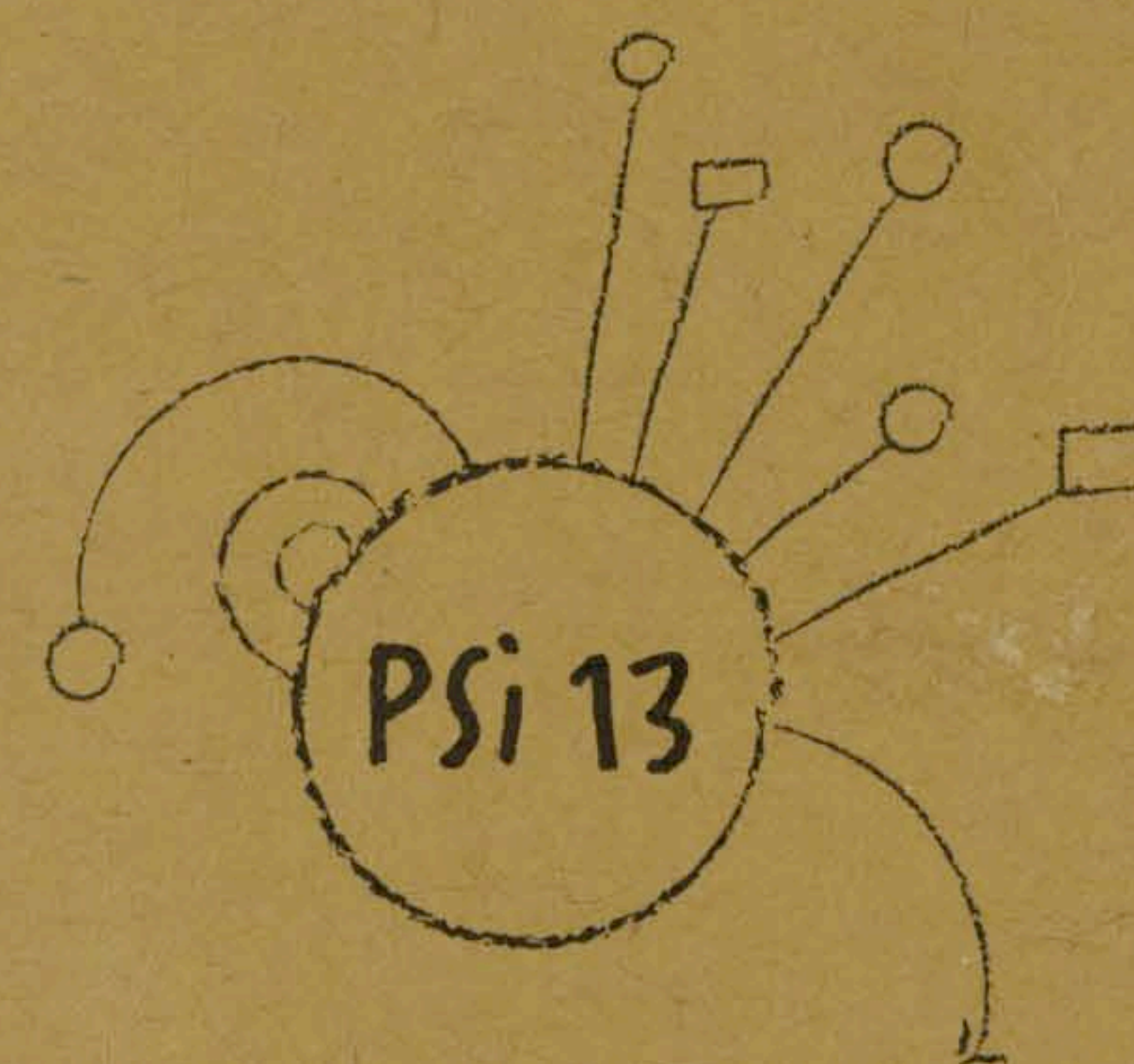


NEW YORK UNIVERSITY
Tisch
SCHOOL OF THE ARTS

happening/ performance/ event

Performance Studies international #13



NEW YORK UNIVERSITY

November 7-11, 2007 / Tisch School of the Arts / New York University / New York City

happening/performance/event

Performance Studies international #13 / November 7-11, 2007

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WELCOME FROM THE CONFERENCE CHAIR

Welcome to PSi 13, Happening/Performance/Event. The Department of Performance Studies at NYU and the Conference Committee are delighted to welcome the field of performance studies back to NYU, Greenwich Village, and New York City. NYU's department, the first of its kind, welcomes artists and scholars from around the world who have helped make performance studies the field that it is. In a sense, this occasion can be viewed as a return to the source for performance studies. By "return to the source," we do not simply mean the department where the term "performance studies" was first coined but also the site, Greenwich Village, where so much of the early work that inspired this shared project occurred. We are in the proximity of spaces that have been pivotal to the development of the field. A partial list would include the Judson Church, the WOW Café, Jack Smith's Loft on Greene Street, the Five Spot Café, the Performance Garage, the Joseph Papp Public Theater, and Washington Square Park itself.

The conference title "Happening/Performance/Event" is meant to speak not only to the history of the field but also to its futurity. Along those lines, the idea of "event" as it has recently been theorized in the work of Alain Badiou and others has aligned the event with the radical new. This has had some influence in the organizing concept of this conference. Taken as a whole, the panels and performances do the work of thinking about temporality as a dynamic assemblage.

This conference is also the result of an extremely exciting collaboration with the arts organization PERFORMA. PERFORMA 07 is the organization's second biennial of performance within the visual arts in New York. PSi 13 is timed to happen at the midpoint of the three-week festival. Centerpiece performances will include a work by world-renowned choreographer Jerome Bel at Dance Theater Workshop, a brave collaboration between visual artist Isaac Julien and choreographer Russell Maliphant at the Brooklyn Academy of Music, and a restaging of Alan Kaprow's *18 Happenings in Six Parts* by NYU's André Lepecki. Along with these exciting PERFORMA events, Joe's Pub at the Public Theater will host our night cabaret "Now and Now," celebrating the history and future of feminist and queer performance. This night of performance will feature leading performers who emerged from the incredible WOW Café and emerging artists who are producing innovative new work. Finally, we have dedicated our brand new studio, the Happenings Lounge, at TSOA, 721 Broadway, to new performances.

I participated in the first performance studies conference as a first-year assistant professor at NYU over a decade ago. Now, lucky "13" has come around, and I have assumed the role of department chair and conference director. It is an honor to serve the field that has meant so much to my intellectual and political life. I welcome all participants and audience members to a gathering for what will be a happening, a performance, and an event that will enrich our shared project.

José Esteban Muñoz
Chair, Department of Performance Studies
Tisch School of the Arts
New York University

WELCOME FROM PSi

A warm welcome to you all: new and old members of Performance Studies international. PSi would like to thank the inexhaustible organizers of Happening/Performance/Event, PSi 13, who have put together this timely and exciting conference: José Esteban Muñoz, Tina Majkowska, Joshua Chambers-Letson, Jason Beckerman, Noémie Solomon, Jim Brashear, Chelsea Adewunmi, Julia Steinmetz, Ashley Marinaccio, Noel Rodriguez, Patty Jang, and the extensive team of people at Tisch supporting the proceedings. We are also very grateful to the curator and writer RoseLee Goldberg and her team for the opportunity to interlink with the events of the PERFORMA 07 biennial.

This is the fourth consecutive large-scale conference for PSi after the excellent events in Singapore, Providence (Rhode Island), and London. Through these conferences, we have consolidated our reputation as an organization with deep commitments to the staging of crucial debates in the field, the productive correspondence between practice and theory, and the pursuit of ideas across cultural and disciplinary divides. This year, we turn our focus to the questioning and the enactment of the event: a subject that takes us back to the beginnings of performance and live art in the Happenings and straight into questions of the nature of the present. Our exchanges here will be a welcome opportunity to examine the long entanglement of our field with radical aesthetic practices, but also a chance to renew our previous interrogations of the temporalities of performance, its physical and social energies and dynamics, its affective and transformative capacities.

In the last few years, we have built up PSi's membership and organizational structures and developed our Web site and information services. We have now turned our focus to the future of the organization itself: our forthcoming program of conferences, financial stability, and new administration. We will continue to extend internationally to new communities of interest with our first Scandinavian conference next year and a subsequent event being planned in Eastern Europe. In order for PSi to sustain the ambitions of its membership for meaningful dialogue in the context of globalization, we need to continue to develop our institutional support and funding and our commitment to diversity. We have created a more extensive, diverse, and active board group and have recently elected a new president—Ed Scheer—to run the secretariat (with the support of the University of Warwick) after the close of my term at this conference. I very much hope you will join us at the PSi Annual General Meeting on Sunday morning to discuss our eventful future as an organization and to contribute your voice to our plans for change.

I'd like to thank Branislava Kuburovic and Rachel Zerihan for their work on initiatives for the organization throughout the year and Stuart Simpson for his administration of the membership and Web site. I am particularly grateful to Roehampton University, London, for its generous support of the organization. PSi is thoroughly indebted to Paul Rae for the creation of the E-Digest.

I look forward to our conversations over the next few days. Please share with me and the other board members of PSi your thoughts on this event and your suggestions for the future of the organization.

Adrian Heathfield
President, PSi

Nao Bustamante, "Given Over to Want,"
Deformes Performance Biennial,
Santiago de Chile, November 2006
Photo: Jorge Aceituno





My Barbarian, *Pagan Rights*
(set photo), 2006

PSi 13 CREDITS

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Conference Organizer

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Conference Coordinator

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Nao Bustamante

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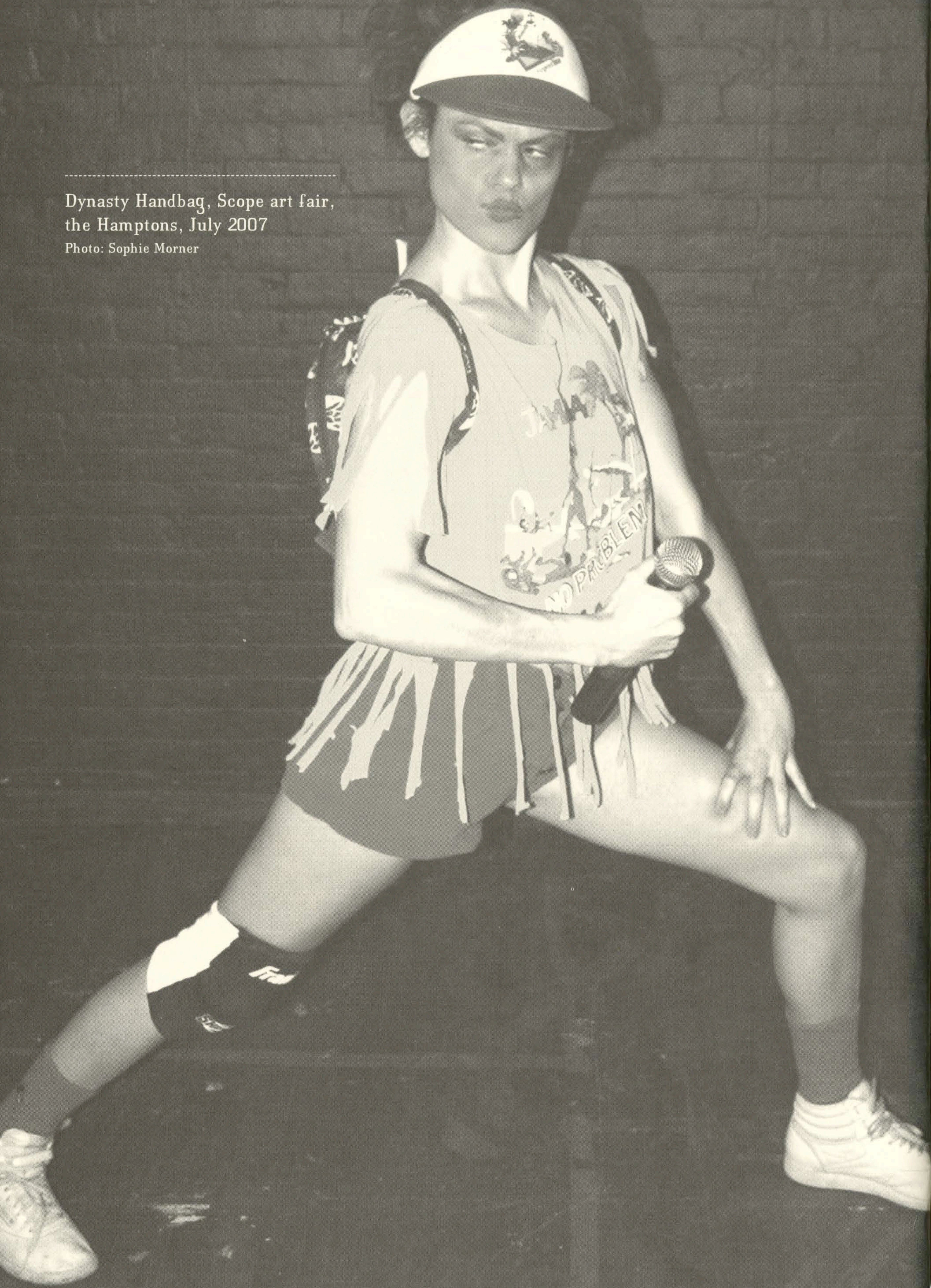
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Special Thanks

Aaron Fowler, Oskar Eustice, Jason Seth Beckerman, Noel Rodriguez, Patty Jang, John Seroff, Bill Bragin, the staff of the Public Theater and Joe's Pub, Melissa Jameson and the Judson Church, Esa Nichle, Uta Zimmerman, Defne Ayas, Lana Zimmerman, Dulce Maria Muñoz, the staff of PERFORMA, and the many volunteers who made this conference possible.

Dynasty Handbag, Scope art fair,
the Hamptons, July 2007

Photo: Sophie Morner



PSi 13 SCHEDULE NOVEMBER 7-11, 2007

Wednesday 7

7:00 p.m.

Welcome Reception

Department of Performance Studies, Tisch School of
the Arts, 721 Broadway, New York, NY 10003

Red Carpet

Performed by Karen Finley and The Ensemble of
Performance Studies, a performance group composed
of students in the NYU performance studies program
who are currently enrolled in a performance composi-
tion class with Karen Finley.

Red Carpet will be a live extravaganza pageant of
voguing, posing, costume show-offs, and performance
ball gowns paraded on the red carpet, featuring
performance interpretations of international performance
scholars and practitioners

Thursday 8

9:30 a.m.

Opening Session: Comments from Adrian Heathfield, José Muñoz, and Dean Mary Schmidt Campbell

Eisner and Lubin Auditorium, Kimmel Center, 4th Floor

11:00 a.m.-12:30 p.m.

PANEL SESSIONS I

Between Acting and Not Acting

Kimmel Center, Room 908

Chair: Maaïke Bleeker, Utrecht University

Mona Bower, University of California (Berkeley),
Teasing Out the Real Roles

Laura Cull, University of Exeter, *The Presence of
Variation: A Deleuzian Return to '68*

Beth Hoffmann, University of California (Berkeley),
Orders of Representation in British Live Art

Illusion and the Interruption of Identity

Kimmel Center, Room 906

Chair: Shane Vogel, Indiana University

Ju Yon Kim, Stanford University, *"That's Not What
Happened at All": Cross-Racial Performances in
Kimchee and Chitlins and Twilight*

D. Ohlandt, Lake Forest College, *The Appearance of
Authenticity: Adapted and Artificial Language(s) in
Deaf Theatre*

Justine Shih Pearson, University of Sydney,
*Performance-Making as Interruption in the Production
of Intercultural Identity*

Roy Pérez, New York University, *Revulsion,
Dispossession, and Latinidad: Making Identity After
Ana Mendieta and María Irene Fornes*

Intangible Heritage in Transit: Mediation, Mobility, Modernity

Kimmel Center, Room 910

Chair: Deborah Kapchan, New York UniversityTomie Hahn, Rensselaer Polytechnic Institute, *Mediating the Intangible*Deborah Kapchan, New York University, *Intangible Heritage in Transit: From Marrakech to Paris*Michelle Kisliuk, University of Virginia, *From "Intangible" to Material***Performing Documentaries/Memory**

Kimmel Center, Room 912

Chair: Edward Blaise Ziter, New York UniversityCatalina Cortes Severino, University of North Carolina (Chapel Hill), *Performative Documentary Practices Within the Politics and Ethics of Memory in Context of Violence in the Pacific Region of Colombia*Vida Midgelow, University of Northampton, *TRACE—Playing With/out Memory*Caroline Wake, University of New South Wales, *Witnessing Degree Zero: Performance, Disappearance, and the SIEV X*Nigel Ward, Anglia Ruskin University, *Breathe Later: When Happenings Happen Again***Questioning the Modern Body: Toward New Understandings of Self, Other, Gender, and Ability in Japan and Korea**

Kimmel Center, Room 909

Chair: Rebecca Jennison, Kyoto Seika UniversityYasuko Ikeuchi, Ritsumeikan University, *"Queer" Performances of Gekidan TAIHEN: Questioning the Body as a Modern Institution*Rebecca Jennison, Kyoto Seika University, *The Poetics/Politics of Performance in Tomiyama Taeko's "Kugutsu and Hiruko": A Wandering Troupe of Puppets*Mika Kobayashi, Curatorial Assistant, International Center of Photography, *Performing Self(ves) in "Comical and Cynical"***Towards an Expanded Theory of the Choreographic Event**

Kimmel Center, Room 905

Chairs: Jenn Joy, Rhode Island School of Design, and Noémie Solomon, New York University

Victoria Anderson, Paula Caspão, Alice Chauchat, DD Dorvillier, Gurur Ertem, Barbara Formis, André Lepecki, Xavier Le Roy, Julie Perrin, Filiz Sizanli

The Trauma of Everyday Queer "Happenings": Race, Violence, and the Neoliberal City

Kimmel Center, Room 907

Chair: Michael Roberson, Executive Director, People of Color in Crisis (POCC)Marlon Bailey, Indiana University (Bloomington), *Performance as Invention: Ballroom Culture, HIV/AIDS, and an Urban Crisis*Jeffrey Q. McCune, University of Rochester, *Sitting in the Toilet: American Violence, Race, and the Queer Present*Frank Leon Roberts, New York University, *Performing an Ethics of Care: Notes Toward a New Politics of African American Studies and AIDS Cultural Critique***What Goes Around Comes Around: Fluxus' Orbit Through the Present**

Department of Performance Studies, Tisch School of the Arts, 721 Broadway, 6th Floor, Studio

Chair: Midori Yoshimoto, New Jersey City UniversityHannah Higgins, University of Illinois (Chicago), *Fluxus in the Entourage*Julia E. Robinson, Princeton University, *Linguistic Performatives in the Event of George Brecht: From minimal and conceptual art, to Minimal and Conceptual Art*Midori Yoshimoto, New Jersey City University, *Fluxus Nexus/Tokyo-New York*

12:30 p.m.

Lunch

1:30-3:00 p.m.

PANEL SESSIONS II**Bodies in Sound, Bodies in Motion: Technology and the Event—Roundtable Discussion**

Kimmel Center, Room 910

Chair: Barbara Browning, New York UniversityJim Brashear, New York University, *Sounds Like You're Licking Your Armpit: Bodies, "Multimedia," and Raul*Katie Brewer Ball, New York University, *"That Membrane Is Exactly What We've Been Looking For": Jillian Peña's Dance Videos*

Raul Vincent Enriquez, Artist

Jillian Peña, Goldsmiths, University of London

Corporeal Dispersions

Kimmel Center, Room 907

Chair: Erin Mee, Swarthmore CollegeDiego Rotman, Hebrew University, and Lea Mauas, Bezalel Academy of Art and Design, *Searching for Autonomy: Between Performance Art, Temporary Artistic Zones, and Suicidal Attacks*Joseph Shahadi, New York University, *Becoming Cyborg***Intensities of Appearance—A Roundtable**

Kimmel Center, Room 906

Chair: Janelle Reinelt, University of Warwick

Simon Bayly, Roehampton University

Gianna Bouchard, Anglia Ruskin University

Adrian Kear, Aberystwyth University

Joe Kelleher, Roehampton University

Alan Read, King's College, University of London

Performing the Nation

Kimmel Center, Room 908

Chair: Randy Martin, New York UniversityAnurima Banerji, New York University, *Classical Indian Dance: The Politics and Performance of Temporality*Michelle Liu Carriger, Brown University, *Pointing to the Moon: The Japanese Way of Tea in Contemporary Practice*Ian Watson, Rutgers University, *The Performance of Power: The Democratic National Convention as Performance Event***Request—Riposte: Site Specificity and Site Discursivity**

Kimmel Center, Room 909

Chair: Branislav Jakovljevic, Stanford University

Charles Campbell, Gülgün Kayim, Sean Kelley-Pegg, founders and artistic directors of Skewed Visions

Site Specificity: The Spatial Politics of Interruption

Kimmel Center, Room 905

Chair: Melanie Kloetzel, Idaho State UniversityAnnette Arlander, Theatre Academy of Finland
Laurie Beth Clark, University of Wisconsin
Bertie Ferdman, The Graduate Center (CUNY)
Simon Persighetti, Dartington College of Arts and Wrights & Sites (UK)

3:15-4:45 p.m.

PANEL SESSIONS III**About Iraq: Performance as Politics, Politics as Performance**

Kimmel Center, Room 908

Chair: Magda Romanska, Emerson CollegeJohn Bell, Emerson College, *Internet Spectacle and Post-9/11 Performance*Emily Colborn-Roxworthy, University of California (San Diego), *Barbed Wire and Mesh Cages: Upstaging U.S. Containment Spectacles in "Station J" and "Guantánamo"*Magda Romanska, Emerson College, *Trauma, Testimony, and Documentary Performance in Heather Raffo's "Nine Parts of Desire"*Margot Weiss, Duke University, *Performing Interrogation/Interrogating Spectacle: Abu Ghraib and Consensual BDSM***Growing Old, Affect, Movements, and Non-Dividability of an Event**

Kimmel Center, Room 912

Chair: Inka Välipakka Juslin, University of TampereInka Välipakka Juslin, University of Tampere and New York University, *Angelwindow*Ronja Verkasalo, Helsinki, Finland, *Becoming Human—Etudes on Developmental Movement***The "New" and New Media**

Kimmel Center, Room 909

Chair: Jenn Joy, Rhode Island School of Design and New York UniversityTimo Heinonen, Theatre Academy of Finland, *Being, Event, and New Technologies*Britta Timm Knudsen and Dorthe Refslund Christensen, University of Aarhus, *Performance of Utopia in Media Events*Eser Selen, New York University, *Re/booting Binaries: What Is New in the New Media?***New Objectifications of the Body**

Kimmel Center, Room 910

Chair: Gavin Butt, Goldsmiths College, University of LondonIvy I-chu Chang, National Chiao Tung University, *Corporealizing Puppets and Virtualizing Human Bodies: Cos-play and Dissemination of Video Puppet Stars in Taiwan*Emma Cocker, Nottingham Trent University, *Desiring to Be Led Astray*Christopher Stahl, New York University, *Turning Tricks: Magic, Mimesis, and Non-Matrixed Performance***Performing the Reparative**

Kimmel Center, Room 907

Chair: Heather Lukes, New York UniversityRobert Diaz, The Graduate Center (CUNY), *Repairing the Body, Repairing a Community: Dissent in the Specter of AIDS*Letia Rose Frandina, University of North Carolina (Chapel Hill), *From Ideograph to Reparation: Periperformatives of Commemoration*Sujay Pandit, New York University, *The Terrible Stories: Narration, Nation, and (Non)Inclusion in the South African TRC Amnesty Hearings***Site-Specific Dramaturgies**

Kimmel Center, Room 906

Chair: Laurie Beth Clark, University of WisconsinMarc Etlin, New York University, *Un-Intentional Community and the Dramaturgy of Conscience*Jo Novelli, New York University, *When Drifts Happen: Co-Laboring with Francis Alÿs*Daniel Sack, Stanford University, *"A Wind Blows Over the Void and Calls It to Life": Spectacular Potentiality in Live Performance***The Status of the "Event"—A Roundtable Discussion**

Kimmel Center, Room 905

Chair: Diana Taylor, New York UniversitySaidiya Hartman, Columbia University
Marianne Hirsch, Columbia University
Richard Schechner, New York University
Karen Shimakawa, New York University
Leo Spitzer, Columbia University

5:00-6:30 p.m.

PANEL SESSIONS IV**Beyond Liminality**

Location TBA

Chair: Christine Balance, University of California (Riverside)Angela Bartram, University of Lincoln, *Working with the Mouth: Art, Abjection, and Working on Thresholds*James Frieze, Liverpool John Moores University, *Brand Blueprints and the Fetishization of Information: Performance, Document, Commodity*Harvey Young, Northwestern University, *The Souvenir Is the Performance***Creating Interdisciplinary/Digital Media Performance—KONG: A Roundtable**

Location TBA

Chair: Barbara Parisi, Long Island University

Ninotchka Bennahum

Barbara Parisi, Long Island University

Pamela Sneed

Museums Now

Location TBA

Chair: Jennifer Doyle, University of California (Riverside)Joel Chalfen, University of Manchester, *What's Happening at the Museum Now?*Lucian Gomoll, University of California (Santa Cruz), *Approaching the Vistorly Museum*Chariklia Marini, Queen Mary, University of London, *Dirt, Noise, and Disorder in the Museum*Jovana Stokic, New York University, *Performing Life***Rethinking the Avant-Garde**

Department of Performance Studies, 721 Broadway, 6th Floor, Room 612

Chair: Carol Martin, New York UniversityJessica Chalmers, University of Notre Dame, *The '80s: Toward a Generational Interpretation of Avant-Garde History*Deborah Cohen, University of California (Los Angeles), *What Is the Tibetan Avant-Garde?*Audrone Zukauskaite, Culture, Philosophy and Arts Research Institute (Lithuania), *Performance Art and the Invention of the Real***Robots Go Postal, New Happenings**

Department of Performance Studies, 721 Broadway, 6th Floor, Studio

Chair: Hannah Higgins, University of Illinois (Chicago)Serap Erincin, New York University, *The Audience Matters: The Wooster Group's Performativity and Reperformativity on Display*Mitchell Polin, Trinity College (Hartford), *Postal Performance: Antonin Artaud and the Mail-Order Happening*Sara Raza, Tate Modern, London, *Foot Traffic*Nancy Reilly-McVittie, Manchester Metropolitan University, *Robots and Regular Joes on Kirby's Continuum: A Remediation of Acting/Not Acting*

Self and Cyberspace

Department of Performance Studies, 721 Broadway,
6th Floor, Room 613

Chair: Chris McGahan, Yeshiva University

T. L. Cowan, University of Alberta, *"Broadcast Yourself™": Voyeurism, Spectacle, and the Performance Archives of YouTube and MySpace*

Gary Maciag, Independent Scholar, *(Self-)Assembly Required: Performing and Constructing the Self in Online Environments*

E. J. Westlake, University of Michigan, *Friend Me If You Facebook: Generation Y and Performative Surveillance*

Friday 9

9:00-10:30 a.m.

PANEL SESSIONS V

The Avant-Garde in Indian Theatre

Department of Performance Studies, 721 Broadway,
6th Floor, Studio

Chair: Richard Schechner, New York University

Nandi Bhatia, University of Western Ontario

Sudipto Chatterjee, University of California (Berkeley) and Loughborough University, *Alienating Brecht: Calcutta's Group Theatre and Bertolt Brecht*

Erin Mee, Swarthmore College, *Enacting an Alternative Modernity: Kavalam Narayana Panikkar Redirects Indian Theatre*

Shayoni Mitra, New York University, *Maya Rao: The Art of Activism in the Indian Avant-Garde*

Figuring Futurity in Contemporary Art and Performance

Department of Performance Studies, 721 Broadway,
6th Floor, Room 613

Chair: Lois Weaver (as Tammy Why Not), Queen Mary, University of London

Jen Harvie, Queen Mary, University of London, *Post-Apocalyptic Picnic: Eliasson's "Weather Project" in the Tate Modern Turbine Hall*

Dominic Johnson, Queen Mary, University of London, *Writing in the Cut: Performance, Futurity, and the Unproductive Subject*

Nicholas Ridout, Queen Mary, University of London, *It Makes Me Feel Really Bad*

Global Feminist Performance

Kimmel Center, Room 912

Chair: Deborah Kapchan, New York University

Anna Fisher, Brown University, *What It Feels Like for a Girl/Feminist: Feminist Failure and Girlish Performativity in the Art of Elke Krystufek and Chris Kraus*

Jale Karabekir, Artistic Director, *Transformative and/or Performative?: Women's Practices of Theatre of the Oppressed in Turkey*

Jeanne Vaccaro, New York University, *Taking Place: Architecting a Feminist Collaboration*

Carol Marie Webster, Philip Sherlock Center for the Creative Arts, *Transgressive Communion: African Women Presence in Liturgy of the Eucharist*

Interrupted: Fluid Habitus and Differentiated Hybridity in Transnational "Experiments"

Kimmel Center, Room 910

Chair: Katherine Mezur, University of Washington (Seattle)

Meiling Cheng, University of Southern California, *Behaving Performance/Enacting Xingwei: Transmuted Live Art in China*

Peter Eckersall, University of Melbourne, *Avant-Garde Habitus and Hybridities: Japan vs. Australia*

Carol Martin, New York University, *Takeshi Kawamura's Komachi*

Katherine Mezur, University of Washington (Seattle), *Wrong Page/Inside Out: Reckless Dis-Orientations*

Haiping Yan, University of California (Los Angeles), *Tropes of "Home": Global Shanghai and New Asia in Performance*

The Performance of Travel

Kimmel Center, Room 908

Chair: Edward Blaise Ziter, New York University

Jarrod Beck, *Performative Installation in the American West*

Susan C. Haedicke, University of Warwick, *When a Time-Traveling Elephant and a Giant Little Girl Visited London: The Political Context of Royal de Luxe's "The Sultan's Elephant"*

Paige McGinley, Princeton University, *Wandering Stages: Four Saints in Three Acts' Expatriate Travels*

Richard Smolinski, University of Calgary, *Creative Experiences and Transformative Events: The C.A.M.P.E.R. Project*

Race, Sex, and TV

Kimmel Center, Room 906

Chair: Philip Auslander, Georgia Institute of Technology

Chris McGahan, Yeshiva University, *"Not in Neverland Here": The "Racial Bullying" Episode on "Celebrity Big Brother UK" and Contemporary British Cultural Politics*

Julia Steinmetz, New York University, *Feminist Trespass: The Transfeminist Aesthetics of Pilot TV*

Steve Wilmer, Trinity College, University of Dublin, *Postdramatic Therapy? Schlingensiefel's "Please Love Austria"*

(Re)staging Authenticity

Department of Performance Studies, 721 Broadway,
6th Floor, Room 612

Chair: Carl Lavery, Lancaster University

Geraldine Harris, Lancaster University, *Quarantine and Company Fierce's Susan and Darren: A Manchester Tale*

Karl Lavery, Lancaster University, *Death in the City*

Andrew Quick, Lancaster University, *The White Ghost of History*

11:00 a.m.-12:30 p.m.

Plenary Session: Making History...Developing New Works

Judson Memorial Church, Meeting Room

Chair: RoseLee Goldberg

Featuring Isaac Julien, Yvonne Rainer, and Laurie Simmons

12:30 p.m.

Lunch

12:30-1:30 p.m.

TDR Reception

Department of Performance Studies, 721 Broadway, 6th Floor, Studio

Join *TDR* editor Richard Schechner, associate editor Mariellen Sandford, and *Critical Acts* editor T. Nikki Cesare for lunchtime nosh and jaw to discuss how *TDR*'s illustrative work in performance studies over the past half century can move into the next.

Taking on issues of import that grace recent pages in *TDR*, we invite dialogue about deimperializing scholarship, opening up new avenues of academic—and nonacademic—discourse, globalizing *TDR* within a globalized world, plus *TDR*'s role in the lives of emerging academics through its Student Essay Contest. And yes, lunch is on us!

1:30-3:00 p.m.

PANEL SESSIONS VI**Animal Acts—Panel 1: Animal Events and Eventualities**

Kimmel Center, Room 912

Chair: Una Chaudhuri, New York University

Kristin Dombek, Princeton University, *In the Beginning: Evangelical Animals and the Making of Creation*

Michael Peterson, University of Wisconsin, *The Nature of Las Vegas*

Erika Rundle, Mt. Holyoke College, *Theatricality, Evolution, and the Primate Actor*

Interconnecting Dispersed Events, Emotions, and Activism

Kimmel Center, Room 908

Chair: Peta Tait, La Trobe University

Maria Brigida de Miranda, State University of Santa Catarina, *"Making a Spectacle of Herself": The Body in Performance of Efigênia Rolim, Queen of Paper*

Meredith Rogers, La Trobe University, *Parallel Play/Ordinary Walking/Ordinary Talking/Everyday Surveillance and the Remote Audience*

Peta Tait, La Trobe University, *Emotional Display and Political Disruption*

It Happened....Didn't It

Department of Performance Studies, 721 Broadway, 6th Floor, Room 612

Chair: Mary Oliver, University of Salford

Robert Ayers, Senior Editor, ARTINFO.com, and New York Correspondent, *Total Theatre Magazine*, *A Funny Thing Happened on the Way to the Theater...*

Anna Furse, Goldsmiths, University of London, *What Remains? Some Reflections on Mortality, Ephemerality, and the Irresistible Power of the Durable*

Shannon Jackson, University of California (Berkeley)

Mary Oliver, University of Salford, *Lies! Lies! It's All Lies, I Tell You*

Pain, Poetics, and Performance

Kimmel Center, Room 909

Chair: Petra Kuppers, University of Michigan

Jim Ferris, University of Wisconsin, *The Thing We Don't Talk About: Pain, Pleasure, Poetry, Performance*

Petra Kuppers, University of Michigan, *Pain, Dance, Poetry*

Irene Loughlin, *Pain, Performance, Poetics, and Disability*

Performances of Pleasure

Kimmel Center, Room 906

Chair: Ricardo Montez, New York University

Bruce Barton, University of Toronto, *"IntiMedia": An Interaction on Intimacy in Intermedia*

Rachel Carrico, New York University, *Post-Humanist Politics and Avant-Garde Performance: Lone Twin's Uncontrollable Bodies*

Albert Sergio Laguna, New York University, *Enjoying Cuba in Exile: The Psychic Work of Cuban Choteo*

Jaclyn Pryor, University of Texas (Austin), *Love, Labor, and the Proliferation of Small Worlds: Getting Pink in Austin, Texas*

Processing Event: Stretching Interruption's Limits Through Ethnographies of Art, Dance, and Theatre—A Roundtable Discussion

Kimmel Center, Room 907

Chair: Brandi Wilkins Catanese, University of California (Berkeley)

Catherine Ming T'ien Duffly, University of California (Berkeley)

Morgan Pecelli, Columbia University

Ariel Osterweis Scott, University of California (Berkeley)

Race and Nation as Event

Kimmel Center, Room 910

Chair: Harvey Young, Northwestern University

Joshua Chambers-Letson, New York University, *Structure, Sign, and "The America Play"*

Shane Vogel, Indiana University (Bloomington), *Irrealizing the Queer Harlem Renaissance*

Hypatia Vourlomis, New York University, *Nation, Language, Event: Indonesian Communicability*

Redoing "18 Happenings in Six Parts"

Department of Performance Studies, 721 Broadway, 6th Floor, Studio

Chair: Judith Rodenbeck, Sarah Lawrence College

Shawn Greenlee, Brown University

André Lepecki, New York University

Stephanie Rosenthal, Haus der Kunst (Munich)

Noémie Solomon, New York University

Site-Specific Performance Working Group: A Series of Stumbles and Interruptions

Kimmel Center, Room 905

Chair: Laurie Beth Clark, University of Wisconsin

As a practical investigation of some of the issues raised by the conference roundtable Site-Specificity: The Spatial Politics of Interruption, Simon Persighetti of Wrights & Sites (UK) will convene a short walk based upon some of the principles of Mis-Guidance that propose walking as a means of being able to make place step-by-step and moment-to-moment (www.mis-guide.com).

3:15-4:45 p.m.

PANEL SESSIONS VII**Animal Acts—Panel 2: Animal Acts, Political Action, and Daily Activity**

Kimmel Center, Room 912

Chair: Michelle Lindenblatt, New York UniversityMeiling Cheng, University of Southern California, *Down and Under, Up and Over: Animalworks by Sun Yuan and Peng Yu*Michelle Lindenblatt, New York University, *The Promise of Eco-Terrorism*Jennifer Parker-Starbuck, Roehampton University, *A Proliferation of Pigs: Intersections in Art, Waste, and Bodies***Bodily Transgressions**

Kimmel Center, Room 908

Chair: Ann Pellegrini, New York UniversityDominika Bennacer, New York University, *Bodies That Trespass*Rebekah Delaney, New York University, *The Body as Illusion*Christian DuComb, Brown University, *Body Worlds 2 and the Politics of Fetal Display*Arden Elizabeth Thomas, Stanford University, *Performing Toxic Bodies: Rachel Rosenthal's Ecologies of Performance***Emotion Laboratory: Affect/Transmission/Rapture**

Kimmel Center, Room 906

Chair: Ursula Neuerburg-Denzer, Concordia University (Montreal)Dr. Evelyn Dörr, Berlin, *The Discovery of Voice*Ursula Neuerburg-Denzer, Concordia University (Montreal), *The Performer's Emotional Body*Nandini Sikand, The Graduate Center (CUNY), *Examining Intention: The Use of Rasa in Odissi Dance***The "Event" of Autobiography**

Kimmel Center, Room 909

Chair: Dee Heddon, University of Glasgow

Lenora Champagne, Kyle DeCamp, Leslie Hill, Adrian Howells, Holly Hughes, Lisa Kron, Ruth Margraff, Jeff McMahon, Honour Molloy, Susan Moskowski, Helen Paris, Cecilia Petit, Matthew Sandoval, Peggy Shaw, Denise Uyehara, Alexia Vernon, Lois Weaver

A Nest Between Two Trees: Artistic Reflections on Space, Creative Process, and Memory

Department of Performance Studies, 721 Broadway, 6th Floor, Happenings Lounge

Beth Kurkjian, New York University

Performing the Interruption

Kimmel Center, Room 910

Chair: Julia Steinmetz, New York UniversityShane Boyle, University of California (Berkeley), *Border Practices: Performance, Activism, and (Mis)Representation in Ciudad Juarez*Ming-yan Lai, Chinese University of Hong Kong, *Performing the Sexy Queen of Maids: Indonesian Domestic Workers' Theatrical Interruption at the World Trade Organization Ministerial*Randy Martin, New York University, *Art Attacks***Queerly Serious**

Kimmel Center, Room 905

Chair: Gavin Butt, Goldsmiths, University of LondonGavin Butt, Goldsmiths, University of London, *Just a Camp Laugh? David Hoyle's "Magazine"*Jon Cairns, Byam Shaw School of Art, *Ost Property: A Hairdresser's Tale*Jennifer Doyle, University of California (Riverside), *Hell Is Other People: Ron Athey's "Incorruptible Flesh"*Lynne Fanthome, Manchester Metropolitan University, *An Infantile Task for Queer Infans: Ethical Way or Fantasy of Infancy?***Rethinking Happenings**

Department of Performance Studies, 721 Broadway, 6th Floor, Room 612

Chair: Rachel Bowditch, Arizona State UniversityWendy Clupper, University of Maryland (College Park), *Burning Man as a Modern Day Happening*Joy Crosby, University of California (Berkeley), *Diderot and the Remains of Performance: Imagining a Theatre Between Ritual and Happening*Silvija Jestrovic, University of Warwick, *Exilic Happenings: Alien Staff, Flâneur, and Other Objects*Johannes Lothar Schröder, Freelance Researcher, Author, and Artist, *How Happenings Came to Me and I Came to Happenings (Happenings Are No Reenactments)***The Workcenter After Grotowski**

Kimmel Center, Room 907

Chair: Lisa Wolford Wylam, York University

Antonio Attisani, University of Torino

Kris Salata, Stanford University

Richard Schechner, New York University

5:00-6:30 p.m.

PANEL SESSIONS VIII**Animal Acts—Panel 3: Animal Studies: All Bark and No Bite?**

Kimmel Center, Room 910

Chair: Una Chaudhuri, New York University

Edwina Ashton

Meiling Cheng, University of Southern California

Kristin Dombek, Princeton University

Michelle Lindenblatt, New York University

Jennifer Parker-Starbuck, Roehampton University

Michael Peterson, University of Wisconsin

Erika Rundle, Mt. Holyoke College

The Futurity of the Artist-Scholar in Performance Studies

Kimmel Center, Room 906

Chair: Elizabeth Whitney, Emerson CollegeJohn Bell, Emerson College, *Crossing the Artist/Scholar Divide: Recent Experiences on Stage and in the Classroom*Jenny Romaine, Concordia University (Montreal), *It Is Glamorous to Use Your Brain, or, Throwing Art at High-Stakes Testing*Mark Sussman, Concordia University (Montreal), *Performance as Research: Great Small Works at the Topological Media Lab*David P. Terry, University of North Carolina (Chapel Hill), *Embodying the Scholar-Artist Hyphen: On the Limits and Possibilities of the Scientist Is to Lab as Performance Scholar Is to Theatre Analogy*Elizabeth Whitney, Emerson College, *Performance and/as Scholarship: Legitimacy in the Academy***Infidelity, Art, and Philosophy**

Kimmel Center, Room 912

Chair: Barbara Formis, Sorbonne University and International College of PhilosophyElie During, Ecole Normale Supérieure (Paris) and Ecole Nationale des Beaux Arts (Lyon), *Performing Events, Making Time: From Gilles Deleuze to Dan Graham*Oliver Feltham, American University of Paris, *Self-Reflexivity in the Event: From Alain Badiou to Dan Graham*Barbara Formis, Sorbonne University and International College of Philosophy, *Dismantling Theatricality, Aesthetics of Bare Life: From Giorgio Agamben to Anna Halprin***Music as Performance Working Group**

Kimmel Center, Room 908

Chair: Philip Auslander, Georgia Institute of Technology

QUT Creative Industries Faculty: Marcuse/Utopia Future/Past

Department of Performance Studies, 721 Broadway,
6th Floor, Happenings Lounge

Zane Trow, Queensland University of Technology

Radical Dreams and Simulacra: The Happening and Social Movement Performance

Department of Performance Studies, 721 Broadway,
6th Floor, Room 613

Chair: L. M. Bogad, University of California (Davis)

L. M. Bogad, University of California (Davis), *Radical Simulacrum, Regulation by Prank: "The Oil Enforcement Agency" Raids the Los Angeles Auto Show*

Stephen Duncombe, New York University, *Imagine an Ethical Spectacle*

Benjamin Shepard, New York City College of Technology (CUNY), *The Case of the Bike Lane Liberation Clowns: Ludic Diversion or Tactical Innovation?*

Thinking Inside the Box

Department of Performance Studies, 721 Broadway,
6th Floor, Room 612

Chair: Holly Hughes, University of Michigan

Sarah Buckius, Karen Hoenke, Amanda Krugliak, and
Melanie Manos, all University of Michigan

6:45-8:45 p.m.

NyLons Cocktail Party (hosted by Lois Weaver)

Location TBA

7:30 p.m.

Jerome Bel, Pichet Klunchun and Myself

Dance Theater Workshop, 219 West 19th Street,
New York, NY

Isaac Julien and Russell Maliphant, Cast No Shadow

BAM Harvey Theater, 651 Fulton Street, Brooklyn, NY

Saturday 10

9:00-10:30 a.m.

PANEL SESSIONS IX**Dialogue Between Amelia Jones and Carolee Schneemann on "The Live Art Event in History"**

Kimmel Center, Room 908

Chair: Amelia Jones, University of Manchester

Amelia Jones, University of Manchester
Carolee Schneemann

Disruptions

Kimmel Center, Room 909

Chair: Katie Brewer Ball, New York University

F. Lane Harwell, University of California (Berkeley),
Chor(g)eographies: San Francisco Ballet and a "Riot" in a Theater in Paris, July 7, 2005

Ruth Holdsworth, University of Bristol, *The Tyranny of the New*

Ray Langenbach, Sunway University College, *Plato's Pit: Lu Xun's Rendition*

Alex Pittman, New York University, *How Do You Make a Political Science?*

In Proximity to the Event: Performance Documentation and Politics—A Conversational Performance Between Sharon Hayes and Janet Kaplan

Department of Performance Studies, 721 Broadway,
6th Floor, Studio

Sharon Hayes, Vermont College and Cooper Union
Janet Kaplan, Moore College of Art and Design

New Work in Performance Studies

Kimmel Center, Room 906

Chair: Patrick Anderson, University of California (San Diego)

Codiscussant: Jill Dolan, University of Texas

Codiscussant: David Roman, University of Southern California

Sponsored by the Emerging Scholars Committee

M. G. Renu Cappelli, University of California (Berkeley),
The Kings and I

Jisha Menon, University of British Columbia, *Calling Local/Talking Global: The Cosmopolitics of the Call Centre Industry*

Tony Perucci, University of North Carolina (Chapel Hill),
Theatres of Rupture: On the Aesthetics and Politics of Presence

Shannon Steen, University of California (Berkeley),
ReOrienting California, ReOrienting Performance Studies

Patricia Ybarra, Brown University, *Latina/o Travelogues*

Harvey Young, Northwestern University, *Beyond Liveness: The Souvenir Is the Performance*

Performing Utopia

Kimmel Center, Room 910

Chair: Joshua Chambers Letson, New York University

Sara Jane Bailes, University of Bristol, *Bloch, Utopia, and Stories: The Wishful Theatre of Forced Entertainment and Elevator Repair Service*

Marin Blazevic, Zagreb University, *The End(s) of Performance—The Last Night of Goat Island*

Michal Kobialka, University of Minnesota, *Of Happenings/Events and Futurity: Political Theatre/Performance in the Post-2001 Environment*

Sarah Kozinn, New York University, *The Biology of Utopia*

Race and the Paraliterary Performance

Kimmel Center, Room 912

Chair: Tavia Nyong'o, New York University

André Carrington, Skidmore College, *Josh Brandon's Blues: Race, Gender, and the Writer in 1950s (Science Fiction) Fandom*

Uri McMillan, Yale University, *Chattel Performance: Ellen Craft's Performance of Liberation*

The Space Performance

Department of Performance Studies, 721 Broadway,
6th Floor, Room 612

Chair: Mark Sussman, Concordia University (Montreal)

Charlott Hennessy, University of Manchester, *Space, Place, and Visions of Peace in Sri Lanka*

Sara Jansen, New York University, *Discontinuous Movements: Actions, Events, and the (Beginnings of) Dance in Postwar Japan*

Roger Pippin, University of South Florida, *A Performer's Guide to Changing the Shape of Space with Swarm Intelligence*

Nicolas Whybrow, University of Warwick, *Art City Performance*

Truth, the Real, and the Event

Department of Performance Studies, 721 Broadway,
6th Floor, Room 613

Chair: Adrian Kear, Roehampton University

Joshua Abrams, Roehampton University, *The Twenty-first Century and the Event of the Real*

Matthew Causey, Trinity College, University of Dublin, *Event, Truth, and the Void*

Marcela Fuentes, New York University, *In the Event of Performance*

Steve Luber, The Graduate Center (CUNY), *The Invisible Event: Mediation and Performance*

11:00 a.m.

**Plenary Session: Fred Moten, Duke University
Chromatic Saturation**

Location TBA

Introduced by Jill Lane, New York University

12:30 p.m.

Lunch

12:30-1:30 p.m.

COMMITTEE MEETINGS**Conference Committee Meeting**

Kimmel Center, Room 906

Facilitated by Adrian Heathfield

Join Adrian Heathfield, Ed Scheer, and organizers of future PSi conferences for an informal feedback session discussion on conference structures and to hear about plans for coming events.

Emerging Scholars Committee Meeting

Kimmel Center, Room 905

Facilitated by Patrick Anderson

The Emerging Scholars Committee is designed to foster support for and collaboration among junior faculty (recent Ph.D.'s and M.F.A.'s) and young artists who are just beginning to develop their professional work. In addition to planning for future conferences, we will also use this time to brainstorm other possibilities for networking and collaboration, as well as to discuss issues of particular relevance to scholars and artists at the beginning of their careers. Anyone who falls into the above categories is welcome to attend.

Graduate Students Committee Meeting

Kimmel Center, Room 908

Facilitated by Monica Stuftt and Lara Shalson

The graduate students subcommittee seeks to foster the active participation of graduate students in all aspects of PSi and to create a forum for dialogue around the specific needs of graduate students in the field of performance studies. We aim to address issues facing performing studies graduate students, such as the challenges of interdisciplinary scholarship, professionalization, and going on the job market. Please join us for our annual meeting and find out how you can get more involved.

Independent Scholars Committee Meeting

Kimmel Center, Room 907

Facilitated by Cobina Gillitt

In general, independent scholars face particular dilemmas in relation to conference participation and support structures, dialogue, and information access in their chosen fields. This committee meeting is the place and space to consider how PSi can help to engage and support the many independent scholars in its ambit.

1:30-3:00 p.m.

PANEL SESSIONS X**Eventus Interruptus**

Kimmel Center, Room 906

Chair: P. A. Skantze, Roehampton UniversityKatie Gough, University of Glasgow, *Girls Interrupted: Gendered Spectres, Atlantic Drag*Rebecca Schneider, Brown University, *Play It Again, Photographer*P. A. Skantze, Roehampton University, *24/7: Interrupted by Surprise***Flux-Solo**

Department of Performance Studies, 721 Broadway, 6th Floor, Happenings Lounge

Larry Miller

Future Time

Kimmel Center, Room 907

Chair: José Muñoz, New York UniversityMinty Donald, Glasgow School of Art, *Glimmers in Limbo: Site-Responsive Intervention as a Strategy for Shaping Conceptions of the Built Environment*Rune Gade, University of Copenhagen, *Events for Future Audiences: Elements of Past and Future in the Live Installations of Santiago Sierra*Virginie Magnat, University of British Columbia, *Nostalgia for the New: Performance as the Always-Already-Yet-to-Come*Judith Vidiella Pagès, CECACE, Parque Científico de la Universidad de Barcelona, *Past, Present, and Future Tenses: Thinking Performance Through [Verbal] Actions***Gestures of Mediation**

Kimmel Center, Room 910

Chair: Jane Blocker, University of MinnesotaJane Blocker, University of Minnesota, *On Repetition*Melissa Geppert, University of Minnesota, *Genealogy and Gesture in Christine Borland's "Endless Walk"*Frazer Ward, Smith College, *New Media Public Sphere and Experience***The Leaking and Ruptured Body**

Department of Performance Studies, 721 Broadway, 6th Floor, Room 612

Chair: Sara Jane Bailes, University of BristolJulie Devaney, York University, *My Leaky Performances—Teaching Medical Professionals About Autoimmunity*Leonore Easton, Queen Mary, University of London, *Inside Something Is Happening: The Body as an Event Producer*Christine Stoddard, University of Manchester, *Ruptured Flesh, Gaps in Time: Pain, Anxiety, and the Body*Fintan Walsh, Trinity College, University of Dublin, *Queer Performance and the Non-Event: An Irish Example***Performance in Historical Paradigms Working
Group—Panel 1: History and Ideological Tactics:
Grouphood**

Kimmel Center, Room 909

Convenor: Tracy C. Davis, Northwestern UniversityLinda Ben Zvi, Tel Aviv University, *Lecture as Performance: The Dehistoricization Techniques of Tobaron Waxman*Kim Marra, University of Iowa, *Thoroughbred Performance: The Emergence of a Human and Equine Ideal in New York City, 1865-1930*Daniel O'Quinn, University of Guelph, *Racial Difference and Repetition: Molineaux, Cribb, and the Violence of the Fancy*Ioana Szeman, Roehampton University, *The Role of Performance for Roma Self-Definition Today***Technology, Visuality, Performance**

Kimmel Center, Room 908

Chair: Chris McGahan, New York UniversityMarvin Carlson, The Graduate Center (CUNY), *The Return of the Matrix: David Levins's Bauerntheater Project*Branislava Kuburovic, Roehampton University, *Performing Immediacy*Sita Popat and Scott Palmer, University of Leeds, *Projecting Performance: Embodied Technologies for Operator and Performer*W. B. Worthen, University of Michigan, *Performative Information***Virtuality and Embodiment**

Kimmel Center, Room 905

Chair: Sue Broadhurst, Brunel UniversitySue Broadhurst, Brunel University, *Digital Practices: An Aesthetic and Neuroesthetic Approach to Virtuality and Embodiment*Steve Dixon, Brunel University, *Telematic Theatrics: When Virtual Bodies Span Continents*Stelarc, Brunel University, *Cross-Disciplinary Arts and Science: Art, Performance, and Virtuality*

"What's Happening, Now?": Spinning Off Suburbia in Music and Performance—A Roundtable

Kimmel Center, Room 912

Chair: Christine Balance, University of California (Riverside)Christine Balance, University of California (Riverside)
Karen Tongson, University of Southern California
Alexandra Vazquez, Yale University

3:15-4:45 p.m.

PANEL SESSIONS XI**M. Butterfly (after Shigeko Kubota)***Department of Performance Studies, 721 Broadway,
6th Floor, Happenings Lounge

David Khang, Emily Carr Institute of Art and Design

*This performance is generously funded by the Franklin Furnace Archive, through the 2006-2007 Franklin Furnace Award for Performance Art.

Memorial PerformancesDepartment of Performance Studies, 721 Broadway,
6th Floor, Room 612**Chair:** Diana Taylor, New York UniversityKristina Hagström, Stockholm University, *Memorial Performance: Site, Event, Embodiment*Brigitte Sion, New York University, *Affective Memory, Effective Tourism: Experiencing Berlin's "Memorial to the Murdered Jews of Europe"*Anikó Szűcs, New York University, *A Funeral for the Living: Péter Halász's Open-Casket Memorial at the Art Hall of Budapest***New Techniques of Acting and the Everyday**

Kimmel Center, Room 906

Chair: Karen Finley, New York UniversityElin Diamond, Rutgers University, *Allan Kaprow and the Genealogy of Everyday Life*Lada Cale Feldman, Zagreb University, *The (Re)Invention of Acting*Sreekala Sivasankaran, Nehru Memorial Museum and Library (New Delhi), *Inside and Outside of the Actor***Performance in Historical Paradigms****Working Group—Panel 2: History and Ideological Tactics: Eventhood**

Kimmel Center, Room 908

Convenor: Tracy C. Davis, Northwestern UniversityHeather Davis, University of Guelph, *Square Dancing in the Deckhouse: Staging White Masculinity Aboard the Era and the Neptune, 1903-1904*Tracy C. Davis, Northwestern University, *War Museums*Heidi Holder, Central Michigan University, *Historical Breaks: Recent Innovations in Environmental Theater*Michael McKinnie, Queen Mary, University of London, and Ruth Fletcher, Keele University, *Law, Theatre, and the Public Sphere***Public Traumas, Private Performances, and the Everyday Event**

Kimmel Center, Room 910

Chair: Barbara Kirschenblatt-Gimblett, New York UniversityYoshiko Fukushima, University of Oklahoma, *Hirata Oriza's ri-a-ri-zu-mu—Japan's Everyday Revisited*Ann Pellegrini, New York University, *Giving Death Its Due: Freud at Aulis*June Yap, Institute of Contemporary Arts Singapore, *A Portrait Everyday***Queer Futurity**

Kimmel Center, Room 905

Chair: Lisa Duggan, New York UniversityShannon Jackson, University of California (Berkeley), *Queer Welfare*Judith Halberstam, University of Southern California, and José Muñoz, New York University, *A Manifesto for Queer (Anti) Anti Utopia***Rethinking Strategies of Spectatorship**

Kimmel Center, Room 907

Chair: Sandra Ruiz, New York UniversityRachel Bowditch, Arizona State University, *Pedagogies of Practice: A Post-Modern Approach to the Transmission of Performance Knowledge*Glenn D'Cruz, Deakin University, *Becoming Entrepreneurial: "Directing" Applied Theatre*Kenneth Prestinzi, Brown University, *Salvage Performance—A Performance Strategy for Playwrights*Carrie Stern, *What to Do with the Audience: New Models of Performance***Sonic Performances**

Kimmel Center, Room 909

Chair: Deborah Kapchan, New York UniversityT. Nikki Cesare, New York University, *Representation, Repetition, and Reperformance: A Temporal Stutter in Performance Art Discourse*Gascia Ouzounian, University of California (San Diego), *Conceptual Sound Forms: The Event, Action Music, and Performance-Sculpture, 1958-1980*Jason Stanyek, New York University, and Benjamin Piekut, Columbia University, *Sounding the Intermundane: Posthumous Duets and the Performance of Co-Presence in Popular Music***Theory Happens**

Kimmel Center, Room 912

Chair: Oliver Feltham, American University of ParisPhilip Auslander, Georgia Institute of Technology, *The Gollum Problem: New Issues in Performance and Intellectual Property*Henry Bial, University of Kansas, *Theory Happens*Maaik Bleeker, Utrecht University, *Who's Afraid of Representation?*

5:00-6:30 p.m.

PANEL SESSIONS XII**Counterculture**

Kimmel Center, Room 908

Chair: Brigitte Sion, New York UniversityMaryrose Casey, University of Queensland, *Creative Dissent Versus Creative Conservatism: Patterns of Containing Creative Dissent*Malik Gaines, University of California (Los Angeles), *Staging the Post-Left: Fassbinder's Anti-Theater and the End of the '60s***Fashion**

Kimmel Center, Room 906

Chair: Jeanne Vaccaro, New York UniversityHeather Warren Crow, University of Wisconsin (Milwaukee), *Design in the Age of AIDS*Rhonda Garelick, Connecticut College, *Antigone in Vogue: Fashion's Incursion into Modernist Performance***In So Many Words**Department of Performance Studies, 721 Broadway,
6th Floor, Happenings Lounge

Tim Etchells and Adrian Heathfield, Roehampton University

Military Performance

Department of Performance Studies, 721 Broadway,
6th Floor, Studio

Chair: Diego Benagas, New York University

Kevin Brown, University of Colorado (Boulder), *Military Presence: Performance in the Iraqi "Theatre" of Operations*

Linda White Chastain, University of Georgia, *The Military's Performance of National Identity at Arlington National Cemetery*

Raffaele Furno, Northwestern University, *Knowing the Present, Envisioning the Future: YaBasta in Action*

Performance in Historical Paradigms Working Group—Panel 3: Roundtable

Kimmel Center, Room 905

Convenor: Tracy C. Davis, Northwestern University

Linda Ben Zvi, Tel Aviv University

Heather Davis, University of Guelph

Tracy C. Davis, Northwestern University

Heidi Holder, Central Michigan University

Kim Marra, University of Iowa

Michael McKinnie, Queen Mary, University of London

Daniel O'Quinn, University of Guelph

Ioana Szeman, Roehampton University

Performing Blackness

Kimmel Center, Room 909

Chair: Frank Leon Roberts, New York University

M.G. Renu Cappelli, University of California (Berkeley), *Manufacturing Political Desires*

Bob Vorlicky, New York University, *Embodying Dead Black Men's Bodies*

T. I. Williams, University of the West Indies (Mona), *"Reverse di Ting": Transposing the Secular and Sacred in Jamaican Dancehall*

Performing Sound

Kimmel Center, Room 907

Chair: Jason Stanyek, New York University

Gelsey Bell, New York University, *The Soundtrack or Original Cast Album: New Approaches to the Event of Musical Theater*

Eirini Kartsaki, Queen Mary, University of London, *There Are So Many Things to Say at One Time and This Is One of Them*

Zach Moldof, New York University, *The Performance of Listening*

Restless Whispers: Futurity in Native American Performance

Kimmel Center, Room 912

Chair: Tavia Nyong'o, New York University

T. Chris Aplin, University of California (Los Angeles), *One of These Things Is Not Like the Others: Southwest Ceremonial, Music, and Cosmopolitanism in the Southern Plains*

Lara Evans, Evergreen State College, *Artifact Piece Lives On...Erica Lord "After" James Luna*

Tina Majkowski, New York University, *Drumming Utopias: Polyrhythms and Phonic Materialities*

Temporalities of the Intercultural

Kimmel Center, Room 910

Chair: Karen Simakawa, New York University

Shih-hang Chou, National Chiao Tung University, *A Spectacle of Grotesque Carnival: The Trilogy in Tien-chang Wu's Works*

Musetta Durkee, New York University, *Walking in an Exaggerated Manner Around the Perimeter of a Square: Subjecthood, Agency, and the Body*

Nick Kaye, University of Exeter, *Time and Presence: Nam June Paik, Gary Hill, Tony Oursler*

Paul Rae, University of Singapore, *Teaching the Unknown*

Sunday 11

7:30 p.m.

Jerome Bel, Pichet Klunchun and Myself

Dance Theater Workshop, 219 West 19th Street,
New York, NY

Isaac Julien and Russell Maliphant, Cast No Shadow

BAM Harvey Theater, 651 Fulton Street, Brooklyn, NY

11:30 p.m.

Wow and Now: A Celebration of Feminist and Queer Performance

Joe's Pub, 425 Lafayette Street, New York, NY
Hosted by Nao Bustamante and Karen Finley

Featuring Dynasty Handbag, Holly Hughes, Kalup Linzy, My Barbarian, Peggy Shaw, Carmelita Tropicana, Ela Troyano, Lois Weaver, and more

10:00-11:30 a.m.

Forever Contemporary

Kimmel Center, Room 905

Led by World Performance Project at Yale (WPP), this panel will consider Yvonne Rainer's *RoS Indexical*, a re-vision of Stravinsky's *Rite of Spring* premiering in the concurrent PERFORMA biennial, as a point of departure to discuss performance events that revisit and revise history to construct the new.

Emily Coates, Yale University

Joseph Roach, Yale University

Yvonne Rainer, University of California (Irvine)

11:30 a.m.-12:30 p.m.

PSi Annual General Meeting

Kimmel Center, Room 905

Join members of the Performance Studies international board in an open meeting to discuss the future of the organization, provide feedback on our activities, and to welcome the new president of PSi.

12:30-1:30 p.m.

Lunch

1:30-3:00 p.m.

PANEL SESSIONS XIII**About to Dance**

Department of Performance Studies, 721 Broadway,
6th Floor, Happenings Lounge

Pia Lindy

Democratizing Technology (DemTech)—An Interdisciplinary Project Using Performance to Extend Access to Designing

Kimmel Center, Room 905

Chair: Lois Weaver, Queen Mary, University of London

Pat Healey, Ann Light, Gini Simpson

Discipline and Perform

Kimmel Center, Room 912

Chair: Rebecca Schneider, Brown University

Patrick Anderson, University of California (San Diego), *Guantanamo Bay, State Sovereignty, and the Morbidity of Resistance*

Jon McKenzie, University of Wisconsin (Milwaukee), *The Society of the Spectacle of the Scaffold*

Tim Raphael, Rutgers University, *Doing Time Without Numbers: The Politics and Performance of Immigrant Detention*

The Event of the Image

Kimmel Center, Room 906

Chair: Nicholas Mirzoeff, New York University

Camilla Jalving, University of Copenhagen, *Never Say Never Again: On Re-enactment as Artistic Strategy Within Contemporary Visual Art*

Freddie Rokem, Tel Aviv University, *The Future of Images/Images of the Future*

Ian Wiblin, University of Glamorgan, *The Event of Photography: Reflections on Photography as Performance*

Interactivity, Movement, and Spatiality

Kimmel Center, Room 907

Chair: Danielle Goldman, The New School

Khalid Amine, Abdelmalek Essaâdi University

Lindsay Brandon Hunter, University of California (Los Angeles), *Virtual Space, Theatrical Space: Video Games and the Postdramatic Performer*

Jennifer Johung, University of California (Berkeley),

Luis C Sotelo, University of Northampton, *Performative and Interactive Map-Making*

Law and Performance

Department of Performance Studies, 721 Broadway, 6th Floor, Room: 612

Chair: Karen Shimakawa, New York University

Daniel Dinero, New York University, *The Jury Trial as Everyday Event: William Terry, Eleven Strangers, and Me*

Tony Perucci, University of North Carolina (Chapel Hill), *Guilty as Sin: The Trial of Reverend Billy and the Exorcism of the Sacred Cash Register*

Julie Stone Peters, Columbia University, *The Legal Event as Happening*

Graham White, Roehampton University, *The Indeterminate Event: Narrating the Evidence of the Incident at the Hague War Crimes Tribunal*

Lived and Live Experiments

Kimmel Center, Room 909

Chair: José Muñoz, New York University

Laura Harris, New York University, "(as flight plan (loose1))": *The Block Experiments of Hélio Oiticica*

Ricardo Montez, New York University, *Keeping Up with the Joneses*

Jason Zuzga, University of Pennsylvania, *Live Radio Broadcast as Poetic Medium: Francis Ponge's "Le Savon"*

Rethinking the Erotic

Kimmel Center, Room 910

Chair: Bob Vorlicky, New York University

Lynn Sally, Metropolitan College of New York, *"It Is the Ugly That Is So Beautiful": Performing the Monster/Beauty Continuum in Neo-Burlesque*

Elizabeth Nelson, University of North Carolina (Chapel Hill), *My Body, the (Theoretical) Grenade: Post-Modern Burlesque, Kinesthetic Excess, and Subversive Body Performance*

Monica Stuft, University of California (Berkeley), *Dressing Room Dramas: The Everyday Life of Chorus Girls*

Jennifer Tyburczy, Northwestern University, *Perverting the Everyday or How My Spatula Brought Sexy Back*

3:00-4:30 p.m.

PANEL SESSIONS XIV

The Biennial Event

Kimmel Center, Room 907

Chair: Brigitte Sion, New York University

Lisette Olivares, University of California (Santa Cruz), *Performing Visibility in the International Art Scene: The Role of Inscription in Performance Events*

Edward Scheer, University of New South Wales, *Mike Parr and Durational Performance in Australia*

Melissa WS Wong, The Graduate Center (CUNY), *Questioning "Belief": The Negotiation of National Narrative(s) at the Singapore Biennale 2006*

Disorientalism: An Archaeology of the Mistaken Present

Department of Performance Studies, 721 Broadway, 6th Floor, Happenings Lounge

Katherine Behar and Marianne Kim, Arizona State University

The Event of Movement: Walking and the Open

Kimmel Center, Room 905

Chair: Shannon Jackson, University of California (Berkeley)

Carol Becker, School of the Art Institute of Chicago, *Walking, Standing, Sitting Like a Duck: Three Instances of Invasive, Reparative Behavior*

Adrian Heathfield, Roehampton University, *Walking Out of Life*

André Lepecki, New York University, *Paper, Movement, and the Virtual Event*

Love and Liberation

Kimmel Center, Room 906

Chair: Karen Finley, New York University

Lydia Brawner, New York University, *The Liberatory Body of Linda Montano*

Deb Levine, New York University, *Happened(ings): Julie Tolentino's Embodied Archive*

Lara Shalson, University of California (Berkeley), *Enduring Love*

Performing the State

Kimmel Center, Room 909

Chair: Alexandra Vazquez, Yale University

Nina Billone, University of California (Berkeley), *Living Cages: Prison and the Performance of Social Welfare*

Chandra Morrison, University of Cambridge, *Performing Protest and Social Action in Rural Northeast Brazil*

Theatres of Modernity

Kimmel Center, Room 910

Chair: Branislav Jakovljevic, Stanford University

Kermit Dunkelberg, New York University, *Spontaneity and Discipline: Happenings Versus Jerzy Grotowski's Paratheatre*

Peter van der Meijden, University of Copenhagen, *A-dynamic, Modern, Boring—Wim T. Schippers and the Event*

Evan Darwin Winet, Institut Kesenian Jakarta Arts Institute, *From Synchronic Modernity to Diachronic Liminality in Indonesian Theater*

5:00-6:00 p.m.

Closing Session

Department of Performance Studies, 721 Broadway, 6th Floor, Happenings Lounge

Featuring a special performance/appearance by Karen Finley and The Ensemble of Performance Studies

Working Groups

Performance Studies international is committed to fostering and sustaining dialogues and research projects among 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 precirculated papers, through publication or presentation projects, to open-ended, practice-based explorations. Members of working groups can meet at the annual PSi conference and pursue research discussions and projects oriented around their subject matter. They may also choose to meet at other times. Research exchanges also take place via e-mail throughout the year, with findings sometimes posted on the PSi discussion list or Web site.

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

PSi supports the following working groups:

Community Performance

Petra Kuppers, petra@umich.edu

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 Nyong'o, tan205@nyu.edu

Performance and Human Rights

Lois Weaver, loloweaver@aol.com

Documenting Performance

Gay McAuley, gay.mcauley@arts.usyd.edu.au,
and Rachel Fensham, R.Fensham@surrey.ac.uk

PSi Membership Benefits

Members of PSi are automatically registered on the PSi e-list, which contains edited digest announcements regarding creative and research initiatives in the international performance studies field. To share relevant information with the PSi community, simply send material to this list by pressing reply. Members may also opt into an additional PSi-Extra e-mail discussion list.

PSi membership benefits include a 20 percent discount on annual subscriptions to the following journals that make a valuable contribution to cultural and critical discourse on performance.

Asian Theatre Journal (ATJ) publishes twice a year and includes articles, reports, play translations, and book reviews on Asian performance and intercultural performance with Asian influences. The journal is dedicated to sharing the best scholarship on both historical genres and contemporary practice with attention to theatre as performance and sociocultural practice. Authors come from many disciplines, from theatre historians to Asian practitioners, from ethnomusicologists to those teaching the literature or aesthetics of Japan, Korea, China, South and Southeast Asia, etc. Published twice a year by the University of Hawaii Press, the journal knits together scholars from across the globe with interests in Asian performance. *ATJ* is offering a 20 percent discount off its annual subscription rate (\$28 a year/\$50 for two years) to PSi members who become new subscribers for 2007. To subscribe, please go to www.uhpress.hawaii.edu/journals/atj and use the code "PSi2007."

Contemporary Theatre Review (CTR) analyzes what is most passionate and vital in theatre today. It encompasses a wide variety of theatres, from new playwrights and devisors to theatres of movement, image, and other forms of physical expression, from new acting methods to music theatre and multimedia production work. Recognizing the plurality of contemporary performance practices, it encourages contributions on physical theatre, opera, dance, design, and the increasingly blurred boundaries between the physical and the visual arts. The editors aim to publish essays that face the challenge of finding new critical approaches to match artistic innovations and work that transcends established

categories. This involves both a focus on productions that invent their own generic forms by juxtaposing different artistic traditions and a consideration of how theatre engages with social and political realities. As such, the journal examines trends in contemporary theatre, including the mainstream, and seeks to explore how theatrical vocabularies are shifting to accommodate and reflect the dynamics and/or tensions within global and local cultures. To receive your 20 percent discounted subscription to *CTR*, please subscribe to the journal as instructed, quoting your PSi membership number. For further information, please visit www.tandf.co.uk/journals/titles/10486801.asp.

Dance Theatre Journal (DTJ) is the leading publication on contemporary dance and live art. Published quarterly since 1984, the magazine has consistently engaged with the critical concerns of performance practice and has driven the debates on analysis and documentation. Vibrant and vital, probing and provocative, *Dance Theatre Journal* includes interviews, reports, and reviews by leading dance writers and performance artists. Regular features also include photo-essays, collaborative dialogues, and artists' pages, pushing the boundaries of dance documentation and discourse. The focus is on current practice, with a critical eye on historical contexts and contemporary theory. *DTJ* is essential reading for performance makers and dance artists and all those with an interest in current thinking in dance, live art, and related fields. To receive your 20 percent discount for a subscription to *DTJ*, go to www.laban.org/dance_theatre_journal.phtml and subscribe to the journal as instructed, quoting your PSi membership number.

esse arts + opinions, active for several years on the Canadian and European art scenes, focuses on various disciplinary and interdisciplinary practices (visual arts, performance, video and independent filmmaking, contemporary music and dance, experimental theatre, etc.) and on various forms of social, site-specific, and performative interventions.

It privileges analyses that address art in relationship with its (geographical, social, political, or economical) context, relational practices, committed art, and extramural events. It also supports artists and writers who discuss experimental or unconventional artworks that question

mainstream values; these discussions use critical and sociological paths to debate about current artistic productions. The magazine creates links between artistic practice and analysis. It is known for its substantial articles—in-depth essays as well as well-argued opinions—and for its desire to go beyond mere commentary and delve into multifaceted aspects of art and society. Each issue proposes a topical theme as well as critical essays covering national and international cultural events and activities. For subscription information, please visit www.esse.ca.

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 reconceptualization, *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 percent discount, please visit www.cdu.hr/frakcija and subscribe to the journal as instructed, quoting your PSi membership number.

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 and reviews of the latest Slovene and foreign performances and books. The magazine tries to unveil hidden phenomena in contemporary performing arts and the elusive neighborhood 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 percent discount for a subscription to *Maska*, please visit www.maska.si/eng/siRevijaMaska.php and subscribe to the journal as instructed, quoting your PSi membership number.

Performance Research is a specialist journal that promotes a dynamic interchange between scholarship and practice in an expanding field of performance. Interdisciplinary in vision and international in scope, its emphasis is on research in contemporary performance arts within changing cultures. *Performance Research* is published in English and welcomes submissions in other languages. The editors encourage work that challenges boundaries between disciplines and media. Each 144-page issue contains articles, documents, interviews, and reviews as well as illustrations and original artwork.

Performance Research acknowledges support from Centre for Performance Research, University of Aberystwyth; Dartington College of Arts, Devon, UK; Institute for Digital Arts and Technology (i-DAT), University of Plymouth. For more information, go to www.tandf.co.uk/journals/titles/13528165.asp.

Performing Arts Journal (PAJ) 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 percent discounted subscription to *PAJ*, please go to www.mitpressjournals.org/paj, click the orange order button, and enter zPAJPSi in the discount box at checkout.

Research in Drama Education (RIDE) is a refereed journal aimed at those who are interested in applying performance practices to cultural engagement, educational innovation, and social change. It provides an international forum for research into drama and theatre conducted in community, educational, developmental, and therapeutic contexts. The journal offers a dissemination of completed research and research in progress, and, through its Viewpoints section, it encourages debate between researchers both on its published articles and on other matters. Contributions are drawn from a range of people involved in drama and theatre from around the world. It aims to bring the fruits of the best researchers to an international readership and to further debates in the rich and diverse field of educational drama and applied theatre.

To receive your 20 percent discounted subscription to *RIDE*, please subscribe to the journal as instructed, quoting your PSi membership number. For further information, please visit www.informaworld.com/ride.

Text and Performance Quarterly (TPQ) publishes scholarship that explores and advances the study of performance as a social, communicative practice; as a technology of representation and expression; and as a hermeneutic. Articles address performance and the performative from a wide range of perspectives and methodologies, and they investigate all sites of performance from the classical stage to popular culture to the practices of everyday life.

TPQ also features a Performance in Review section that provides a scholarly forum to document performances and to situate and critique them within enduring and emergent issues in performance studies praxis. Projects about artists working outside the academy are featured; however, work is also encouraged from or about academic scholar-artists who use performance as a method of inquiry.

In addition to standard monographs, *TPQ* also publishes papers that examine and analyze performance in other scholarly modes, including experimental critical essays, photo-essays, interviews, and performance texts/scripts. For subscription information, please visit www.tandf.co.uk/journals/titles/10462937.asp.

Theatre Research International (TRI) reflects the diversity of theatre practice throughout the world and has established itself as a leading publication in its field. Edited by Freddie Rokem and Elaine Aston, *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 journals.cambridge.org/tri.

Individual Performance Studies international members will receive a 20 percent 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 December 31, 2008. To subscribe, simply e-mail 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.

The Drama Review (TDR) 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 percent discounted subscription to *TDR*, please go to www.mitpressjournals.org/tdr, click the orange order button, and enter zTDRPSi in the discount box at checkout.

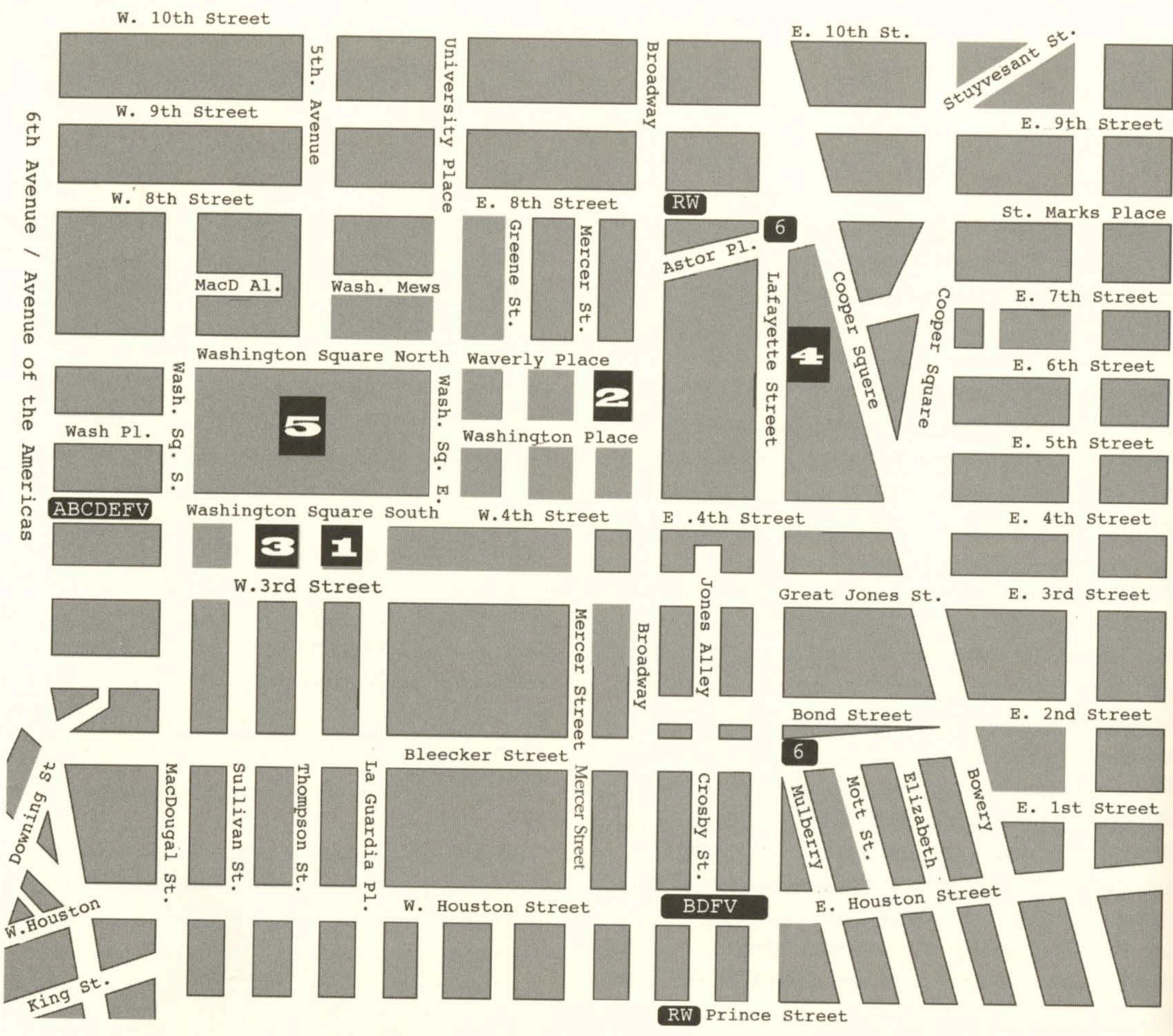
Total Theatre Magazine (TTM) is a quarterly publication of Total Theatre (TT), a UK-based development agency for contemporary theatre, devoted to theatre makers and theatre audiences. *Total Theatre Magazine* celebrates and promotes innovative contemporary theatre and physical/visual performance. Total Theatre also produces Total Theatre Awards at the Edinburgh Fringe and various projects/talks/symposiums that develop theatre artists' skills and apply them to other sectors. It is funded by Arts Council England. The definition of "total theatre" is fluid, but includes physical and devised theatre, visual performance, live art, street arts, circus, mime, new writing, new music theatre, mask, cabaret, and puppet theatre. TT aims to champion the role of the artist in society, and the voice of the artist is a key feature of *TTM*. *TTM* is available at selected specialist outlets and by subscription. Subscribers receive four issues of *TTM*, have opportunities to add to the news section, and are eligible for cheap advertising rates in the magazine. The organization is currently in the process of intense development and is

strengthening its international connections. For further information, please speak to the creative director, Pippa Bailey, +44 (0)20 7729 7944, e-mail director@totaltheatre.org.uk, or visit www.totaltheatre.org.uk.

Women & Performance: a journal of feminist theory is a peer-reviewed, tri-annual publication featuring scholarly essays on performance, dance, film, new media, and the performance of everyday life from interdisciplinary feminist perspectives. We encourage dialogue between varied fields of performance scholarship (performance studies; theatre, dance, and music history and criticism; ethnography; cinema and cultural studies; queer and postcolonial theory) and explore critiques of race, ethnicity, class, sexuality, technology, and nation. To receive your 20 percent discounted subscription to *Women & Performance*, go to www.tandf.co.uk/journals/titles/0740770X.asp.



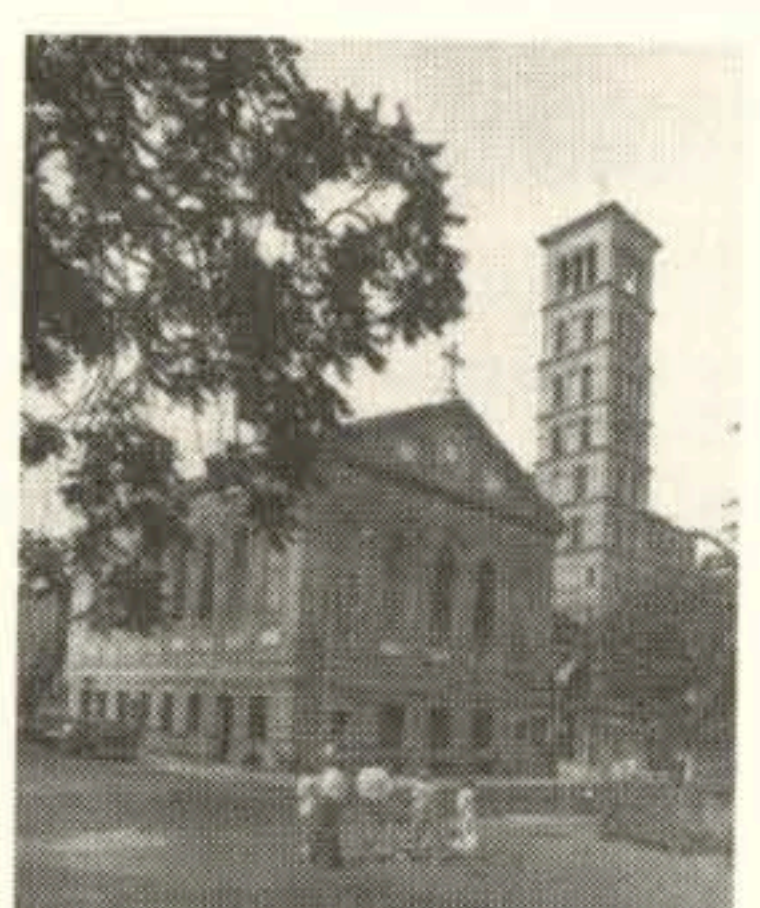
All U See, Halup Linzy's Birthday Party, P.S.1/MoMA, July 23, 2006



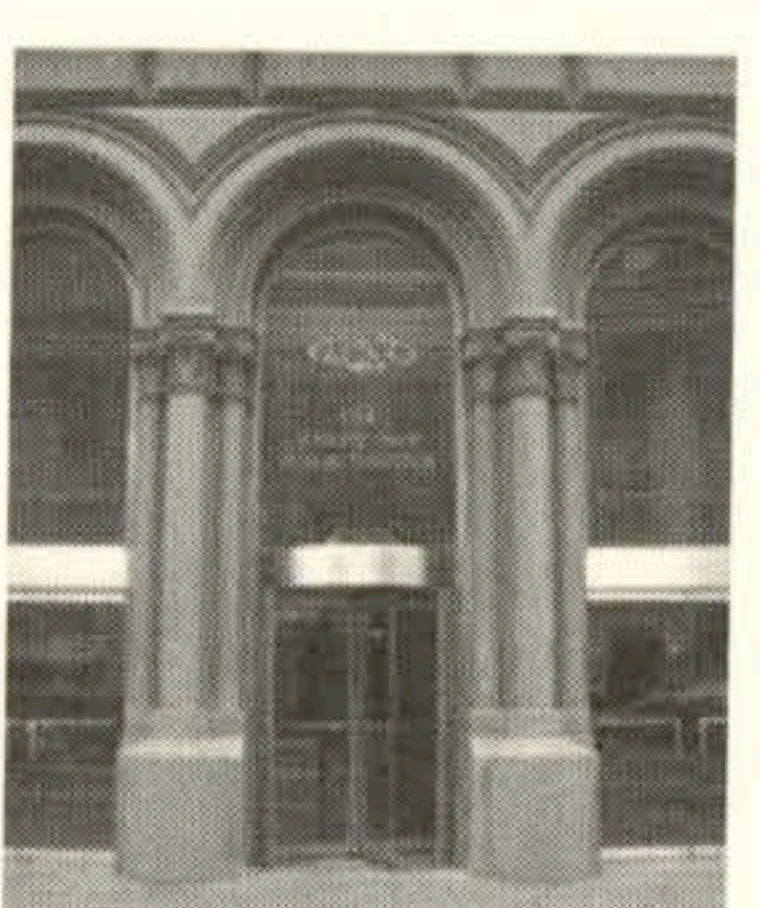
1
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60 Washington Square South



2
Department of Performance Studies
Tisch School of the Arts
721 Broadway, 6th Floor



3
Judson Memorial Church
55 Washington Square South



4
Joe's Pub
425 Lafayette Street



5
Washington Square Park

Kimmel Center
New York University
60 Washington Square South
(between Thompson Street and La Guardia Place)

Department of Performance Studies
New York University
Tisch School of the Arts
721 Broadway, 6th Floor
(at the corner of Broadway and Waverly Place)

Restaurants

Below is a list of moderately priced restaurants in the NYU vicinity.

Apple Restaurant & Bar
Asian
17 Waverly Place
212-473-8888

The Knickerbocker Bar & Grill
American
33 University Place
212-228-8490

Blue Water Grill
Seafood
31 Union Square West
212-675-9500

Rare Bar & Grill
American
228 Bleecker Street
(at Sixth Avenue)
212-691-7273

Ennio & Michael
Italian
539 La Guardia Place
212-677-8577

Zen Palate
Asian Vegetarian
34 Union Square East
212-614-9291

Getting to NYU by Taxicab

To the Kimmel Center: Instruct the driver to take you to the Kimmel Center at NYU, 60 Washington Square South, between Thompson Street and La Guardia Place.

To the Department of Performance Studies: Instruct the driver to take you to the NYU Tisch School of the Arts building at the corner of Broadway and Waverly Place.

Getting to NYU by Subway

Lexington Avenue Subway (No. 6 train)
Go to the Astor Place Station. Walk west on Astor Place to Broadway. Walk south on Broadway to Waverly Place. Walk west on Waverly Place until you reach Washington Square.

Broadway Subway (N, R, or W train)
Go to the Eighth Street Station. At Broadway, walk south to Waverly Place. Walk west on Waverly Place until you reach Washington Square. **Note:** The N runs late at night and weekends. The R does not stop here late at night. The W runs on weekdays only.

Sixth Avenue Subway (B, D, F, or V train) and Eighth Avenue Subway (A, C, or E train)

Go to West Fourth Street-Washington Square Station. Walk east on West Fourth Street until you reach Washington Square. **Note:** The C does not run late at night. The V runs only from 6 a.m. to midnight. The B runs weekdays from 6 a.m. to 9:30 p.m.

Seventh Avenue Subway (No. 1 train)

Go to Christopher Street-Sheridan Square Station. Walk east on West Fourth Street to Washington Square.

Getting to the Brooklyn Academy of Music (BAM)

BAMbus
Fare: \$5 (\$4 for subscribers, Friends of BAM, and students with valid ID)
Reservations: 718-636-4100 (Reservation required at least 24 hours in advance; stand-by space available on a first-come, first-served basis.)

FROM MANHATTAN TO BROOKLYN
The bus departs from Whitney Museum at Altria, 120 Park Avenue (at East 42nd Street) one hour before every BAM performance in the Howard Gilman Opera House and the Harvey Theater, unless otherwise noted.

FROM BROOKLYN TO MANHATTAN
The bus departs BAM immediately following performances.

East Side Stops:
Houston Street at the Bowery; Third Avenue at 23rd Street; Third Avenue at 34th Street; Third Avenue at 42nd Street; Third Avenue at 51st Street; Third Avenue at 60th Street; Third Avenue at 72nd Street; and Third Avenue at 86th Street

West Side Stops:
Broadway at 86th Street; Broadway at 72nd Street; and Ninth Avenue at 57th Street

Note: The BAMbus does not run for the following events, unless explicitly noted: BAMfamily, DanceAfrica, 651, Brooklyn Philharmonic, and rental engagements. In the unlikely event of a BAMbus delay or malfunction, performance tickets cannot be refunded.

Subway/LIRR

BAM is within walking distance from the 2, 3, 4, 5, Q, N, R, M, G, B, D, and C trains.

Travel Alert: Please confirm subway directions on the MTA Web site (www.mta.info/index.html). There are frequent service interruptions on the weekends.

Additionally, the Atlantic Avenue/Pacific Street Subway Station has undergone significant renovations that have changed the locations of the station entrances and exits. Please note the recommended ways to walk from the station to BAM below:

To exit from the 2, 3, 4, 5, N, R, M, and D lines: follow station signs for BAM/LIRR. After exiting the turnstile, walk straight and then bear right onto the LIRR train platform. Take the platform stairs up one flight into the Atlantic Terminal lobby. Turn left (past the Starbucks) and exit onto the street. Turn right and walk down Flatbush Avenue half a block and bear slightly right onto Ashland Place (do not turn onto Hanson Place). Walk one block down Ashland Place (note, due to construction you may need to cross to the other side of the street).

For the BAM Howard Gilman Opera House, BAMcafé, and BAM Rose Cinemas, enter the Peter Jay Sharp Building on the corner of Ashland Place and Lafayette Avenue. For the BAM Harvey Theater, continue one more block on Ashland Place, turn left at Fulton Street; the BAM Harvey is halfway down the block at 651 Fulton Street.

To exit from the Q or B lines: follow signs for BAM and exit via the escalator. When you are on the street, turn right on Hanson Place. Walk half a block and turn right onto Ashland Place. Follow directions above for the appropriate venue.

MTA Subway Information

(www.mta.info/index.html; www.hopstop.com)

From the East Side of Manhattan to the Peter Jay Sharp Building:

Take the 4 or 5 train to the Atlantic Avenue Station. See further directions above.

From the East Side of Manhattan to the Harvey Theater:

Take the 4 or 5 train to the Nevins Street Station. Walk one block north (toward McDonald's) on Flatbush Avenue. Turn right onto Fulton Street. The BAM Harvey is a block and a half further, at 651 Fulton Street.

From the West Side of Manhattan to the Peter Jay Sharp Building:

Take the 2, 3, B, or Q train to the Atlantic Avenue Station. See further directions above.

From the West Side of Manhattan to the Harvey Theater:

Take the 2 or 3 train to the Nevins Street Station. Walk one block north (toward McDonald's) on Flatbush Avenue. Turn right onto Fulton Street. The BAM Harvey is a block and a half further, at 651 Fulton Street.

Other Options

The N, R, D, and M trains stop at the Pacific Street Station. The Pacific Street Station connects to the Atlantic Avenue Station.

The G train stops at the Fulton Street Station. BAM is one block away on the corner of Lafayette Avenue and St. Felix Street.

The C train stops at the Lafayette Avenue Station. Exit on Fulton Street. Walk two blocks until Lafayette Avenue crosses Fulton Street. Bear left onto Lafayette Avenue. BAM is two blocks away, on the corner of Lafayette Avenue and St. Felix Street.

From Long Island:

Take the LIRR to the Flatbush Avenue/Atlantic Avenue Subway Station. See further directions at top of section.

MTA Bus Information

(www.mta.info/index.html; www.hopstop.com)

B25, B26, B41, B45, B52, B63, and B67 all stop within three blocks of BAM.

Live Art Development Agency

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PhD, MPhil or MA (by research) in Theatre and Performance Studies

MA in International Performance Research
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CONTACT INFORMATION Department of Theater, Dance, and Performance Studies
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The Department offers two taught MA programmes and opportunities for PhD research.

MA Performance

This is a one year full-time course (2 years part-time). The MA in Performance is an innovative programme that aims to produce a new generation of scholar-artists who will transform how we create and analyse performance. The course integrates performance practice with the study of performance theory, criticism and history, and is excellent preparation for successful PhD study.

MA/MSc Digital Performance

This is a one year full-time course (2 years part-time). The MA/MSc in Digital Performance is a new cross-disciplinary degree situated at the interface between technology, social science and the arts. This course aims to develop technically literate artists and artistically literate technologists by bringing both together in shared fields of intellectual and practical inquiry.

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Teaching staff and Contact Information

Ali Campbell, Maria Delgado, Bridget Escolme, Paul Heritage, Jen Harvie, Dominic Johnson, Michael McKinnie, Nicholas Ridout, Richard Schoch, Catherine Silverstone, Lois Weaver and Martin Welton.

Enquiries regarding the MA Programmes may be directed to Catherine Silverstone: c.silverstone@qmul.ac.uk

Enquiries regarding the PhD programme may be directed to Michael McKinnie: m.mckinnie@qmul.ac.uk

Further information is available on our website: www.drama.qmul.ac.uk

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Drama, Theatre & Performance Studies

MPhil/PhD

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- Poetics of knowledge-making
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- New media and performance
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For more information, contact:

Prof Joe Kelleher: j.kelleher@roehampton.ac.uk

Prof Adrian Heathfield: a.heathfield@roehampton.ac.uk

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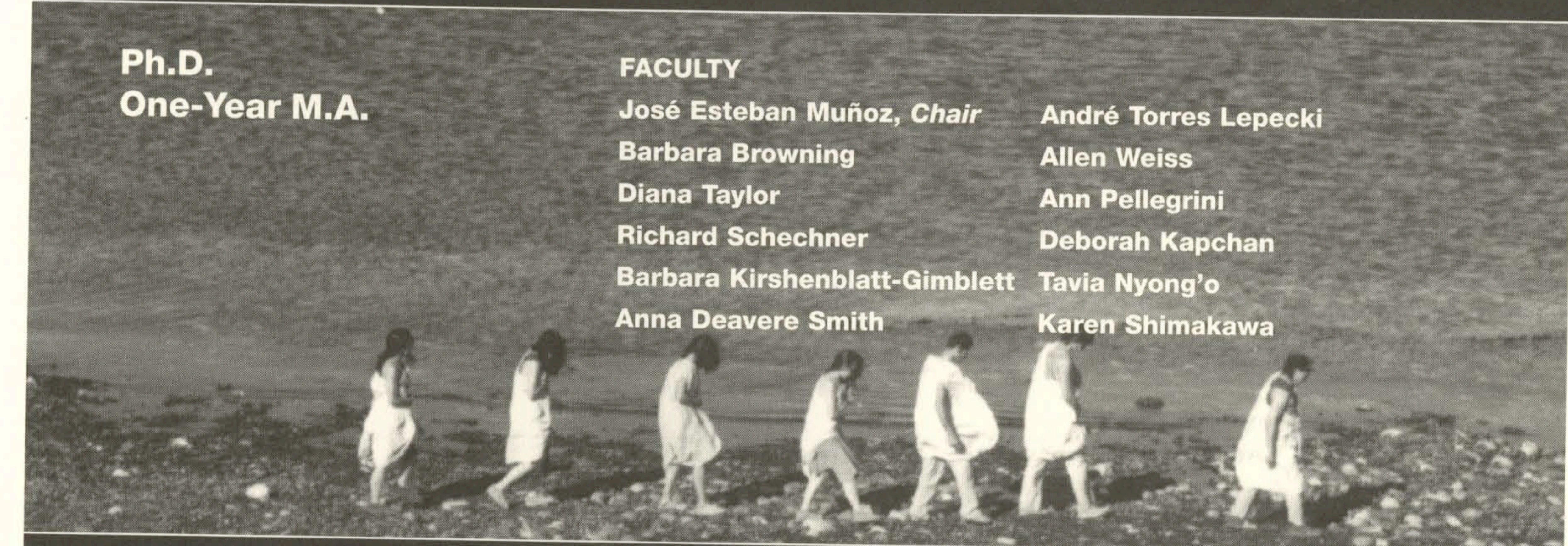
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