the performance work of Lois Weaver, Bobby Baker, and our own BA, MA and PhD students. And it includes applied performance deeply grounded in aesthetic experimentation and ambition – as typified by the work of Paul Heritage in Brazil, Ali Campbell in East London and again our own students.

We know that our commitment at Queen Mary to the creative and efficacious hybridisation of performance and rights activism is shared by the hundreds of you who will join us for *PSi #12*. Thank you for coming to participate in this shared project. And welcome to Queen Mary. We wish you all a really pleasurable and productive conference.

The *PSi #12* organising team at Queen Mary:

- Jen Harvie
- Paul Heritage
- Nicholas Ridout
- Rose Sharp
- Lois Weaver
- Martin Welton

Credits

Conference

Conference Director Lois Weaver

Producer Rose Sharp

Assistant Producer Sarah Hussain

Conference Committee Jen Harvie, Director of Drama, Queen Mary

Nicholas Ridout

Martin Welton

Paul Heritage

Adrian Heathfield, PSi

Lois Keidan, Live Art Development Agency

Daniel Brine, Live Art Development Agency

Manifestations

Artistic Director Lois Weaver

Curated and produced for EEC Lois Weaver and Rose Sharp

For Live Art Development Agency Lois Keidan and Daniel Brine

Assistant Producer Emmy Minton

Library of Performing Rights

Librarian Dominic Johnson

Designer William Bock

Coordinator Helen Idle

Co-Producer Gini Simpson, Head of Media Arts, Space

Website Designer Tom Keene

Manifesto Room

Guest Curators John Jordan

Anjalika Sagar and Kodwo Eshun of the Otolith Group

Gallery of Utopias

Coordinator Shabnam Shabazi

Artists in Residence

Coordinator Susannah Hewitt

Artist Project Coordinator Sandra Freio

Artist Liason Rebecca Louise Collins

Post Graduate Liason Megan Macdonald

Volunteer Co-ordinators Georgina Whitehouse

Lucy Dear

Production Assistants Louise Owen

Charlotte Bishop

Kate Marchant

Cassie Orhan

Andrew Mitchelson

Lorena Rivero de Beer

Production Management Greg Turbyne, Dave Wright and Tracey Hammill for Queen Mary

Simon Myers and Gaia Nova Productions

Logo and Identity Design Spark Design

Programme and Website Design Queen Mary Publications and Web

Photo credits: Megan Fraser

I. Blackman

Invaluable advice, support and assistance from:

Ray Langenbach, Lee Weng Choy, Paul Rae, Sharaad Kuttan, Ali Campbell, Caoimhe McAvinchey, Pat Healey, Peggy Shaw, Headshift, Richard Schoch, Maria Delgado, Morag Shiach, Julia Boffey, Philip Ogden, Nigel Relph, Amy Neale, Evelyn Wilson, Kris Bush, Charlotte Mulley, Richard Hirst, Hema Narain-Opalinska, Daniel Foster, Sue Mussett, Leigh Ward, Pat Hamilton, Alistair Daniel, Cristina Becker, Salette Gressette, Philippa Barr and Paula Brown of Arts Council England, London.

... and the students and staff of the School of English and Drama at Queen Mary.

PSi #12: Performing Rights is financially assisted by: Arts Council, England; LCACE; Queen Mary, University of London; Live Art Development Agency; Crucible; Joy Tomchin.

Websites:
Queen Mary, University of London
www.qmul.ac.uk
Live Art Development Agency
www.thisisLiveArt.co.uk

Dwight Conquergood Award

PSi is pleased to announce the establishment of the Dwight Conquergood Award in honour of Dwight Conquergood, a distinguished performance scholar, educator, and community activist who died November 2004 at the age of 55, after a long battle with cancer.

Dwight made an immense contribution to performance scholarship and to Performance Studies international, which he helped establish. He was an instrumental force in shaping and expanding the field of performance studies, defining performance as a living practice that aims to "bring together different voices, world views, value systems, and beliefs so that they can have a conversation with one another."

The Dwight Conquergood Award, which will be given for the first time in 2006, will cover the cost of attending the annual PSi conference, including travel, accommodation, and registration fees. It will be awarded every year to an individual whose work around cultural performance in some way carries a connection to Dwight's own practice.

Guided by passionate and relentless insistence on approaching ethnographic research as an ethical act, an act of performative witnessing, Dwight's work continually traversed the boundaries between academic research and community activism. His research–which included pioneering work with the Chicago Latin Kings gang, projects with the impoverished Hmong communities in Chicago, work with refugees in the Gaza Strip and in Thailand – often concerned a community or a subgroup excluded from the dominant agendas or ideology.

Acknowledging this legacy, the Dwight Conquergood Award will be given to an artist, an activist, or an academic conducting research or working on projects with disenfranchised communities. The award will be open to graduate students and researchers in performance, cultural studies, ethnography, anthropology as well as to practitioners and community members themselves who might be working outside of educational or institutional structures.

Of particular interest will be projects that might give voice to a particular excluded community or a group, raise awareness of human rights issues, challenge stereotypes, affect perception of a community from the outside, alter problematic media representation, or carry the potential to affect public policy.

To apply for the Dwight Conquergood Award, please forward a proposal for a presentation / paper to the organisers of the current PSi conference by their specified deadline. You should additionally include a one page CV and a brief accompanying letter outlining your reasons for application. A small committee consisting of the conference organisers and members of the PSi board will judge the Dwight Conquergood Award.

PSi Membership Benefits (cont)

Esse: Arts and Opinions

Esse: Arts and Opinions, a French-language magazine, focuses on multidisciplinary and interdisciplinary practices, such as visual art, performance, video, urban music and dance, experimental theatre and all forms of social interventions. *Esse* promotes gestures that address art in relation to its geographical, social, political or economical context. *Esse* encourages artists' and writers' discussions of experimental or risk-taking work that questions dominant values. These critical texts engage in socio-political discourse as it relates to current, contemporary artistic production. Esse offers a rich Quebecois, national and international content of contextualised reflections on artistic practices. To receive your 20 per cent discounted subscription to *Esse*, please subscribe to the journal as instructed, quoting your PSi membership number: www.esse.ca

Frakcija

Frakcija has published texts of different genres, ranging from scientific studies, essays and criticism to interviews with some of the most well known theatrical artists of the present day. Many of today's most acclaimed theatre and performance theoreticians have also written for *Frakcija*. As a magazine that continuously questions its editorial policy and consciously works on its re-conceptualisation, *Frakcija* is working with those authors, scholars and artists who combine new theoretical perspectives with the still 'insufficiently-academic' themes of radicalism, affective work, the energies of performance, and vague/volatile/incomprehensible phenomena. More actively and more creatively *Frakcija* is a site for artistic and theoretical initiatives and new cultural projects.

To receive your 20 per cent discounted subscription to *Frakcija*, please subscribe to the journal as instructed, quoting your PSi membership number: www.cdu.hr/frakcija

Maska

Maska is a magazine for performing arts with the longest European tradition (published since 1920). It is published in three double issues a year, with each issue dedicated to one specific topic. Apart from articles related to chosen topics each issue, rich with photographic material, it contains interviews with renowned artists and theoreticians, reviews of the latest Slovene and foreign performances and books. The magazine tries to unveil hidden phenomena in contemporary performing arts and the elusive neighbourhood between theatre, dance, performance and visual arts. It is also concerned with conceptual dilemmas around the slippery relationship between art and society.

To receive your 20 per cent discounted subscription to *Maska*, please subscribe to the journal as instructed, quoting your PSi membership number: www.maska.si/eng/siRevijaMaska.php

Performing Arts Journal

Performing Arts Journal has been praised for its independent critical thought and cutting-edge explorations for over 25 years. The journal integrates theatre and the visual arts, charting the direction of new work in performance, video, installation, dance, photography, media, film, and music. It features artists' writings, critical commentary, interviews and dialogues, historical documents, performance texts and plays, international festival reports, and book reviews. To receive your 20 per cent discounted subscription to PAJ, please go to: http://mitpress.mit.edu/paj/psi05

The Drama Review

The Drama Review focuses on performance and its social, economic, and political contexts. With an emphasis on the experimental, avant-garde, intercultural, and interdisciplinary, *The Drama Review* covers dance, theatre, performance art, popular entertainment, media, sports, rituals, and performance in politics and everyday life. Long known as an important resource for keeping up with performance studies in all aspects, *The Drama Review* continues to be a lively forum for debate on important performances from every medium, setting, and culture. To receive your 20 per cent discounted subscription to *TDR*, please go to: http://mitpress.mit.edu/tdr/psi05

Theatre Research International

Theatre Research International reflects the diversity of theatre practice throughout the world and has established itself as a leading publication in its field. Edited by Christopher Balme, *Theatre Research International* aims to make a major contribution to the cultural and academic discourse on performance. It is published in association with the International Federation for Theatre Research and contains scholarly illustrated articles covering a broad range of methodological and theoretical approaches to the study of theatre history and performance. Each issue features a comprehensive book review section and a performance analysis. For more information and to browse a free sample copy of this journal please visit www.journals.cambridge.org/jid_TRI

Individual Performance Studies international members will receive a 20 per cent discount on the normal individual rate of £30, and will be entitled to take out a subscription at discounted rate of £24. This offer is available until 31st December 2006. To subscribe simply email journals@cambridge.org, quoting TRI/PSi and your PSi membership number. This offer is open to individual subscribers only. Individual subscriptions are solely for personal use and not for use by libraries or other institutions.

Total Theatre Magazine

Total Theatre Magazine is a quarterly UK publication that celebrates and promotes innovative contemporary theatre and physical/visual performance. It is published by Total Theatre Network, which is funded by Arts Council England. The definition of 'total theatre' is fluid, but the magazine's remit includes physical and devised theatre, visual performance, live art, street arts, circus, mime, new music theatre and puppetry. The voice of the artist is a key feature of *TTM*, which is written predominantly by and for performance practitioners. *TTM* is available at selected specialist outlets and by subscription. *Total Theatre* subscribers receive four issues of *TTM*, access to subscriber areas of the *Total Theatre* website, and reductions or free places on all *Total Theatre* network events, which include the *Total Theatre* Talks/Critical Practice series and the User's Guide symposia. For further information please speak to Felicity Hall +44 (0)20 7729 7944, e-mail admin@totaltheatre.org.uk or see www.totaltheatre.org.uk

PSi Working Groups and Subcommittees

Working Groups

Performance Studies international is committed to fostering and sustaining dialogues and research projects amongst the global community of performance practitioners and scholars. Aside from our annual conference activities, which may take a particular thematic focus, PSi seeks to support a range of research working groups throughout the year.

Working groups focus on a specific set of concerns in performance practice and/or theory. Their methodologies and outcomes can vary widely from intensive seminar discussions with pre-circulated papers, through publication or presentation projects, to open ended practice-based explorations. Members of working groups meet at the annual PSi conference and pursue research discussions and projects oriented around their subject matter. They may also choose to meet, wherever possible, at other times. Research exchanges also take place over email throughout the year, with findings sometimes posted on the *PSi Digest* or website.

Working groups are open to all PSi members. The Chair of the working group takes on the responsibility of co-ordinating discussion and guiding the dynamics of the group's activities.

PSi Supports the following Working Groups:

- Performance and Human Rights
  Lois Weaver
- Music as Performance
  Philip Auslander –
  philip.auslander@lcc.gatech.edu
- Site-Specific Performance
  Laurie Beth Clark –
  lbclark@education.wisc.edu
- History in Performative Paradigms
  Tracy C. Davis –
  tcdavis@northwestern.edu
- Black Performance and Biopolitics
  Tavia N'yongo – tan205@nyu.edu
- Community Performance
  Petra Kuppers – pkuppers@bryant.edu
- Documenting Performance
  Gay McAuley and Rachel Fensham –
  gay.mcauley@arts.usyd.edu.au /
  Rachel.Fensham@arts.monash.edu.au

Subcommittees

All are welcome

Artists' Committee Meeting
The primary focus of this committee is to encourage and improve artist participation in PSi. This informal session will explore ways to increase our numbers, make more noise, occupy more space and maintain the confidence and endurance to stick it out. We can discuss ways to make the organisation more accessible to artists in terms of cost, language, platforms for participation in programming and representation in the business.

Emerging Scholars' Committee Meeting
Join us for an informal discussion of the particular issues facing emerging scholars in performance studies. We hope to be able to focus on issues such as: balancing research, teaching and creative work; the job market; publishing; grant-writing; and developing new creative/research projects.

Graduate Students' Committee Meeting
Please join us for an informal brainstorming session about how PSi can best serve graduate students' needs; would you like the opportunity to blog with fellow graduate students or would an online directory of graduate students affiliated with PSi be helpful? Come share your ideas and meet other graduate students.

Conference Committee Meeting
Join Adrian Heathfield for an informal feedback session on PSi conference structures and the sustenance of the international dynamics of the organisation and hear about future plans for conference events.

Undergraduate Performance Studies Subcommittee Meeting
What specific challenges do we each face in our particular approaches to teaching performance studies to undergraduates? What approaches and texts are most useful? To what extent do you combine theory and practice of performance in your undergraduate classes? How do your performance studies classes exist within your institution's disciplinary definitions? Are there ways we can pool resources (texts, images, video, web sources) to help each other? Please come prepared to make a brief (five-minute) description or give a handout about your programme.

Conference

Thursday June 15 2006

9.00-10.30am

Opening Plenary, The Great Hall, The People's Palace

Call to Conference by the Red Ladies
Welcome by Lois Weaver, Conference Director and Adrian Heathfield, President of PSi.

Welcome and introduction by Professor Adrian Smith, Principal, Queen Mary, University of London.

The opening keynote speech will be given by Irene Kahn, Secretary General of Amnesty International.

Taking up the leadership of Amnesty International in its fortieth anniversary year, Irene Kahn began a process of change and renewal to address the complex nature of contemporary human rights violations, and confronted the challenging developments in the wake of the attacks of 11 September. *PSi #12* coincides with the Small Arms Review Conference at the UN, for which Amnesty International has co-ordinated a year-long campaign to influence the ways in which arms control can be more effective.

Discussion.

10.30-11.00am

Coffee Break*

11.00am-1.00pm

Morning Panels
(see pages 22-24 for details)

1.00-2.00pm

Lunch Break**

2.00-4.00pm

Mid Afternoon Panels
(see pages 25-26 for details)

4.00-4.30pm

Coffee Break*

4.30-6.30pm

Late Afternoon Panels
(see pages 27-29 for details)

6.30-7.30pm

Dinner Break**

*Complimentary coffee will be available in areas adjacent to Panel session rooms

See the **Useful Information for suggestions on places to eat.

All events except Ticketed Performances are free to conference delegates with Conference ID.

Manifestations

Thursday June 15 2006

10.00am-10.00pm

The Library of Performing Rights, The Octagon

Manifesto Room, The Octagon

10.00-11.00am

Long Table

11.00am-1.00pm

Discussion on the place of performance in enhancing international exchanges and dialogues with Ali Zaidi, Guillermo Gomez-Peña and Miriam Quindani.

2.00-4.00pm

Artist Talks with David A Bailey and Aldo Milohnic.

4.00-5.30pm

Open Manifestos: a space for impromptu response and last minute performance hosted by Dr Peggy Shaw.

6:00-8.00pm

Curated Manifestos – Outlining the Climate of Collapse, hosted by John Jordan.

8.00-10.00pm

Curated Manifestos – Images Sometimes Tremble, hosted by The Otolith Group.

Performances

10.00am-10.00pm

Artists in Residence **Various sites across campus**

1.00-2.00pm

Declarations, Monica Ross 'Rightsrepeated'
The Chapel

6.30-8.30pm

Chumpon Apisuk, 'Kumjing': an installation
Boiler Room, **Queens' Building**

7.30pm

Rabih Mroué, 'Looking for a Missing Employee'
Great Hall, Ticketed Performance

8.00pm

Powerhouse and People First in 'A Mile In My Shoes'
Pinter Studio, Ticketed Performance

9.00pm

Curious, '(be)longing: a process in progress'
Skeel Lecture Theatre, Ticketed Performance

Morning Panels

Thursday June 15 2006
11.00am – 1.00pm

Public Appearance
BMS 326
Chair: Jon McKenzie

- Helen Freshwater (Birkbeck College, University of London) Competing Fundamentalisms: Censorship and the Sacred
- Victor Manuel de Guevara (Royal Holloway, University of London) Performing Ciudad Juárez
- Sophie Nield (Central School of Speech and Drama, University of London) Space and the Border Citizen: Theatrical Appearance/Disappearing Rights

In this panel the speakers will consider struggles over who may appear, and where, and what powers the state may have to enforce disappearance, constrain representation or define the terms upon which the conception of the public is based.

Performance, Nation, Tourism
BMS 318
Chair: Michael Peterson

- Daniel O'Quinn (University of Guelph) Sex, War and Dinner: Mirza Abu Talib, Lord Nelson and the Erotics of Imperial Fantasy
- Ioana Szeman (Roehampton University) From Exotic Gypsies to 'Mere' Peasants: The Limits of Performance in Roma Rights Activism in Romania
- Margaret Werry (University of Minnesota) Ethnic sentiments and Neo-liberal Subjects: Performing the (Post)national Museum

Three papers which tackle the political implications of objectification, exoticisation and fantasy in relation to the operations of nation and/or empire.

Voice in the Teeth of Power: Freedom of Expression, Technology and Performance
PHY 602
Chair: Alexander CY Huang

- David Afriye Donkor (Northwestern University) Claiming Speech at Ekumfi Atwia: Supplanted Acts and Displaced Narratives in the 'House of Stories'
- Chia-Hsin Chou (Trinity College, Dublin) The Acting Profession, Freedom of Speech and Cultural Memory in Post Mao China
- Mohammed Hamid Mohammed (Northwestern University) Affective Empowerment: Freedom of Expression, Technology and Performance

In recognition of the power-laden but conflict-ridden role of performance in both the celebration of and suppression of humanity, the panel explores the indeterminacy of performance with particular reference to freedom of expression.

Site Specificity and Activism 1
PP1
Chair: Baz Kershaw

- Malene Vest-Hansen (University of Copenhagen) Interventions in Public Spaces: Site-specific Art Contesting Gender and Social Identities
- Melanie Kloetzel (Idaho State University) Practising Rights: Site-specific Performance as a Resistance Strategy
- Bertie Ferdman (City University of New York) Urban-specific Performance and Political Intervention: A Case Study in Marseille, France.

This is the first of two panels to explore questions of political activism, performance and site specificity. The second panel is on Friday morning at 11.00am (see below).

Rights and Performativity
BMS 320
Chair: Peter Glazer

- Farai Bere (New York University) 'The Only Blair That I Know Is a Toilet': Music and the Political Crisis in Zimbabwe
- Emine Fisek (University of California, Berkeley) The Gender of Grief: Mourning the Istanbul Bombings
- Ananda Breed (University of Manchester) Participation for Liberation or Incrimination?

A panel in which each paper considers aspects of the performativity of political intervention and public action, creating an opportunity to reflect on the instability or ambivalence of performative acts in the public arena.

Before Rights: Victims and Witnesses
Arts Lecture Theatre
Chair: Nicholas Ridout

- Joe Kelleher (Roehampton University) Francesca and the Machines
- Johannes Schroeder (Artist) Images of Torture as Installation and Performance and Its Use in Media
- Daniel Sack (Stanford University) The Rabbit and Its Double: Negotiating the Testimonial Spectator with the Societas Raffaello Sanzio

This panel considers the category of witnessing, explored through encounters with contemporary performance and installation practice.

The Staging of Justice: the Performance of Justice in a Post-conflict Situation
BMS 322
Chair: Tom Maguire

- Carole-Anne Upton (University of Ulster) Read My Lips: Text, Performance and Authenticity in Bloody Sunday, Scenes from the Saville Enquiry
- Jonathan Harden (University of Ulster) Seeing Justice Be Done: Crumlin Road Courthouse, *Convictions* and the Sight-Specifics of Performing Juridical Space
- Angela Hegarty (University of Ulster) Stone Verdicts: Public Inquiries and the Delivery of Justice in Northern Ireland
- Yvette Hutchinson (University of Warwick) African Oral Law and the Performance of Justice in South Africa's Truth and Reconciliation Commission

The panel concerns the relationship between performance and justice in post-conflict situations, the movement between its practice and public display, and its stage representation.

Performing Feminisms, Performing Whiteness: Gender and Race in US Theatrical, Social and Political Performances
PP2
Chair: Catherine Silverstone

- Jeanne Scheper (University of Houston) Burqa: What a Drag for Feminism
- Elizabeth Currans (Mount Holyoke College) Silent Witnessing: Performing Anti-Imperialist Womanhood
- Jessica Elise O'Keefe (University of California, Santa Barbara) Constructions of Self Through Constructed Bodies

The panel raises questions about the gendered and racialised discourses of human rights as they are produced in different performance venues. Foregrounding the construction of whiteness and gender in contemporary feminist discourses on human rights, the panel challenges essentialised understandings of 'womanhood' and 'manhood'.

Citizenship Test
PHY 609
A panel presentation by the AthIst Group

- Kostas Christopoulos (Artist)
- Christos Iliadis (Political Scientist)
- Vana Kostayola (Artist)
- Giorgos Giannakopoulos (Political Scientist)
- Kostis Stafylakis (Artist and Art Theorist)

The AthIst group will present a video documentation (25 min approximately) of the Citizenship Test: the documentation of a re-enactment of the exam process that immigrants pass through in order to receive Greek citizenship. The exam process includes real immigrants from Albania questioned by the group. After the projection, the group members will make short statements in order to initiate a discussion.

Distant/Local Readings: the Politics of Intimacy, Intersubjectivity and Home
BMS 323
Performance Panel

- Jaclyn Pryor (University of Texas at Austin)
- Paul Bonin-Rodriquez (University of Texas at Austin)

A performance panel combining theory and practice to interrogate the limits and possibilities of radical humanist impulses across disparate geographies, temporalities and identities.

State of Right: Performance Rights and the Law
BMS 321
Chair: Karen Shimakawa

- Christine Bacareza Balance (New York University) Whispers of Maki-Baka: The Role of Gossip in the Anti-Marcos Movement
- Joshua Chambers-Letson (New York University) Dead State: Ronald Reagan's Corpse, Japanese-American Internment and Performing State Sovereignty
- Jeanne Vaccaro (New York University) Making Public Subjects: Performing Transgender Subjectivity

This panel proposes a rethinking of the relationship of rights and performance to state structures, especially juridical/legal ones, beyond the prevailing notion of rights and performance as liberating forms. The panel suggests a complication of the valorisation of 'rights' and 'performance' to provide new ways of understanding state power and its relationship to performance.

Mid Afternoon Panels
Thursday June 15 2006
2.00pm-4.00pm

Food Rights: Politics, Resistance and Play
PP1

- Helen Iball (University of Hull) The Manna of Worse Places
- Myron M Beasley (University of Chicago) 'On Feeding the Orisa': Repast, Ritual and Resistance
- Richard Gough (Centre for Performance Research) No Stomach For It: Desire, Appetite and Excess

Pondering the concept of human rights, this panel finds as its focus the right(s) to consume food.

Animals
BMS 321

- Michelle Lindenblatt (New York University) Performing the Accidental Rights of Non-Human Animals: The Case of Hurricane Katrina
- Holly Hughes (University of Michigan) Teaching the Come Command
- Siméon Karera (University of Kigali) Does Meat Have Human Rights?

A panel examining the position of humans and animals *vis à vis* the vexed notion of 'rights' as universal and/or emancipatory.

Means to Activism: Unbearable Acts, Relational Aesthetics and Hyperbolic Liveness 1
Arts Lecture Theatre

- Shannon Jackson (University of California, Berkeley) Systemic Pain and Relational Aesthetics
- Rebecca Schneider (Brown University) Still Living, Photography, and Terror: Processional Tableaux Vivant
- Lara Shalson (University of California, Berkeley) Provocative Acts: Body Art, the Free Speech Movement and the 1960s
- Jane Blocker (University of Minnesota) Unbearable Artifacts: James Luna and the Museum as a Site for Activism

This is the first of two panels to consider the various ways that theoretical and practical collaborations across arts fields in performance studies produce models for rethinking the role of art activism generally. The second of these panels is on Thursday at 4.30 pm (see below).

Venus
PHY 602

- Sikivu Hutchinson (California Institute of the Arts) Aleta Hayes (Stanford University) Condi Rice vs The Venus Hottentot: Duking it Out with the Cult of True Womanhood
- Piia Mustamaki (Rutgers University) Human Rights and the Responsibility of the Victim: Suzan-Lori Parks' *Venus*

The panel will question the limits of the position of the 'victim', and will explore critical interventions into the representation of black femininity in the USA.

Modes of Communication in Japan: Play
PHY 609
Chair: John Bell

- Yoshiko Fukushima (University of Oklahoma) Comedian Enoken and Being Playful in Wartime Japan
- Michal Daliot-Bul (Porter School of Cultural Studies, Tel Aviv University) Cell Phones in Twenty-First Century Japan as Cultural Playscape
- John D. Swain (Independent Scholar) Playing Korean: Japanese Explorations of Identity in Popular Entertainment
- Ayelet Zohar (Slade School of Art, University College London) Foreplay, Doubleness, Sexuality and Playfulness in Post-Japanese Culture

The panel considers the ambiguities of play as a cultural behaviour that constantly restructures and interrogates 'serious reality' by examining forms, messages, and the impact of ludic mediums of communication in Japan.

(be)longing
BMS 319

- Helen Paris (Artist)
- Leslie Hill (Artist)
- Antonia Byatt (The Women's Library)
- Emmy Minton (Live Art UK)

A round-table discussion of Curious's performative investigation '(be)longing', concerning the history and issue of prostitution in London's East End.

Verbatim Theatre
BMS 320

- Andy Lavender (Central School of Speech and Drama, University of London)
- David Annen, (Actor and Facilitator)
- Dan Milne (Actor and Director)

A conversation about recent work in verbatim theatre in the UK, between expert practitioners in the field.

Travel, Performance and Site 1
PP2

- Silvija Jestrovic (University of Warwick) Angels in the Cities: Rituals of Political Decontamination
- Alina Hoyne (University of Melbourne) The Battle Re-run: Jeremy Deller's *Battle of Orgreave*
- Fiona Wilkie (Roehampton University) A Place of One's Own

This is the first of two panels to consider the politics of performance and its relations to place and travel. The second of these panels follows on Thursday at 4.30pm (see below).

Late Afternoon Panels
Thursday June 15 2006
4.30pm-6.30pm

Rights, Verbatim and Theatricality
BMS 318
Chair: Andy Lavender

- Valerie Lucas (Ohio State University) *Guantanamo: Honour Bound to Defend Freedom*
- Harry Derbyshire (University of Greenwich) and Loveday Hodson (University of Leicester) Human Rights and Contemporary British Theatre
- Helen Nicholson (Royal Holloway, University of London) 'Being Human': Intervention and Performance in Communities of Diaspora

This panel considers theatre and performance that engages directly with contemporary events, highlighting human rights issues, often through the use of participant testimony, presented verbatim in the theatre.

Travel, Performance and Site 2
PP2
Chair: Laurie Beth Clark

- Melissa Geppert (University of Minnesota) A Gesture of Thanks: Performing Community and Singularity in Mierle Laderman Ukeles's *Touch Sanitation*
- Camilla Jalving (University of Copenhagen) Performing Borders: The Work of Emily Jacir
- Nadine Holdsworth (University of Warwick) Spaces to Play/Playing with Spaces: Littlewood's Fun-Palace and Playground Projects

This is the second of two panels to consider the politics of performance and its relations to place and travel. The first of these panels is on Thursday at 2.00pm (see above).

Theatre Performance
BMS 319

- Ivy Chang (National Chiao Tung University) The Lesbianisation of Shakespearean Theatre in Taiwan
- Beth Hoffman (University of California, Berkeley) Blastedness: the politics of the textual and the experiential in Howard Barker and Sarah Kane
- Evan Darwin Winet (Macalester College) The Father's Face and the Mother's Wound: Ratna Sarumpaet and Indonesian Theatre after Suharto

This panel considers theatre performances and their capacity for challenging political orthodoxies and contributing to an extended understanding of the scope of rights.

Figures of the American State
BMS 320

- Debra Levine (New York University) Becoming Traffic: Critical Mass, Visual Resistance and the Ghost Bike
- Linell Hanover Ajello (City University of New York) From American Taliban to American Son: Jon Walker Lindh and the Bestowal of American Humanity
- Gary Maciag (Siena College) Memory, Mourning and Witness: The Vietnam Veterans and WWII Memorials in Washington DC

What kind of performances of American identity might be found in the figures of radical cyclists, Jon Walker Lindh and war veterans? These papers address ways in which the American imaginary is performed, and the relationship between these performances and the nature of American humanity and American rights.

Race and Rights
BMS 321
Chair: Paul Rae

- Maryrose Casey (University of Queensland) Performing the Human for Social and Political Rights: Indigenous Australians Contesting Racialised Discourses
- Tyrone Williams (Xavier University) Glenn Ligon and the Million Man March
- Kimberley Jannarone (University of California, Santa Cruz) Externalising the Internalised: Performance of Identity in African-American Drama

These papers bring together diverse considerations of rights as relating to racialised discourses and political identities in Australia and in the United States.

Means to Activism: Unbearable Acts, Relational Aesthetics and Hyperbolic Liveness 2
Arts Lecture Theatre

- Nao Bustamente (Performance Artist and Interventionist, Rensselaer Polytechnic, New York) Shifting Perspectives and Power Play
- Jennifer Doyle (University of California, Riverside) The Impulse to Realism
- Amelia Jones (University of Manchester) Rupture / Erotic Ethics and the Broken Body
- Franko B (Artist and Activist) in dialogue with Jennifer Doyle

This is the second of two panels to consider the various ways that theoretical and practical collaborations across arts fields in performance studies produce models for rethinking the role of art activism generally. The first of these panels is on Thursday at 2.00pm (see above).

Global Suffrage: Performing the Struggle for Human Rights
BMS 322

- Mary Karen Dahl (Florida State University) Performing Rights, Transforming Public Policy
- Natalie Meisner (University of Regina) Suffragette Humour as a Site of Resistance: Canada's 1914 'Parliament of Women'
- Donia Mounsef (Yale University) Libidinal Fin de Siècle: Performative Polemics Between Social Critique and Decadence

The performative aspect of women's suffrage, as well as the theatrical and cultural history of women's rights activism, is only beginning to receive comprehensive critical attention. The contributors to this panel use case studies of women separated by geography, culture, and time to demonstrate the diversity not only of the players, but of the performance modes through which they have generated enfranchised identities and actualised the freedoms they continue to seek.

Community Performance Working Group
BMS 326

Practising Community Performance/ Community Performance Practices

- Sonja Kuftinec (University of Minnesota) Community Witnessing: Cornerstone Theatre
- Gwen Robertson (Humboldt State University) Encountering Community: The Challenges of the Encounters Project
- Paul Dwyer (University of Sydney) A Buyer's Market: Evaluating Recent Community-Based Performance in Australia

The first session of the Community Performance Working Group.
All are welcome.

Performance and Nature Working Group
Meeting Point: Registration Desk

The workshop 'Performance and Nature' will meet twice during the conference in Mile End Park, which was created for the Millennium festivities in 2000. We will discuss and experience the ideas of sustainability and also the 'native and invasive' quality of plants, nature, culture and people connected to the park and its influence on the visitors of Mile End Park. We plan interactive performative work and would welcome participants to join the group. You are welcome to join the Internet workgroup, which will continue after the conference.

Preparatory group and artists:
Marilyn Arsem (USA), Helga Franke (Germany), Britt Hatzius (GB), Ute Ritschel (Germany), Regina Frank (Portugal / Germany), Michael Peterson (USA)

Philosophy in Practice
PHY 602

Facilitator: Simon Bayly (Roehampton University)
When Should I Intervene? A Philosophical Investigation

If 'rights' are something that can be performed, then such a performance may well have to take the form of an intervention. But to intervene typically means to interfere with and contest another set of perceived 'rights', including perhaps the right not to be subject to intervention.

So when – and how – should I intervene? With facilitatory assistance, this group will determine its own procedure for investigating the issue, based on currently developing research into practical philosophy, temporarily defined as collective research into the unthought known using the given. Doing philosophy in this way involves not the application of theory, but the attempt to think from first principles and out of the messiness of the personal and the concrete, to address questions to which it appears we already have the answers. Participants should come prepared to describe and discuss a direct personal experience that they feel resonates with the opening question and to be open to the unplanned or unexpected. The session will function as a form of research in its own right, rather than reporting on work done at another time and in another place, employing methods of dialogic enquiry. Numbers are limited to 12. Please sign up to participate by putting your name on the sign-up sheet at the conference office, or by sending an email in advance to simon@bayly.ndo.co.uk

Conference
Friday June 16 2006

8.00-9.00am Food and Performance Working Group Breakfast, **The Octagon**

9.00-10.30am

Plenary, The Great Hall
Keynote speech by Luiz Eduardo Soares, former National Secretary of Public Security, Brazil Favor, Comenta Se For Algum Problema!: Invisibility, violence and art in the process of re-building self

Chair: Paul Heritage

Luiz Eduardo Soares will be talking about his experience as policy maker and politician in the State of Rio de Janeiro and as part of President Lula's federal government.

10.30-11.00am Coffee Break*

11.00am-1.00pm Morning Panels (see pages 32-34 for details)

1.00- 2.00pm Lunch Break**

Sub-Committee Meetings:
Artists' Committee
Emerging Scholars' Committee
Undergraduate Performance Studies Committee
Graduate Students' Committee
Conference Committee

The Arts Building
Room listings posted in The Arts Building Lobby

2.00-4.00pm Mid Afternoon Panels (see pages 34-36 for details)

4.00-4.30pm Coffee Break*

4.30-6.30pm Late Afternoon Panels (see pages 36-38 for details)

6.30-7.30pm Dinner Break**

*Complimentary coffee will be available in areas adjacent to Panel session rooms

See **Useful Information p.52 for suggestions on places to eat

All events except Ticketed Performances are free to conference delegates with Conference ID.

Manifestations
Friday June 16 2006

10.00am-10.00pm **The Library of Performing Rights, The Octagon**

Manifesto Room, The Octagon

10.00-11.00am Long Table

11.00am-1.00pm Discussion on the place of performance in war zones, contested sites and areas of conflict.

2.00-4.00pm Artist Talks with Paul Heritage and Daniela Labra

4.00-5.30pm Open Manifestos, hosted by Dr Peggy Shaw

6:00-8.00pm Curated Manifestos – After the Carnival, hosted by John Jordan

8.00-10.00pm Curated Manifestos, Images Sometimes Tremble, hosted by The Otolith Group

Performances

10.00am-10.00pm Artists in Residence **Various sites across campus**

1.00-2.00pm Declarations Rebecca Louise Collins: Untitled
The Chapel

1.00-8.00pm Gallery of Utopias
The Arts Pavilion, Mile End Park

6.30-8:30pm Chumpon Apisuk, 'Kumjing': an installation
Boiler Room, Queens' Building

7:30-11.00pm Oreet Ashery, 'Welcome Home: A Gathering For Those Who Are Not Allowed To Return'
The Great Hall, Ticketed Performance

7.30pm-9:30pm Coco Fusco and Naeem Mohaiemen, 'Illustrated Lecture' **Arts Lecture Theatre**, Ticketed Performance

8.00pm Karen Finley, 'George and Martha'
Skeel Lecture Theatre, Ticketed Performance

Morning Panels

Friday June 16 2006
11.00am – 1.00pm

Body Matters
BMS 323
Chair: Joe Kelleher

- Namita Chakravarty and John Preston (University of East London) Posturing on the Street Is the New Theatre: Teens, Queers and Transgressive Performance in 'Uncontrolled' Public Space
- Bridget Escolme (Queen Mary, University of London) Analogous Bloodshed: Shakespeare's Monumental Body on the Contemporary Stage
- Ehren Fordyce (Stanford University) The King's Two Bodies and the Rhetoric of Corporate Rights

These three papers all consider how and why the body, as material fact, ideological construct and theatrical figure, might be the ground of rights or the site of their denial.

Memory Rites: A Roundtable
PP2

- Catherine Cole, (University of California, Santa Barbara)
- Laurie Beth Clark (University of Wisconsin, Madison)
- Sandra Richards (Northwestern University)
- Rebecca Schneider (Brown University)

A roundtable discussion of the convergence of expressive cultures with legal or juridical cultures through memory acts.

Site Specificity and Activism II
PHY 602
Chair: Dee Heddon

- Katherine Chavez (Brown University)
- Anja Kanngieser (University of Melbourne) 'Revolution is not "showing" life to other people, rather it is making them live.' An analysis of, and some propositions towards, an everyday radical aesthetic
- Merav Yersushalmy (Essex University) Engaged Criticism: Critical Strategies of Participatory Practices

This is the second of two panels to explore questions of political activism, performance and site specificity. The first panel is on Thursday morning at 11.00am (see above).

Identity Rights and Practices
PHY 609

- John Fletcher (Louisiana State University) ... But Not Too Equal: Democratic Ideals, Hegemonic Realities and Activist Productions
- Eser Selen (New York University) The Work of Sacrifice: What is the Role of Woman Here?
- Ken Prestininzi (Brown University) The Impossibility of Sexuality: Performing Defiance and Intimacies of the Soul

Three papers that consider the performance of gender identity and/or sexuality and how dominant social constructions of the gendered or sexual person are either acquiesced to or challenged by cultural performance.

Non-Violence
BMS 318
Chair: Jose Muñoz

- Sputi Bala (Johannes Gutenberg University, Mainz) Khudai Khidmatgar: Fighters in a Non-violent Army
- Beverly Redman (Ursinus College Pennsylvania) Advocates of Armed Struggle or Just a Lot of Rhetoric?: The San Francisco Mime Troupe and the Anti-War Movement
- Karen Krahulik (Brown University) A Peacekeeping Parody: Norwegian Troops as 'Beach Boys' in Kosovo

This panel considers practices of non-violence in contexts determined by war and its rhetorics.

The Right to Be a Victim
Arts Lecture Theatre
Chair: Peter Falkenberg

- Dorothy Chansky (Texas Tech University) The Tyranny of Likeability
- Jessica Chambers (Notre Dame University) The Silent Treatment
- Jon Erickson (Ohio State University) Sympathy for the Long Distance Sufferer: The Political Use of Victims
- Sharon Mazer (University of Canterbury) A'int I a Woman?: A Truth, or Two, about Women, Men and Gender Performance in Today's Academy

The universalisation of human rights in recent years may be seen to have been superseded by a commodified idea of the victim. This panel presents diverse views on the effects of the globalisation of victims' rights, the emergence of a new right: to be a victim.

Presence and Resistance
BMS 319
Chair: Sarah Gorman

- Daphne Lei (University of California, Irvine) From Two Bullets to Funeral March: Performative Protests after the 2004 Taiwan Election
- Elise Morrison (Brown University) Staging the Streets: Mutable Space in Military State
- John Andreasen (Aarhus University) CAT: a Popular Theatre Project in Bangladesh
- Brandi Catanese (University of California, Berkeley) Freedom Summer Part 2?: The Politics and Performance of Contrition

This panel brings together analyses of political situations in four distinct contexts, each of which invites a consideration of the potential of theatre or performance to engage transformatively or productively in the political sphere.

Embodied Rights: Performance in/as Law in the Americas
BMS 326
Chair: Margaret Werry

- Jill Lane (Yale University) Agency and Memory in Peru's Truth and Reconciliation Process
- Alicia Schmidt Camacho (Yale University) Gender Violence and Disembodiments: the Juárez Feminicidio and Border Women's Claims to Rights
- Fernando Rosenberg (Yale University) Rights, Appropriation and Practising the Human in Latin American
- Karen Shimakawa (New York University) Adjudicating the US American Body

The panelists consider how the law implicitly relies on racialised conceptions of bodies and actions, and how performance practices can engage justice through the enactment of claims that have been made otherwise invisible or inadmissible in the context of 'official justice'.

Taking Action: Rights in/to the Health and the Body
PP1

- Charles Garoian (Penn State University)
- Pam Patterson (Ontario Institute for Studies in Education, University of Toronto)
- Faith Wilding (School of the Art Institute of Chicago and Vermont College of the Union Institute and University)

A roundtable discussion which looks at the creative performance strategies engaged by three performance artists and activists with regard to issues surrounding access to health, the body, disease, and health care.

Displaying Rights: Spaces of/for Performance
BMS 320
Chair: Rodrigo Tisi

- Rodrigo Tisi (New York University) Public versus Private: New Public Spaces in Chile
- Jarrod Beck (University of Texas at Austin) Untitled (Disorderly Conduct)
- Omar Khan (Buffalo University) Remote Space: Environments for Distributed Performance
- Dorita Hannah (New York University) The Place of Crime: The Place of Pardon

A panel composed of architects working in the fields of performance, visual arts and design interested in dialogue between performance and the production of spaces within the collective domains of contemporary cities.

'For art, for equity, for mortality': Enacting Dissident Rights
BMS 321
Chair: Meiling Cheng
Moderator: Moira Roth

- Midori Yoshimoto (New Jersey City University) Interventional Performance Art in Japan circa 1964
- Yong Soon Min (University of California, Irvine) Interface: Enacting Transnational Identities in Korea

Mid Afternoon Panels

Friday June 16 2006
2.00pm – 4.00pm

- Meiling Cheng (University of Southern California) Dialogues with Death in Live Art, China

The panel considers work by practitioners of performative actions in three Asian countries which exemplifies the possibility of creating an expansive existential/ psychic/liberatory space with little but resolve and imagination.

Performing Ethnography / Performing Human Rights: The Ethics and Interventions of Human Rights in the Black Diaspora

BMS 322

- D. Soyini Madison (University of North Carolina at Chapel Hill), Queens and Slaves in the narrative of Human Rights in Ghana, West Africa
- Renee Jacqueline Alexander (University of North Carolina at Chapel Hill), Performing Race, Gender and *Operation Just Cause* in Portobelo, Panama
- Olga Idriss Davis (Arizona State University) Performance, Human Rights and Survivors of the Tulsa Race Riots, 1921

The panel examines the impact of race on human rights and social justice as it affects the black field researcher working in Africa, the Caribbean, and the USA.

Israel and Palestine

BMS 318
Chair: Alan Read

- Barbara Rose Haum (New York University) Internet2 Distributed Performances: Torn Spaces and the Unmasking of Territories
- Horit Peled (Oranim College, Tel Aviv) Violinist at the Checkpoint: Performance and Human Rights Under Occupation
- Rayelle Niemann (Researcher and Multimedia Artist) Palestine: Artistic Strategies Opposing Restrictive Rights of Movement: The 'silent' Intifada.

Three presentations shedding critical light on meaning creation and space, and strategies for resistance and political struggle in occupied Palestine.

Sexual Violence

BMS 319
Chair: Fiona Wilkie

- Asma Mundrawala (Sussex University) Fitting the Bill: Commissioned Theatre Projects on Human Rights in the work of Karachi-based theatre group Tehrik e Niswan (Pakistan)
- Kanika Batra (Janki Devi Memorial College, University of Delhi) A People's Theatre from New Delhi, India in Alliance with the Women's Movement
- Jennifer Griffiths (Marymount College of Fordham University) Between Women: Trauma, Witnessing and the Legacy of Interracial Rape in Robbie McCauley's *Sally's Rape*.
- Kathryn Leader (University of Sydney) Traumatic Performance: Sexual Assault, Women and the Courtroom

This panel looks at both representations of sexual violence and the efforts of activist theatre and performance practice to engage socially in defence of those at risk of such violence and in support of women's rights.

Performance, Pedagogy and Public Education

BMS 320
Chair: Helen Iball

- Ruth Hellier-Tinoco (University of Winchester) Acting out the Geneva Conventions
- Larry Bogad (University of California, Davis)

This panel includes papers which consider activism as a form of public pedagogy, and which present accounts of performance as both a strategy for developing positive engagement with norms and rights and as a means of subverting and challenging norms that oppress.

Carnival and Violence

BMS 321
Chair: Andrew Quick

- Joshua Abrams (Roehampton University) The Right to Bear Arms, Carnival as Rehearsal for Revolution and the Performance of Lawlessness
- Dara Culhane (Simon Fraser University) Mardi Gras: Celebration? Protest? Surrender? Power, Performance and Public Space in an Inner City Neighbourhood
- Adrienne Maclain (University of California, Santa Barbara) Fighting for Their Right to Party? Peforming Resistance at Halloween in Isla Vista and Mardi Gras 2006

In moments of crisis – either sudden or endemic – violence, resistance and lawlessness take on a peculiarly ambiguous status. This panel explores some of this ambiguity through the theme of carnival (the revolution that isn't but might be).

Gandhi, the Body, the Debt

Arts Lecture Theatre
Chair: Michael Peterson

- Carol Becker (School of the Art Institute of Chicago) Gandhi's Body and Further Representations of War and Peace

Followed by two dialogic responses from:

- Lin Hixson (Goat Island and School of the Art Institute of Chicago)
- Lucy Cash (performer, writer, sound artist and film-maker, and associate member of Goat Island)

First Response: *Gandhi's Body*

and:

- Matthew Goulish (Goat Island and School of the Art Institute of Chicago)
- Abhay Ghiara (DeVry University)

Second Response: *Gandhi's Debt*

Feminisms Now

PP1
Chair: Jen Harvie

- Gianna Bouchard (Anglia Ruskin University) Nip/Tuck
- Sarah Gorman (Roehampton University) 'Rising to the (Table) Occasion' or 'How to cope with Bobby Baker'
- Erin Hurley (McGill University) Emotional Labour

The panel explores feminist actiities in theatre and performance now, taking the word 'now' in two ways: as an invitation to diagnosis and description of recent and current activities; and an imperative call to action now!

Contesting the Comfort: sexual services and issues of compensation in contemporary Japan

PHY 602
Chair: Tavia Nyong'o

- Yoshiko Shimada (Artist)
- Gunhild Borggreen (University of Copenhagen) Photography and Performative Strategies in Works by Shimada Yoshiko
- Tze-yue Gigi Hu (Nayang Technological University of Singapore) Preserving the *Sites* of the Comfort and Persuading the State
- Sharon Kinsella (Oxford University and Camberwell College of the Arts) Prostitute Schoolgirls as Reminders of Female Sexual Servitude

Four presentations combining artistic and academic approaches which focus on issues of sexual services and questions of compensation on various levels

Expressing Black Subjectivities: Mapping the Politics of Nation, Culture and Ethnic Identity in Afro-Diasporic Performance Practices

BMS 322
Chair: D. Soyini Madison

- Renee Alexander (University of North Carolina at Chapel Hill), 'El Dia de la Ethnic Negra': The Politics of Twentieth-century Black Identity in Panama
- Meida McNeal (Northwestern University) (Post), Freedom Fighters: Choreography (Trans) 'Natimal Visions of Afro-Trinidadian Subjectivity.
- Meccasia Zabriskie (Northwestern University), Just Dance! Meanings and Interaction between Black Dancers at a Summer Workshop
- Mshai Mwangola (Northwestern University), Testimonies of Erile: Performing Home in the Borderlands

The panel tracks Afro-disaporic performance practices across the national and cultural landscapes of Trinidad, Panama, Kenya and the US.

Late Afternoon Panels

Friday June 16 2006
4.30pm-6.30pm

Performing Justice, Breaking Law
PHY 609
Chair: Matthew Kaiser

- Matthew Kaiser (Harvard University) Nautical Melodrama and the Politics of Fair Play
- Sara Warner (Cornell University) Habeas Corpus, Bodies of Evidence, and 'Tails' of Injustice: Suzan-Lori Parks' *Venus*
- Ken Urban (Rutgers University) Honor, the Law and the *Behzti* Controversy

This panel takes as its topic theatrical performances that highlight the uncomfortable, indeed, the violent tension that has historically existed between law and justice.

Patriot Acts
PP2

- Peter Glazer (University of California, Berkeley) 'Pre-mature Anti-fascists', Progressive Dissents and Legacies of Resistance
- Tracy Davis (Northwestern University) Dismantling Civil Defence
- Nina Billone (University of California, Berkley) 'Let the prisoners pick the fruits': Immigration, Globalisation and the Performance of the New Penal State

A panel examining the public and private performances that are being promoted as patriotic acts within the US.

Queer as Fuck or Living with the Enemy: Towards Not Reconciling the State With Queers, Trannies and Children
BMS 318
Chair: Helen Nicholson

- Stephen Farrier (Central School of Speech and Drama, University of London)
- Catherine McNamara (Central School of Speech and Drama, University of London)
- Selina Busby (Central School of Speech and Drama, University of London)

The panel considers the tension around the relationship of the individual and the state in the UK in terms of state intervention in acts of intimacy and identity.

Prison Break: Performance, Fantasy and Identity in Women's Penitentiary Systems
PP2

- Peggy Shaw (Artist)
- Carol Jacobsen (Artist, University of Michigan)

Reflecting on their work with incarcerated women in Brazil, the US, and the UK, the presenting panelists will discuss how performance can contribute to the (re)construction and recuperation of a prisoner's identity, both within and beyond the institution.

Language, Space and Time
BMS 319

- David Grant (Queen's University, Belfast) Image and Orality: Freeing Performance from the Bond of Literacy
- Hanne-Louise Johannesen (University of Copenhagen) The Right to Observe!: Performance Space and the Sticky Sublime
- Philip Stanier (University of Leeds) In Duration: Time and the Obligations of Performance

This panel focuses on questions of spectatorship and perception in theatre, performance and installation.

Figuring Hurt
BMS 320
Chair: Gianna Bouchard

- Lynne Fanthome (Goldsmiths College, University of London) Figuring Injury: Speaking of David Morely, Looking at Matthew Shepard
- Mary Richards (Brunel University) Sewing and Sealing – Speaking Silence
- Rachel Zerihan (Nottingham Trent University) From "Working out of fear to working more now out of strength": Catharsis in the Work of Karen Finley

Pain – remembered, inflicted, represented – has been a central concern of performance, which has developed its capacity to move beyond language into the places which pain inhabits. These papers consider how performance might 'figure' such experience and what politics and subjectivity might emerge from such 'figuring'.

Activism
BMS 321
Chair: Patricia Ybarra

- Catherine Duffly (University of California, Berkeley) Revolting Bodies: Performing Abjection in a Time of War
- Richard Talbot (Artist, *Triangle*) Chico Talks
- Diego Benegas (New York University) Escraches: Human Rights and Street Action in Post Dictatorship Argentina
- The Vacuum Cleaner (Artist and Activist) Manufacturing Dissent: Touches of Freedom, the Empire's New Clothes and Stealing with the Mainstream

This panel considers four examples of activist performance.

Transgression, Violence and Performance
BMS 322
Chair: David Savran (tbc)

- Peter Emeka Aniago (University of Wales, Aberystwyth) Performance of Culture and Culture of Performance: Focus on Vicious Performances and Enactments of Pain and Aggression
- Stephen Di Benedetto (University of Miami) The Cutting Edge: Transgression, Performance and Human Experience
- Kélina Gotman (Columbia University) On Disobedience: disobey, you motherfucker/ The Yes Men, NSK, A Kojève and Co.

Performance's capacity to transgress the boundaries of what an audience might consider acceptable, watchable, experiencable has been at the heart of many radical artistic projects. This panel brings together papers that consider such transgression in performance from diverse perspectives – cultural, aesthetic and philosophical.

Being, Event, Context: On the Limits of Action
BMS 323
Chair: Adrian Heathfield

- Chris Mills (New York University) Act Locally: Catherine Sullivan Goes Hunting
- Branislav Javovljevic (University of Minnesota) Do Factotums Dream of Electric Whips?
- Hannah Higgins (University of Illinois, Chicago) Fluxus Event

Can an actor ever fully organise and deploy her relation to an event? When does action constitute response? This panel engages different notions of the event in relation to action, which is always already political.

Performance Ecologies and Biotic Rights
Arts Lecture Theatre
Chair: Martin Welton

- Baz Kershaw (University of Bristol) Performance Ecology and Retro-Modernisation
- Stephen Bottoms (University of Leeds) Ecologies of the Mind and the Right to Muddled Thinking
- Matthew Goulish (Goat Island, School of the Art Institute of Chicago) The History of Ecology

The panel will consider several sightings – site-ings – of humanism's ghost through an exploration of the performance ecologies, recently begun to be theorised and practiced, in which performances are understood as literally sharing the characteristics of ecological systems.

Producing Public Spaces for Creative and Critical Dialogue: Performance as a Site for Postcolonial and Gender Critique in Japan
PHY 602

- Yasuko Ikeuchi (Ritsumeikan University, Kyoto)
- Rebecca Jennison (Kyoto Seika University)
- Lee Chong-hwa (Seikei University Tokyo)
- Alicia Kitamura Arata (Artist and Director)

Performing Rights (cont)

The panel considers a number of performance and visual arts projects and their impact on human-rights advocacy in contemporary Japan.

Irishness in Global Performance
BMS 326
Chair: Ramon Rivera-Servera

- Aoife Monks (Birkbeck College, University of London) Everyone Can be Irish for the Day: Performing Irish in the St Patrick's Day Parade and Riverdance
- Matthew Causey (Trinity College, Dublin) Bio-Politics of Irish Identity: Performing Irish Violence on the New Immigrant
- Sara Brady (New York University) 'Irish Enough': Sport, Performance and Authenticity at New York's Gaelic Park

This panel examines the relationship between Irishness, human rights and the global in performance.

Solo Performance
PHY 609
Chair: Jennifer Parker-Starbuck

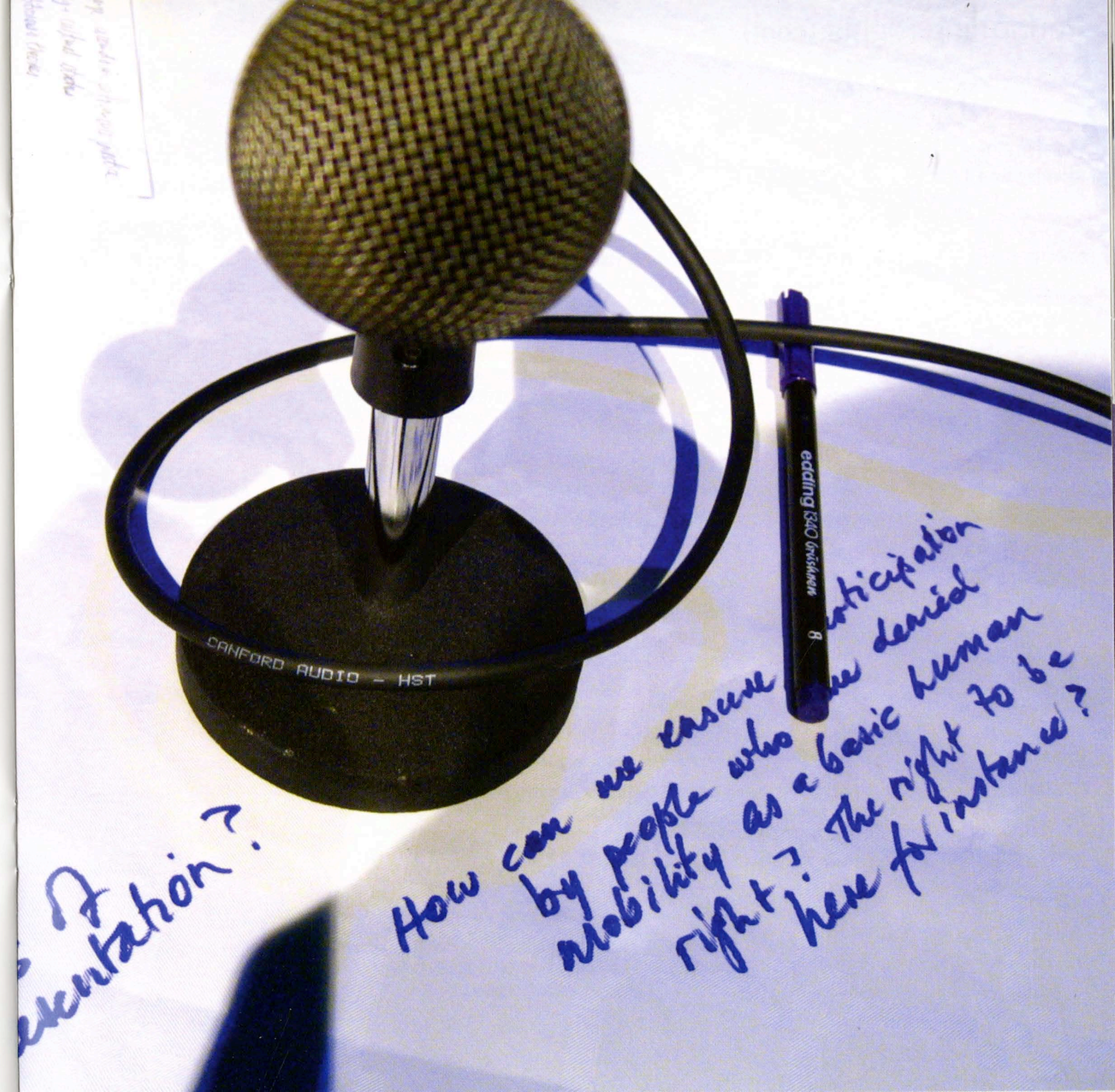
- Judy Baueplein (University of California, Santa Barbara)
  Feminist Solo Performance:
  The Voice of Many Spoken by One
- Dee Heddon (University of Glasgow) The Ethics of Auto/biographical Performance
- Jeff McMahon (Arizona State University) On the Ghoul Patrol: Delving into Disasters and Tragedies through Live Performance

This panel looks at solo and auto/biographical performance as an ethical and political practice.

Journal Editors' Panel
PP1
Moderator: Mariellen Sandford (Associate Editor, *TDR*)

- Richard Schechner (Editor, *TDR*)
- David Saltz (Co-Editor, *Theatre Journal*)
- Marvin Carlson (Editor, *Western European Stages*)
- Marcela Fuentes (Managing Editor, *e-misferica*)
- Ric Allsopp (Editor, *Performance Research*)
- Aldo Milohnic (Editor, *Maska*)
- Martin Hargreaves (Editor, *Dance Theatre Journal*)
- Joshua Chambers-Letson and Jeanne Vaccaro (Editorial Board Collective, *Women and Performance*)
- Maria Delgado (Editor, *Contemporary Theatre Review*)

A conversation among journal editors about editorial views, content, the submission process, and the role of the academic journal in the artistic and academic community. The panel will address issues confronting academic journals and invite writers and artists to ask questions and speak with editors. A reception celebrating *TDR*'s fiftieth anniversary issue will follow.



Conference
Saturday June 17 2006

9.00-10.30am

Plenary, Great Hall
What can performance [studies] do for human rights? And human rights for performance [studies]?

Members of the panel have been asked to kick off a plenary discussion session with short responses to the theme of the conference, focused around the linked questions: 'What can performance do for human rights?' and 'What can human rights do for performance?' The chair will also be inviting short contributions from the floor throughout the session, so everyone is welcome to prepare in advance their own one-minute responses, as well as to engage in debate triggered by the contributions of the panellists.

Panellist Provocateurs include: Bobby Baker, Helen Freshwater, Lois Keidan, Jill Lane, Naeem Mohaiemen, Nicholas Ridout, Nayse Lopez, Jon McKenzie, Asma Mundrawala

Chair: Jen Harvie

10.30-11.00am Coffee Break*

11.00am-1.00pm Morning Panels (see pages 42-44 for details)

Research Ethics Workshop
A workshop open to all postgraduate students followed by the launch of the AHRC funded National Performance Theory and Practice Doctoral Research Initiative.

Welcome by Richard Schoch, Director of Graduate School in Arts and Humanities, Queen Mary
Convened by Paul Heritage

1.00-2.00pm Lunch**

2.00-4.00pm Mid Afternoon Panels (see pages 44-46 for details)

4.00-4.30pm Coffee Break*

4.30-6.30pm Late Afternoon Panels (see pages 46-48 for details)

6.30 – 7.30pm Dinner**

*Coffee will be available in areas adjacent to Panel session rooms

****See Useful Information p52** for suggestions. All events except Ticketed Performances are free to conference delegates with Conference ID.

Manifestations
Saturday June 17 2006

9.30am-10.00pm

The Library of Performing Rights, The Octagon

Manifesto Room, The Octagon

10.00-11.00am Long Table

11.00am-1.00pm Discussion on the place of performance in communicating the experiences of exile, immigration and displacement

2.00-4.00pm Artist Talks with David Williams and Karen C Faith

4.00-5.30pm Open Manifestos hosted by Dr Peggy Shaw

6.00-8.00pm Curated Manifestos – The Art of Building Lifeboats, hosted by John Jordan

8.00-10.00pm Curated Manifestos – Images Sometimes Tremble, hosted by The Otolith Group

Performances

10.00am-10.00pm Artists in Residence. **Various sites across campus**

1.00-2.00pm Declarations, Leibniz, 'The Book of Blood'
The Chapel

1.00-8.00pm Gallery of Utopias
The Arts Pavilion, Mile End Park

6.30-8.30pm Chumpon Apisuk, 'Kumjing': an installation
Boiler Room, Queens' Building

7.30-11.00pm 'Go Loko' with Luiz de Abreu and Gustavo Ciriaco, Nayse Lopez, Lia Rodrigez; coordinated by Eduardo Bonito and João André da Rocha with music by Tetine and visuals by Gringo.
The Great Hall, The People's Palace, Ticketed Performance

7.30-9.00pm Coco Fusco and Naeem Mohieman, Illustrated Lecture
Arts Lecture Theatre, Ticketed Performance

8.00pm Chumpon Apisuk, 'Silence'
Pinter Studio, Ticketed Performance

9:00pm Rabih Mroué 'Three Posters': a lecture
Skeel Lecture Theatre, Ticketed Performance

Morning Panels

Saturday June 17 2006
11.00am-1.00pm

Embodied Knowledge
PHY 602
Chair: Martin Welton

- Richard Curtis (Artist) Voices of Heritage: Cultural Appropriation versus Preservation of the Laikipia Masai
- Virginie Magnat (University of British Columbia, Okanagan) Haitian Voodoo: Embodying the Human Capacity for Freedom
- Khai Nguyen (University of California, Berkeley) 'Living Within the Butcher's Skin': New Images of the Human Being in *Truong Ba's Soul in the Butcher's Skin* and the Vietnamese Theater of the Renovation
- Elisavet Pakis (Lancaster University) Performance as a Practice of Survival, Queer World-making and Freedom

Performance is a way of making and communicating knowledge between human bodies. The right to maintain cultural traditions and to explore the figure of the human by means of live performance is at stake in this panel. Can a discourse of rights provide adequate accounts of embodied knowledges?

Orality / Public Speech
BMS 318
Chair: Sophie Nield

- Valentina Pagliai (Oberlin College) Art, Insult and Freedom of Expression in Italian Contrasto Verbal Duels
- Nana Sato-Rossberg (Ritsumeikan University) The Space of Freedom in performative writing: the translations of Aynu chanted myths by Chiri Mashiho
- Hypatia Vourloumis (New York University) The Right to Language: Indonesian Nationalist Forces and the Politics of Discourse
- Robert Garot (Bowling Green State University) 'Where You From!' How Teenagers Do and Undo Gangs

How, where and what you speak are questions subject to constant social and political negotiation and struggle. This panel presents four very specific instances of how such questions are in play and how political rights are bound up with words uttered in public.

SUB Culture: Duty of Care
BMS 319
Chair: Johannes Birringer

- Johannes Birringer (Brunel University)
- Oron Catts (University of Western Australia)
- Sarah Jane Pell (Edith Cowan University)
- Ionat Zurr (University of Western Australia)

The panel involves a discussion of 'duty of care' in bioarts/life science and performance research practices, supported by a films that show excerpts from lab experiments with SJ Pell submerged in a human-scale aqueous bioreactor connected to a satellite of semi-living aquanauts in self-contained mini biospheres.

Puppets and Human Rights
PHY 609

- John Bell (Emerson College) Performing Human Rights During the War on Terror: Bread and Puppet Theatre
- Matthew Isaac Cohen (Royal Holloway, University of London) Tell a Lie and Find a Troth: Puppetry, Dissimulated Performance and Human Rights
- Cariad Astles (University of Plymouth) Agit-Prop and Private Consumption: Catalan Puppet Theatre During the Spanish Civil War and Under Franco's Dictatorship
- Penny Francis (Central School of Speech and Drama) The Evolution of a Language

This panel examines the performance of power and resistance in the struggle for human rights in terms of the metaphor of 'the puppet' and the performance of actual puppets.

Rights, Race and Performance: Owning the Racialised Body
BMS 321
Chair: Karen Shimakawa

- Tavia Nyong'o (New York University) Anatomy of Panic: American Mongrels in the Circum-Atlantic Theatre
- Juana Rodriguez (University of California, Davis) Is Adoption Always Already Queer?
- José Muñoz (New York University) The Vulnerability Artist: The Minoritarian Body and Discourse on 'Injury'

A panel investigating the intersections of performance, legal/symbolic citizenship, and control of the racialised body.

Asylum, Performance and Human Rights in Australia
BMS 326
Chair: Paul Dwyer

- Tom Burvill (Macquarie University)
- David Williams (University of New South Wales)
- Gay McAuley (University of Sydney)
- Helen Gilbert (Royal Holloway, University of London)

A panel approaching the topic of performance in relation to asylum and human rights from different critical angles. Whilst the focus is on Australian examples, the ambition is to help build scaffolding for work with an international scope.

On 'Performing Rights' in Contemporary Japan
BMS 322

- Peter Eckersall (University of Melbourne) Performing Rites: New Left Protest and the Shutaisei Effect in the Cultural Space of 1960s Japan
- Mika Eglinton-Sato (University of Tokyo)
- 'Japanese' 'Shakespeare' after the Millennium: Performing 'Rightly'?

The panel presents interdisciplinary research from historical and contemporary fields of cultural production in Japan.

Performing Citizenship in Latino/a America
BMS 323
Chair: Joshua Abrams

- Patricia Ybarra (Brown University)
- Judith Williams (University of Kansas)
- Ramon Rivera-Servera (Arizona State University) Performing Race, Rights and Black Realities in Rio de Janeiro: the Theatre of the Companhia do Camuns

An exploration of how the articulation of rights in Latin/o America has often entailed performing citizenship in theatre and/or public spaces.

Bridging Investigations of Humanity: The Role of Performance in Creating Citizenship both Privately and Globally
PP1
Chair: Marvin Carlson (City University of New York)

- Deb Margolin (Yale University) 'To Speak is to Suffer' and Vice Versa
- David Savran (City University of New York Graduate Center) Spectres of Sadism
- Constance Zaytoun (City University of New York Graduate Center) Capturing the Ephemeral

This panel examines the role of performance as a vehicle for fostering new connections between disparate concepts of humanity and human rights. How can we as artists and scholars find the means to re-imagine a new connection between the humanising effects of private performance and the dehumanising effects of imperialist acts fueled by capitalist globalisation?

Quotations of Women
PP2
Chair: Barbara Formis
Respondent: Rebecca Schneider

- Alice Chauchat (Artist) Implications of Conventional Representation
- Barbara Formis (Université Paris 1, Sorbonne) Quoting Democracy
- Géraldine Gourbe (Université Paris X, Nanterre, Université Metz) Nostalgia or Revolutionary Melancholy? Looking at Performance in the '60s and '70s

The panel explores the extent to which performance and politics can be considered similar methods of representation, insofar as they both attempt to give visibility to multiple bodies and conflicting individual ideas. The investigation will focus on a point in which political and aesthetic representation diverge: the representation of women.

Mid Afternoon Panels

Saturday June 17 2006
2.00pm-4.00pm

Censorship
Arts Lecture Theatre
Chair: Helen Freshwater

- Freddie Rokem (Tel Aviv University) The Separation Wall as a Form of Censorship
- Janelle Reinelt (University of California, Irvine)
- Alan Read (King's College London) The Art of the Martyr: Gesture, Witness and Loss

This panel will explore different modes and forms of censorship in differing contexts.

Research Ethics Workshop
Arts Building
Chair: Richard Schoch
Convener: Paul Heritage

This is a session especially designed for research students and other postgraduates concerned with practical and ethical issues arising from research which involves the participation of others: other artists, participants in development or activist projects, subjects who become the 'objects' of research. Sponsored by Queen Mary's Graduate School for the Humanities, Social Sciences and Laws, this is a practical workshop session, and will be followed by a lunch hosted by the Graduate School to launch the AHRC – funded National Performance Theory and Practice Doctoral Research Initiative.

Performativity in the Global Rights Economy
Arts Lecture Theatre
Chair: Gavin Butt

- Jon McKenzie (University of Wisconsin, Milwaukee) Human Rights and Global Performativity
- Yuichiro Takahashi (Dokkyo University) Performing/Counter-Performing Xenophobia: Undocumented Migrant Workers and the Politics of Visibility in Japan
- Nicholas Mirzoeff (New York University) Visual Rights: Minority and the Contemporary

Three papers investigating the dynamics of the global flow of the human rights economy

Rights, Citizenship, Theatricality
PP2
Chair: Freddie Rokem

- Marin Blazevic (Academy of Dramatic Arts, Zagreb) Violation of Performing Rights
- P.A. Skantze (University of Glasgow) Mimetic Motion: Performance, Moving On and the Refugee
- Praise Zenenga (University of Arizona) Community Theatre and the Struggle for Rights and Democracy in Post Independence Zimbabwe

This panel considers multiple ways in which theatre and theatrical thought participate in the construction, representation, contestation and allocation of rights, through engagements with political theory, instances of censorship and bans in Croatia, recent European performance and community theatre in Zimbabwe.

Performing Rights in the Postcolonial Arabo-Islamic Sphere
BMS 318
Chair: Janelle Reinelt

- Khalid Amine (Abdelmalek Essadi University) Performing Gender on the Tremulous Moroccan Body: A Critique of Zoubeir ben Bouchta's *Lalla J'mila*
- Laura Chakravarty Box (Colby College) The 9 Parts of Heather Raffo: Channeling America's New Wars Through the Arab-American Female Body
- Joseph Shahadi (New York University) Materials of an Inciting Nature
- Hazem M Azmy (Beni Soueif University and American University in Cairo) When Negating the Other Becomes Law: Khaled El-Sawy's *El L'eb fil Demagh* and the Limits of Performance Activism in Post-9/11 Egypt

The presentations and discussions on this panel will seek to explore the ways in which performance and other forms of symbolic cultural practices reflect, negotiate or intervene in the complex postcolonial Arabo-Islamic setup, particularly with the post-9/11 world changes tending to exacerbate this setup's already problematic condition.

Needs Must?: Performance, Biopower and the Staging of Ethics
PP1
Chair: Shannon Jackson

- Adrian Kear (Roehampton University)
- Helen Nicholson (Royal Holloway, University of London)
- Jennifer Parker-Starbuck (Roehampton University)
- Dan Rebellato (Royal Holloway, University of London)

This panel brings into dialogue a range of competing and contesting viewpoints on the performative construction of human rights and attendant questions concerning the relationship between ontology and ethics.

Panic Buttons: Performance, Crisis, Rights
PHY 609
Chair: Susie Lingham (University of Sussex)

- Paul Rae (Artist and independent scholar)
- Len Gen Bah (Artist and cognitive scientist)
- Lee Weng Choy (Writer and artistic co-director The Substation, Singapore)
- Kathy Rowland (Writer and Activist
- Chumpon Apisuk (Artist and Activist)

Building on a *PSi#12* affiliated event of the same title which took place in Kuala Lumpur in the week of 11 June this year, the panel will combine conceptual analysis with case studies from Thailand, Malaysia and Indonesia to explore the relationship between performance and crisis.

Australian Ethics in an Era of (In)security
BMS 319
Chair: Philip Stanier

- Peta Tait (La Trobe University) Dangerous Language in Public Spaces
- Meredith Rogers (La Trobe University) A Raucous Sensorium: Transformational Performance in the Australian Context

The panel will examine how shifts in Australian political contexts have been reflected in aesthetic and public representations.

The Inhumanity of Dance: Choreographing Nation, Machines, Cruelty and Freedom
PHY 602

- Katherine Mezur (Mills College) New Torture: Sweet, Soft and Cruel Choreography
- Carrie Gaiser (University of California, Berkeley) That Dangerous Automaton – The Discursive Construction of the Human in Objectivist Dance
- Heather Crow (University of California, Berkeley) Gesturing Toward Olympia, or Whose Ghost Is in My Machine?
- Lane Harwell (University of California, Berkeley) 'Who Cares' About Freedom?
- Monica Stufft (University of California, Berkeley) Inhuman Humans: Chorus Girls and the Female Body en Masse
- Heidi Gilpin (Amherst College) Building Bodies

This roundtable/panel addresses multiple issues surrounding the inhuman in various practices of dance and choreography in live performance, media, and on the 'national' stage. All the papers investigate the visceral/fleshly body in specific contexts where the 'rights' of the live or mediated body are at stake in some way.

Walk The Line: Ethics of Participation in Contemporary Performance
BMS 320
Chair: Carole-Anne Upton

- Misha Myers (Director of the Homing Place Project, Dartington College of Arts)
- Tracey Warr (Director of Arts and Cultural Management, Dartington College of Arts)
- Avril Butler (Director of the Centre for Practice Learning, University of Plymouth)
- James Thompson (Director of the In Place of War Project, University of Manchester)

This multi-disciplinary panel will offer provocations and questions for lively discussion and debate on the challenging and problematic issues of ethics in contemporary performance from the different perspectives of their own fields of practice.

Late Afternoon Panels

Saturday June 17 2006
4.30pm-6.30pm

Place and Belonging
BMS 321

- Elizabeth Dempster (Victoria University) Welcome to Country: Performing Rights and the Pedagogy of Place
- Ljubisa Matic (Stanford University) Hands-on Disenfranchisement
- Suzana Milevska (Research Centre in Gender Studies, Skopje, Macedonia) Non-Schengen Art: the Phantasm of Belonging
- Tanja Ostojic (Artist)

This panel addresses issues of movement across borders, inclusion and displacement through considerations of art projects, interactive performance work and the uses of ceremony, in Europe and in Australia.

Performance Studies and Politics: Looking Ahead
PP1
Chair: Joe Kelleher

- Richard Schechner (New York University)
- Jen Harvie (Queen Mary, University of London)
- Lee Weng Choy (Writer and Artistic Co-director The Substation, Singapore)
- Louise Owen (Queen Mary, University of London)
- Yuichiro Takahashi (Dokkoyo University)
- Elin Diamond (Rutgers University)

A roundtable discussion reflecting on how Performance Studies might rethink its relationship with politics. Panelists will consider the potential for intervention and analysis and the possible limits to activist scholarship.

Camp Sincerity
Arts Lecture Theatre

- Gavin Butt (Goldsmiths College, University of London) 'Be Honest Mother Fucker, Stop That Acting!': Queer Emotion and Compulsory Authenticity
- Julia Bryan-Wilson (Rhode Island School of Design) Yours Truly: Performance and the Politics of Direct Address
- Dominic Johnson (Courtauld Insititute of Art) The Wound Kept Open: Camp Pleasure and Cultural Failure
- Ann Pellegrini (New York University) Never Enough Already: Future Notes on Camp

Asking how camp and its close relatives parody, theatricality and humor act in the contemporary world, this panel seeks productively, and flirtatiously, to recast our relations to the 'true', the 'authentic' and the 'politically correct'.

Performing the Claim
PHY 602
Chair: Marcela Fuentes

- Alyshia Gálvez (New York University) Mapping Place and Claiming Space: Ritual Topographies as a Mode of Rights Construction by Mexicans in New York City
- Sarah J Townsend (New York University) Seeing Several: Pluri-national Spectatorship and the January 2000 Uprising in Ecuador
- Mila Aponte-Gonzalez (New York University) Disobedient Bodies in the Firing Range: On Performances of Resistance, Visibility and Indexical Contestation in Vieques
- Tina Majkowski (New York University) Sacred Performances: the 'Save the Peaks Coalition' and Performance of Traditional Land Claims
- Marcela Fuentes (New York University) Crisis and Representation, Embodied Collective Action in Argentina

This panel presents inter-related investigations of how marginalised social groups use performance to make political claims for human, social, and land rights throughout the Americas.

Dance in the State of Exception: Violence, Politics, and the Appearance of Movement
PP2

- Jenn Joy (New York University and Rhode Island School of Design) Witnessing Politics: Choreographies of Juliette Mapp and Julie Tolentino
- André Lepecki (New York University) Ballistics, Choreography, Terrain: Dancing in the Cross Fire
- Sean Adam Simon (New York University) Authoritative Collapses: Violence, Social and Spatial Agency
- Noémie Solomon (New York University) Exceptional Dance(r)s

'The task of politics is to return appearance itself to appearance, to cause appearance itself to appear.' Giorgio Agamben, *Means Without End: Notes on Politics*. This panel addresses ways in which dance participates in or responds to the spreading out of the state of exception, or emergency, as the everyday rule in the contemporary conditioning of the body. How does one dare to dance in the state of exception?

Community Performance Working Group
BMS 318
Community Performance: Practices, Challenges, Opportunities: An Open Forum
Chair: Sonja Kuftinec

This is the second session of the Community Performance Working Group, and participants are invited to join the group for an open forum session.

Performance and Nature Working Group
Meeting Point: Registration Desk

The workshop 'Performance and Nature' will meet twice during the conference in Mile End Park, which was created for the Millennium festivities in 2000. We will discuss and experience the ideas of sustainability and also the 'native and invasive' quality of plants, nature, culture and people connected to the park and its influence on the visitors of Mile End Park. We plan interactive performative work and would welcome participants to join the group. You are welcome to join the Internet workgroup, which will continue after the conference.

Preparatory group and artists:
Marilyn Arsem (USA), Helga Franke (Germany), Britt Hatzius (GB), Ute Ritschel (Germany), Regina Frank (Portugal / Germany), Michael Peterson (USA)

Black Performance and Bio-Politics Working Group
PHY 609
A Conversation with Paul Gilroy

In *Postcolonial Melancholia* (2005), Paul Gilroy returns to the themes of his early works, *There Ain't No Black in the Union Jack* (1987) and *The Empire Strikes Back* (1982), and revisits the question of imperial blowback in a post-9/11 world. Repeating his call for a renewed and critically cosmopolitan humanism, Gilroy locates surprising moments of conviviality in the lived cultures of everyday contact and exchange, possibilities that are overlooked by the dominant mood of imperialist nostalgia and 'the clash of civilisations'. Join Professor Gilroy in conversation with Tavia Nyong'o and the audience for a discussion on how his recent work bears upon questions of human rights, the human, and performance as lived resistance.

Site-specific Working Group
Chair: Laurie Beth Clark

This working group will provide a networking opportunity for artists and scholars engaged with performance strategies, whether 'popular' or 'avant-garde', that are site-specific in structure and/or in content. The group will meet at a location on or around the conference site, to be agreed at its earlier planning meeting.

Performing Rights (cont)

While all performance is de-facto situated, some performance is explicitly so. Postmodern site-specific performance can in part be understood as a remedy for ahistorical and decontextualising modernist approaches. Site-specific performance is very often performance-as-study: it is research intensive; it produces and/or gathers local knowledges. What we might call 'space-specific' performances engage with formal parameters, while what we might call 'place-specific performances engage with cultural and social meanings; many or even most site-specific works engage with both space and place. Site-specific production is one of the core practices of contemporary performance, yet is perhaps the least amenable to conference presentation.

History in Performative Paradigms Working Group

BMS 326
NOTE: This session will run until 7.30pm
Chair: Tracy Davis

The History in Performative Paradigms Working Group will be inaugurated with a round table discussion.

'What is retrievable, what is at the verge of irretrievability, and what is beyond it?'

Part I. Retrievability (Lisa Freeman and Nick Ridout)
What factors are comparable across time and place? Why?

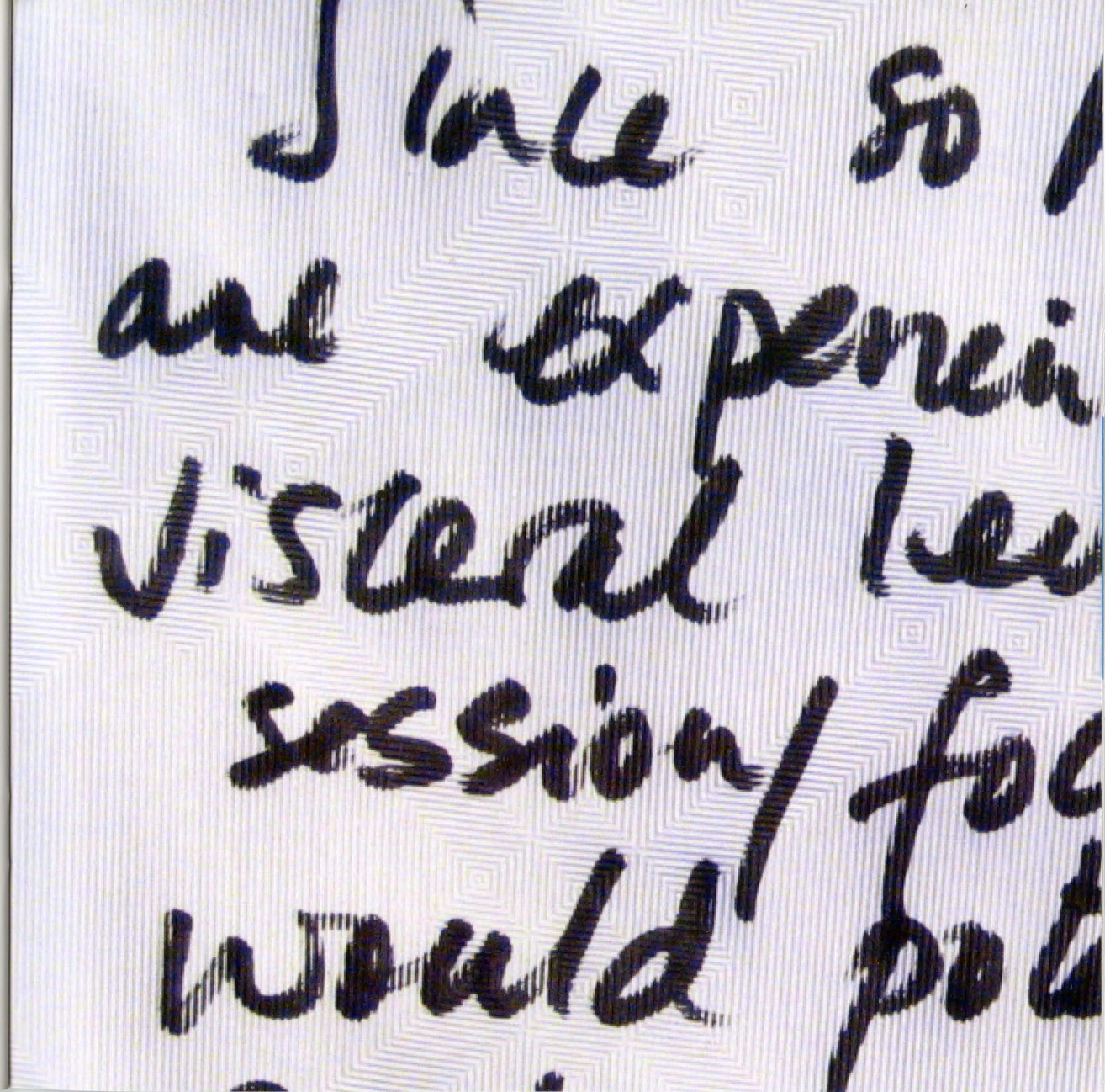
How do organizing tropes for theatre history compare to descriptive tendencies in contemporary analysis and documentation?

Part II. The Verge of Irretrievability (Gilli Bush-Bailey and PA Skantze)
What are the potentials for deploying practice-based work for historical research?

Do we claim practice as an historical research methodology, an analytical paradigm, or a laboratory for generating hypotheses?

Part III. Beyond the Retrievable (Jacky Bratton and Heidi Holder)
How can the methods, or findings, of anthropology and ethnography inform historical research? What are the limits, and why?

Is ephemerality a problem of method, or a symptom of analysis?



Conference
Sunday June 18 2006

9.00-10.30am

PSi Annual General Meeting, Skeel Lecture Theatre
Please join members of the board of PSi for a report on the year's activity, presentations on future plans and conference events and a discussion of membership issues and activities.

10.30-11.00am

Coffee Break*

11.00am-1.00pm

Final Plenary
'Performing Rights'

The Great Hall, The People's Palace

If you can imagine something you can make it. If you can make something, you can make it change. Artists help us imagine the future and Live Artists remind us of what it means to be alive in the present.

Performing Rights Artistic Director Lois Weaver invites participating artists including Guillermo Gomez-Peña, Karen Finley and Chumpon Apisuk to perform manifestos of what it means to be alive and present in contemporary political and creative environments.

1.00pm

Declarations by The Red Ladies commencing in **The Great Hall, The People's Palace**

*Coffee will be available in areas adjacent to the session rooms

All events except Ticketed Performances are free to conference delegates with Conference ID

Manifestations
Sunday June 18 2006

9.30am-10.00pm

The Library of Performing Rights, The Octagon

10.00-11.00am

Manifesto Room, The Octagon
Long Table

11.00am-1.00pm

Artist Talks with Sara Raza and Adrien Sina

2.00-4.00pm

Open Manifestos hosted by Dr Peggy Shaw

4.00-5.30pm

Curated Manifestos – Crude Interventions, hosted by John Jordan

6.00-8.00pm

Curated Manifestos – The Art of Building Lifeboats, hosted by John Jordan

8.00-10.00pm

Curated Manifestos – Images Sometimes Tremble, hosted by The Otolith Group

Performances

10.00am-10.00pm

Artists in Residence. **Various sites across campus**

1.00-2.00pm

Declarations Red Ladies (Clod Ensemble)
commencing in **The Great Hall**

1.00-8.00pm

Gallery of Utopias
The Arts Pavilion, Mile End Park

6.30-8.30pm

Chumpon Apisuk, 'Kumjing': an installation
Boiler Room, Queens' Building

7.30-11.00pm

Guillermo Gomez-Peña and Roberto Sifuentes of La Pocha Nostra, 'Mapa-Corpo'
The Great Hall, Ticketed Performance

9.00pm

Yara El-Sherbini: 'Rights and Wrongs': a pub quiz followed by closing party with a debut performance by the Fame Asylum boy-band and other surprise guests **Bar Med**

Useful information

You can contact the Conference Office within office hours (9am-5pm) and there will be student volunteers and conference organisers to assist you during the evening performances. Please do not hesitate to approach us if you need help or advice. We have included a few helpful ideas in the programme to make your stay in London as safe and pleasurable as possible.

Places to eat

There are numerous places to eat on campus as well as a number of restaurants, cafes and pubs nearby offering a range of options. Breakfast, lunch, and tea will be available throughout the conference in Level 1, which is centrally located in the catering building (see campus map). Further on-campus catering is available at Bar Med and Caffe Amici, which are both close to conference venues. Whilst these venues will be open during the daytime proceedings of the conference, in the evening, food and drink are most easily purchased off-campus.

On Campus

The Cut Above

Breakfast, lunch, tea, as well as a range of sandwiches, snacks, coffee, and soft drinks.

First floor of the catering building (see campus map for location)

Bar Med

Fully stocked bar and a selection of light lunchtime meals and snacks as well as specialist teas and coffees. The bar will be open throughout the evening during the conference.

Ground floor, BHS Basic Medical Sciences (see campus map for location)

Caffe Amici

This café situated behind the Library Square has indoor and outdoor seating and offers a wide range of lunchtime snacks and a coffee bar. Closes at 4pm.

Ground floor of the catering building

Performing Rights Library, The Octagon

Sandwiches, coffee and cold drinks are available during lunch.

Off Campus

L'Oasis

This trendy pub offers a wide variety of food for both lunch and dinner and is a short walking distance west of campus.

237 Mile End Road, Stepney, London, E1 4AA tel: 0871 2238146

The Morgan Arms

This trendy gastro-pub offers food as well as a selection of wines and beers; it offers seating outside and inside.

43 Morgan Street, Bow, London, E3 5AA tel: 020 8980 6389

Thai Room Restaurant

You can walk north along the Regent's Canal to this restaurant which offers good Thai food.
221 Grove Road, Bow Wharf, London E3 5SN tel: 020 8880 6500

Fat Cat Café Bar

This café bar is known locally for its variety of menu choices including quick snacks and cocktails.

221 Grove Road, Bow Wharf, London E3 5SN tel: 0871 984 4876

Zeera

This restaurant offers good Indian cuisine with the option of a buffet lunch at £5.95 on a Sunday. A short distance from the campus towards Mile End station, Zeera is situated under the yellow bridge.

554 Mile End Road, London E3 4PL tel: 020 8983 3111

Roastars Coffee Company

This local coffee shop offers a small selection of food and snacks as well as an urban coffee bar. Situated under the yellow bridge near Mile End station, it provides quick service, making it suitable for take-aways.

389 Mile End Road, London, E3 4PL tel: 0871 0750973

Matsu

This Japanese restaurant offers a wide selection of sushi and Japanese cuisine at a reasonable price. Situated under the yellow bridge, it is a short walk from campus.

558 Mile End Road, London E3 4QS tel: 020 8983 3528

The New Globe

With a wide selection of lunchtime snacks and special offers on drinks on various nights this is a popular student venue for an evening drink. Situated on the Mile End Road next to the Regent's Canal, it is very close to the campus main entrance.

359 Mile End Road, London E3 4QS tel: 0208 980 6689

The Palm Tree

This traditional local pub does not offer food but there is live jazz music Friday, Saturday and Sunday nights. Situated in Mile End park.

Brick Lane is renowned for some of the best curry houses in London and offers a wide range of discounts. There is the opportunity to barter to get prices lowered in many restaurants and to bring your own wine, but the quality of food may vary between restaurants. **Chutney** and **Monsoon** are two that have been recommended by staff at the School of English and Drama.

If you would like more information about restaurants, bars and clubs in Central London, copies of the ***Time Out*** guides to London are available to consult at the conference office.

Local Supermarket

Budgens is located a short walk from campus on Mile End Road, under the yellow bridge and is open from 7am-11pm every day.

Pharmacy

There is a pharmacy located next to Mile End tube station on the Mile End Road within walking distance of campus.

Useful information (cont.)

Local transport

Queen Mary's Mile End Campus is well served by local transport to and from the city centre.

From Mile End Underground station, the Central, District and Hammersmith and City lines have trains running every few minutes into Central London, and from there to the West and South West of the city.

On all public transport you should try to avoid rush hour before 9.30am and between 5-7pm to avoid crowded services and the extra cost of travelling before 9.30am.

Further transport information, and maps of the Underground system are available at the conference office for your reference.

The number 25 bus runs a regular service along the Mile End Road into the city. This is an easy way to get from the campus to Brick Lane and Whitechapel, the heart of London's East End, where you will find numerous shop, bars and restaurants. The number 25 bus runs on a 24-hour service. The 277 also stops close to campus and runs between Highbury and Islington and Canary Wharf in the Docklands.

Useful connections

Mainline Railway stations – Kings Cross and Paddington can be reached directly on the Hammersmith and City Line, Liverpool Street on the Central Line, and Victoria on the District Line. For Euston Station, take the Hammersmith and City Line to Kings Cross, and change for the Victoria or Northern Lines, or walk the short distance up Euston Road past the British Library. For Waterloo, take the Central Line to Tottenham Court Road and change to the Northern Line.

The Docklands Light Railway is also within easy reach from Bow Church station, and runs directly to Canary Wharf, Greenwich and Lewisham.

Airports connections

For Gatwick, take the District Line to Victoria, and from there the Gatwick Express train runs a regular service. For Heathrow, either take the Central Line to Holborn and change for the Piccadilly Line (which runs to all four terminals) or the Hammersmith and City Line to Paddington from where the Heathrow Express train runs a faster but more expensive regular service.

You can book taxi transportation to and from any London Airport through Airport Direct. It is advisable to get a quote on the price before booking.
tel: +44 (0)20 7263 3636
info@airportdirect.uk.com
www.airportdirect.uk.com

The cost of transport

London's public transport can be very expensive if you only buy tickets for single journeys: a single Underground fare is usually £3.00, a single bus fare £1.50. If you are planning to travel around the city, it is advisable to buy a Day Travel Card or an Oyster Card from either an Underground station, or from shops, which advertise the service. This will save you roughly half the standard single price.

The Oyster Card costs £3, which is refundable on return, and works on a 'top up' basis with various fares being a lot cheaper. For example, a return fare from Mile End to a Zone 1 station will cost £5.20 but costs only £3 with an Oyster card. Transport for London offer a range of different Oyster travel cards (daily, weekly, etc), or 'top-up' versions, depending on the amount of time and number of journeys you are planning to take.

Purchasing a day travel card is also cost-effective at £6.20 for unlimited travel in zones 1 and 2 for the day on the tube, buses and some trains (£4.90 off-peak rate, that is after 9.30 in the morning). Travel cards, including Oyster cards, can also be used on all buses in London and some mainline railway services.

Details of these and other schemes are available from the conference office and at all tube stations. If you have any other queries about travelling in London, please ask at the conference office.

Medical Emergencies

If you require urgent medical treatment whilst at the conference, the nearest Accident and Emergency service is at the Royal London Hospital in Whitechapel. This can be reached directly from the campus on the number 25 bus, or on the Hammersmith and City or District Lines from Mile End Underground station. The hospital is located opposite Whitechapel Underground station.

However, if you need to see a doctor in a less critical situation you should be able to get an emergency appointment at the Walk-in Centre at the Royal London Hospital.

Internet Access

Access to computers is widely available all over campus. If you would like this service you will need a log-in name and password. This service, for the duration of the conference will cost a fee of £6 per person, and can be accessed from the accommodation on campus and the LCR building (situated directly behind the Arts Building), which is open 24-hours. There is also Internet access available in Caffe Amici and The Cut Above.

For information on this please go to the PSi registration desk.

Throughout the conference there will also be wireless WiFi hotspots around campus. Information on their location can be found at the PSi registration desk.

London guides

Written guides for galleries, transport and leisure in London will be available to consult at the conference office.

Access for all

All conference venues are wheelchair-accessible, although the number of places available is limited in some cases. There is a small lip to the base of the door of the Boiler Room studio where some performances are taking place. If this affects your access to the studio in any way, please contact the conference production team who will be happy to assist you. All campus buildings in use for the conference have lift access to upper floors, and most have accessible toilet facilities.

Map

Main Entrance and the Queens' Building	1
The Octagon, Queens' Building	2
The Chapel	3
The Great Hall, The People's Palace	4
Skeel Lecture Theatre, The People's Palace	5
The Arts Building, Mile End Road	6
Medical Sciences Building	7
Physics Building	8
The Arts Pavilion, Mile End Park	9
Level 1, Catering Building	10

PSi PERFORMANCE STUDIES iNTERNATIONAL

Queen Mary University of London

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www.english.qmul.ac.uk

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Queen Mary's Department of Drama was rated second in the country for university teaching in the *Guardian* League tables.

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- Integrates performance practice with the study of performance theory, criticism and history
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- Research-led and unique in the UK
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- Exploits the world-class resources of London as a venue and laboratory for live performance and interactive art

The Department also supervises research for the degrees of MPhil and PhD of the University of London.

External collaborations include Forum Theatre in Burkina Faso, AIDS/HIV projects in the Brazilian prison system, curatorial work for East End Collaborations and the London Film Festival, and community opera projects in the East End of London and beyond.

drillhall

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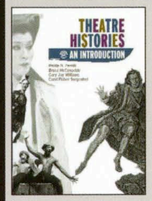
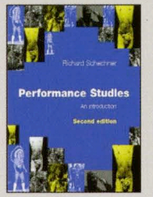
Books



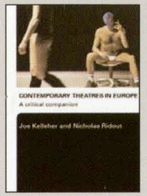
Theatre Histories
An Introduction

Phillip B. Zarrilli
Bruce McConachie
Gary Jay Williams
Carol Fisher Sorgenfrei



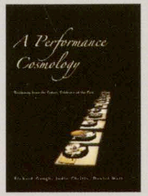
Performance Studies
An Introduction
Second Edition

Richard Schechner



Contemporary Theatres in Europe
A Critical Companion

Joe Kelleher and Nicholas Ridout



A Performance Cosmology
Testimony from the Future, Evidence of the Past

Richard Gough, Judie Christie and Daniel Watt

Journals

Performance Research
A Journal of the Performing Arts

Editors: Ric Allsopp, *Dartington College of Arts, UK*, Richard Gough, *University of Wales, Aberystwyth, UK* and Claire MacDonald, *Central St.Martins, University of the Arts, London, UK*

Women & Performance
A journal of feminist theory
New to Routledge in 2006

Managing Editor: Jeanne Vaccaro, *New York University, USA*

Contemporary Theatre Review

Editors: David Bradby, *Royal Holloway, University of London, UK* and Maria Delgado, *Queen Mary, University of London*

Shakespeare

Editors: Deborah Cartmell, *De Montfort University, UK,* Gabriel Egan, *Loughborough University UK*, Lisa Hopkins, *Sheffield Hallam University, UK* and John Joughin, *University of Central Lancashire, UK*

Dance Chronicle

Editors: Jack Anderson, *New York, USA*, and George Dorris, *New York, USA*

Research in Drama Education

Editors: Helen Nicholson, *Royal Holloway, University of London, UK* and Joe Winston, *University of Warwick, UK*

Text and Performance Quarterly

Editor: Michael S. Bowman, *Louisiana State University, USA*

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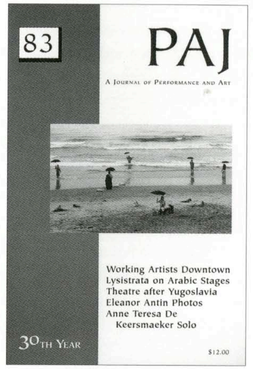
30th Anniversary!



PAJ: A Journal of Performance and Art

Bonnie Marranca, Editor

PAJ is widely admired for its thoughtful essays and in-depth interviews with major international figures in the arts. For three decades, it has offered extended coverage of contemporary art practices and new critical modes of thinking about performance in broad cultural contexts. In charting the directions of performance, video, installations, dance, photography, media, film, and music, PAJ brings together theatre and the visual arts for a challenging cross-media perspective.

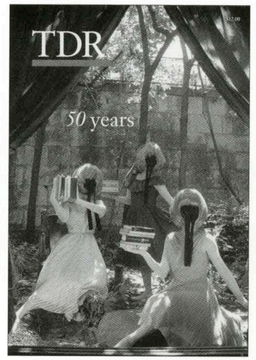
The issues feature artists' writings, critical commentary, interviews and dialogues, roundtable discussions, historical documents, book reviews, performance texts and plays. A special section entitled "Art & Performance Notes" offers reviews of current productions and gallery exhibits, as well as international festival reports.

INSIDE PAJ 82 (JANUARY 2006):
interview with Marina Abramovic; *Hilda* – a new French play by Maria Ndiaye; Richard Maxwell drama; Eve Sussman/The Rufus Corporation; Reconsidering Tadeusz Kantor

RECENT ISSUES INCLUDE: special focus on London arts scene; interviews with Peter Sellars, William Kentridge; Ralph Lemon portfolio of drawings and photographs; Joan Jonas performances; Robert Ashley and opera

http://mitpressjournals.org/paj

50th Anniversary!



TDR: The Drama Review

the journal of performance studies

Please visit us at the TDR table!

Richard Schechner, Editor
Mariellen R. Sandford, Associate Editor

TDR celebrates 50 years of radical performance and theoretical intervention. The Spring 2006 issue launches TDR's new design—featuring scholarly articles that consider performance in all its aspects, plus three new sections: Critical Acts, Pieces, and Provocations. Critical Acts explores the intersection of live performance and critical inquiry. Critical = vital, risky, a turning point. Pieces presents innovative theatre and performance texts. Provocations invites one-page manifestos, political peregrinations, performative gestures, and visual invocations.

RECENT ARTICLES INCLUDE: *The Death of the Avantgarde* by David Savran; *Violent Capital: Zhu Yu on File* by Meiling Cheng

SPECIAL SECTION: Franklin Furnace; *Social Theatre in Bangladesh* by Nazmul Ahsan; *"Where's My Parade?": Margaret Cho and the Asian American Body in Space* by Rachel C. Lee; *Jackson Pollock's Post-Ritual Performance: Memories; Arrested in Space* by Catherine M. Soussloff; *Anna Halprin's Urban Rituals* by Janice Ross

http://mitpressjournals.org/tdr

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image: performer/less de Quincey Vestal poem by Amanda Stewart
photo Russell Emerson

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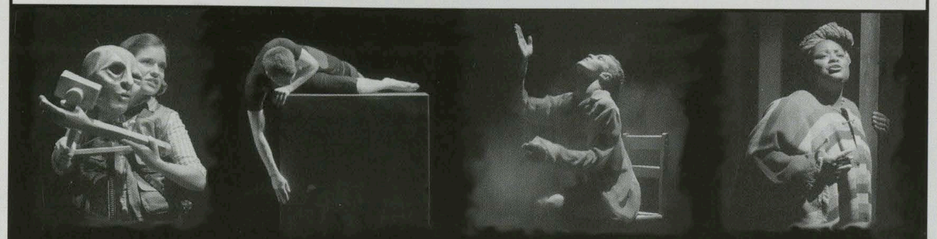

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Or contact Kay Russell, Department of Drama, University of Bristol, Cantocks Close, BRISTOL, BS8 1UP
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Trans-mittere, Foster and Heighes, July 2004. Photos courtesy of Chris Wainwright ©

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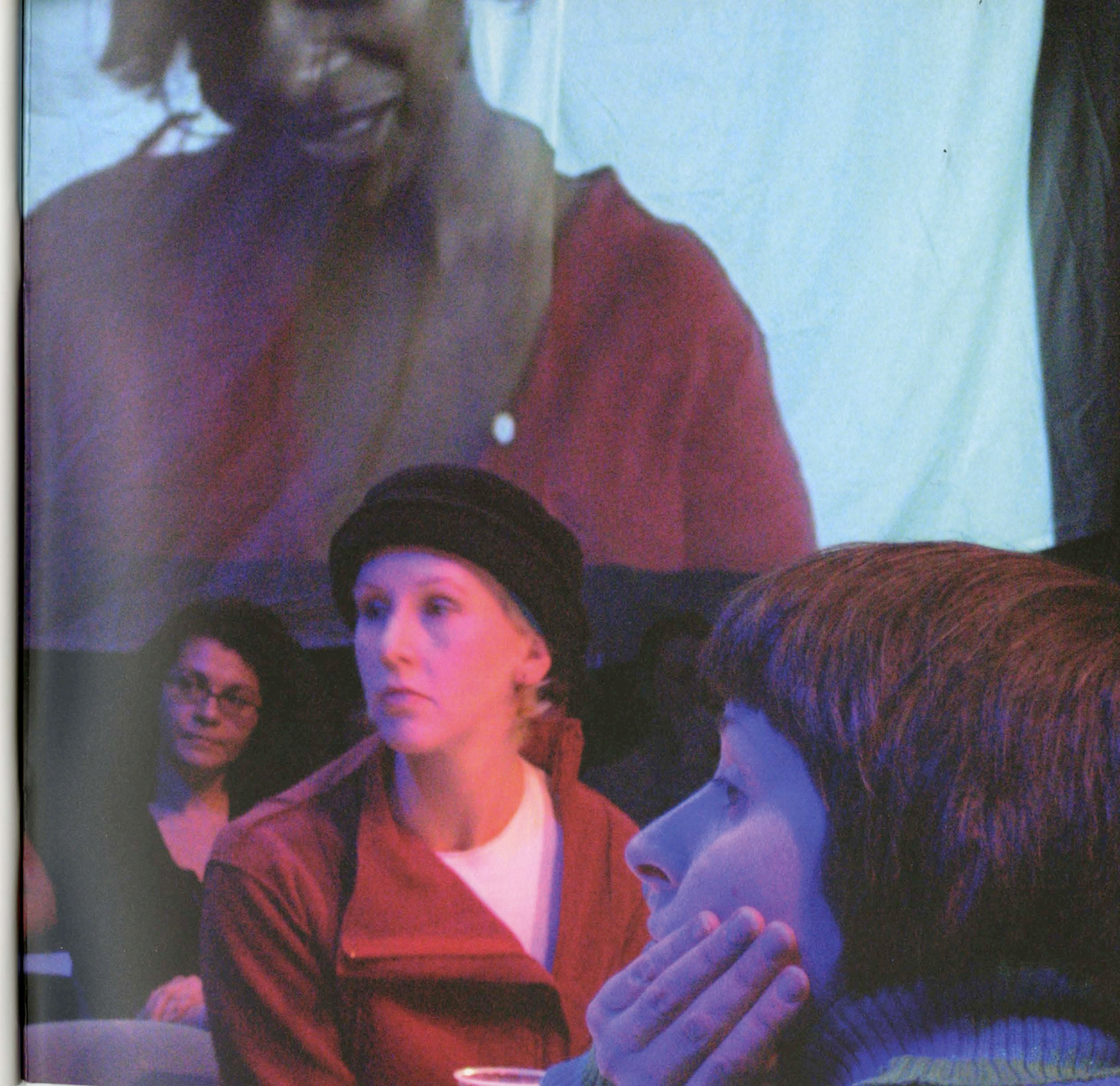
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